United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

13 COM

ITH/18/13.COM/10.b
Paris, 24 October 2018
Original: English

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Thirteenth session
Port Louis, Republic of Mauritius
26 November to 1 December 2018

Item 10.b of the Provisional Agenda:
Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity

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 2018 files and the working methods of the Evaluation Body is included in document ITH/18/13.COM/10.

Decision required: paragraph 4

A. Recommendations

1. 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.
13.COM 10.b.2	Austria, Czechia, Germany, Hungary, Slovakia	Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe	01365
13.COM 10.b.3	Azerbaijan, Kazakhstan, Turkey	Heritage of Dede Qorqud/Korkyt Ata/Dede Korkut, epic culture, folk tales and music	01399
13.COM 10.b.6	Belarus	Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ fest)	01387
13.COM 10.b.7	Bosnia and Herzegovina	Picking of iva grass on Ozren mountain	01289
13.COM 10.b.8	China	Lum medicinal bathing of Sowa Rigpa, knowledge and practices concerning life, health and illness prevention and treatment among the Tibetan people in China	01386
13.COM 10.b.9	Croatia	Međimurska popevka, a folksong from Međimurje	01396
13.COM 10.b.10	Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland	Art of dry stone walling, knowledge and techniques	01393
13.COM 10.b.11	Cuba	Festivity of Las Parrandas in the centre of Cuba	01405
13.COM 10.b.13	Democratic People's Republic of Korea	Ssirum (wrestling) in the Democratic People's Republic of Korea	01361
13.COM 10.b.14	France	The skills related to perfume in Pays de Grasse: the cultivation of perfume plants, the knowledge and processing of natural raw materials, and the art of perfume composition	01207
13.COM 10.b.15	Georgia	Chidaoba, wrestling in Georgia	01371

Draft Decision	Submitting State	Nomination	File No.
13.COM 10.b.17	Ireland	Hurling	01263
13.COM 10.b.19	Japan	Raiho-shin, ritual visits of deities in masks and costumes	01271
13.COM 10.b.21	Kazakhstan	Traditional spring festive rites of the Kazakh horse breeders	01402
13.COM 10.b.23	Malawi	Mwinoghe, joyous dance	01293
13.COM 10.b.25	Malaysia	Dondang Sayang	01410
13.COM 10.b.26	Mexico	La Romería (the pilgrimage): ritual cycle of 'La llevada' (the carrying) of the Virgin of Zapopan	01400
13.COM 10.b.27	Oman	Horse and camel Ardhah	01359
13.COM 10.b.28	Panama	Ritual and festive expressions of the Congo culture	01383
13.COM 10.b.29	Poland	Nativity scene (szopka) tradition in Krakow	01362
13.COM 10.b.30	Republic of Korea	Ssireum, traditional wrestling in the Republic of Korea	01280
13.COM 10.b.31	Serbia	Singing to the accompaniment of the Gusle	01377
13.COM 10.b.32	Slovenia	Bobbin lacemaking in Slovenia	01378
13.COM 10.b.33	Spain	Tamboradas drum-playing rituals	01208
13.COM 10.b.34	Sri Lanka	Rūkada Nātya, traditional string puppet drama in Sri Lanka	01370
13.COM 10.b.35	Switzerland, Austria	Avalanche risk management	01380
13.COM 10.b.37	Thailand	Khon, masked dance drama in Thailand	01385
13.COM 10.b.38	Tunisia	Pottery skills of the women of Sejnane	01406
13.COM 10.b.40	Zambia	Mooba dance of the Lenje ethnic group of Central Province of Zambia	01372

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

Draft Decision	Submitting State	Nomination	File No.
13.COM 10.b.1	Argentina	Chamamé	01363
13.COM 10.b.5	Bangladesh	Rickshaws and rickshaw painting in Dhaka	00960
13.COM 10.b.12	Czechia	Handmade production of Christmas tree decorations from blown glass beads	01375
13.COM 10.b.16	Indonesia, Malaysia	Pantun, Malay oral tradition	01407
13.COM 10.b.18	Jamaica	Reggae music of Jamaica	01398
13.COM 10.b.20	Jordan	As-Samer in Jordan	01301
13.COM 10.b.22	Lao People's Democratic Republic	Traditional art of Naga weaving	01388
13.COM 10.b.24	Malawi, Zimbabwe	Art of crafting and playing Mbira/Sansi, finger-plucking traditional musical instrument in Malawi and Zimbabwe	01408
13.COM 10.b.36	Tajikistan	Chakan, embroidery art in the Republic of Tajikistan	01397

3. The Evaluation Body recommends that the Committee not inscribe the following nominations at this time:

Draft Decision	Submitting State	Nomination	File No.
13.COM 10.b.4	Bahamas	Strawcraft in the Bahamas	01401
13.COM.10.b.39	United Arab Emirates	Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution	01269

B. Draft decisions

4. The Committee may wish to adopt the following decisions:

DRAFT DECISION 13.COM 10.b.1

The Committee

1. Takes note that Argentina has nominated **Chamamé** (No. 01363) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Chamamé, a musical genre that has its origins in the province of Corrientes, is the product of a cultural symbiosis marked by Guaraní, African-American and European elements. Chamamé culture incorporates a variety of elements, including: a dance performed by dance partners with no set choreography; 'musiqueada' (the social event including the party); 'Sapukay' (a 'secret language' transmitting emotions, feelings and sensations); instruments; singing rooted in songs of praise or sung prayers; costumes; and the Guaraní language. Bearers and practitioners include anyone that partakes in and attends the dance gatherings, from musicians to composers, tailors, poets, researchers and Guaraní language experts, among others. Chamamé is danced, played and enjoyed by people from all social spheres and generations during family, civic, popular and religious celebrations and festivals, in cultural venues including 'enramadas' (yards covered with branches) and 'bailantas' (open-air spaces). It encourages communication in Guaraní and expresses pain, joy and other emotions through the Sapukay (the original Guaraní call), which accompanies the different circumstances of life. Over the years, the genre has reached different social spaces despite being an ancestral practice, and the National Chamamé Festival is one of the most significant, popular celebrations within the genre.

2. Decides 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: As a complex cultural expression, Chamamé merges several cultural traditions, elements and features in a particular artistic style and brings together people of different cultures, generations, religions and social classes. Men and women partake in the practice in an active, complementary manner and the dance, music and social events involved express friendship, religious devotion and attachment to the local region, contributing to the shared identity of the inhabitants of Corrientes province.

   R.3: A wide range of safeguarding measures is proposed, including the repair and maintenance of musical instruments through state grants and loans, the integration of Chamamé into formal and academic education, support for new musical productions, museum exhibitions, cultural centers, an interpretation center in Corrientes and many others. The provincial government has supported the safeguarding efforts through the creation of a favorable legal framework and funding and practitioners participated in the planning process during a series of public meetings and workshops.

3. Further decides 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 Chamamé community is large, comprising people of different backgrounds with a shared history. The element embodies dialogue primarily within the community but also beyond national borders through emigrants. Modern technologies have facilitated networking. However, the file fails to demonstrate how the inscription of Chamamé could contribute to raising awareness of intangible

cultural heritage in general; it concentrates exclusively on increasing the visibility of the element itself, while making inappropriate references to its uniqueness.

R.4: The nomination states that it was prepared in collaboration with the communities concerned and other stakeholders, including NGOs and governmental authorities, and members of the community concerned expressed their consent to the nomination during a series of workshops and via a dedicated website. However, although the file claims that a large number of signatures were collected, only four of them are attached to the file, without any reference to the individuals who signed them. A long list of different meetings related to the nomination process is provided, but there is no information about their nature or that of the community's involvement. A clear statement concerning customary practices governing access to this element is also missing.

R.5: The nomination file indicates that the element has been included in the Registry of Intangible Cultural Heritage of the Province of Corrientes. However, the information contained in different parts of Section 5 is incoherent and refers to different mechanisms, including several laws and the List of Intangible Heritage of MERCOSUR. Basic information such as the date of inclusion or how the inventory is regularly updated is missing. Based on the information provided, it is not possible to assess whether Chamamé is included in an inventory in compliance with Articles 11 and 12 of the Convention.

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

5. Reminds the State Party, should it wish to resubmit the nomination during a following cycle, of the need to provide information in the appropriate sections within the file;

6. Further invites the State Party to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as 'unique', 'original' or 'hierarchy', which are contrary to the living and dynamic nature of intangible cultural heritage as defined under Article 2.1 of the Convention.

DRAFT DECISION 13.COM 10.b.2

The Committee

1. Takes note that Austria, Czechia, Germany, Hungary and Slovakia have nominated **Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe** (No. 01365) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Blaudruck/Modrotisk/Kékfestés/Modrotlač, which translates directly as blueprint or blue-dyeing, refers to the practice of printing a dye-resistant paste onto a cloth before dyeing over it with indigo dye. The resistant paste prevents the dye from penetrating the design, thereby ensuring the applied design remains white or undyed after the dyeing process. To apply the designs onto the cloth, practitioners use hand-crafted blocks that are up to 300 years old, featuring regionally-inspired patterns as well as generic designs or Christian motifs. The representation of local flora and fauna is interrelated with the local culture of the regions. Traditional indigo blue-dyeing does not end with printing, however: the textile chain involves preparing the raw materials and spinning, weaving, finishing, printing and dyeing them. Nowadays, businesses engaged in the practice mainly comprise small, family-owned workshops, run by the second to seventh generation of printers. Each family workshop involves the cooperation of the various family members, who each participate in every step of the production regardless of their gender. Traditional knowledge is still based on (mainly family-owned) journals dating back to the nineteenth century and passed on through observation and hands-on practice. Stakeholders feel a strong emotional bond with their products, and the element encapsulates a sense of pride in long-lasting family traditions.

2. Decides 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: Characterized by a strong regional diversity reflected in the patterns and technical skills used, blueprint encompasses a set of techniques that are continuously recreated through experimental workshops, open-source approaches and new technologies. While commonly worn by folk dance groups and folk bands, as well as individuals at festive or social celebrations, blueprint products increasingly influence everyday clothing, fashion and interior design, among other disciplines. It provides its practitioners with a sense of belonging, self-esteem and continuity.

   R.2: As well as stimulating dialogue and cooperation among submitting States and other regions of the world, the inscription of the element on the Representative List could contribute to promoting cultural diversity and human creativity thanks to its inclusive nature. The joint inscription of the element has the potential to prevent it from becoming frozen by encouraging a constant recreation of traditional motifs and skills. It could also highlight the intrinsic link established between living heritage and a diverse range of fields such as history, biology, chemistry, art and design.

   R.3: The file presents a comprehensive set of past, present and planned safeguarding measures focusing on the transmission, protection, documentation and promotion of the element. These include educational programmes to raise awareness among young people, partnerships with technical and vocational schools, exhibitions in museums and the development of networks of practitioners. National and regional institutions, as well as the communities concerned in all five submitting States, contributed to the development of measures through dedicated meetings and workshops at the national and international levels, and will actively participate in their implementation.

   R.4: The communities, associations, cultural institutions and individual practitioners concerned participated in the preparation of the nomination, particularly through workshops, from the inception of the nomination process to the review of the draft file. A wide range of stakeholders provided their free, prior and informed consent in various personalized ways, including through videos, and explicitly consented to the multinational nature of the nomination.

   R.5: The element was included in inventories of intangible cultural heritage in each of the submitting States between 2014 and 2016. These inventories are maintained by the relevant authorities in each submitting State and are regularly updated.

3. Inscribes **Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the States Parties for submitting an excellent file where each submitting State appears to have contributed in a balanced manner and that demonstrates active networking among communities in the preparation of the nomination and the overall safeguarding of the element.

DRAFT DECISION 13.COM 10.b.3

The Committee

1. Takes note that Azerbaijan, Kazakhstan and Turkey have nominated **Heritage of Dede Qorqud/Korkyt Ata/Dede Korkut, epic culture, folk tales and music** (No. 01399) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The epic culture, folk tales and music of Dede Qorqud/Korkyt Ata/Dede Korkut are based on twelve heroic legends, stories and tales and thirteen traditional musical compositions shared and transmitted across the generations through oral expressions, performing arts, cultural codes and musical compositions. Dede Qorqud appears in each story as a legendary figure and wise individual, a sage of minstrels whose words, music and expressions of wisdom relate to traditions of birth, marriage and death. In the musical compositions, the main intonations are reproduced using a musical instrument called the Kobyz through the sounds of nature, and imitation soundscapes are characteristic of this medium (such as the imitation of a wolf's howl or a swan's note). The musical compositions are all interconnected by the epic stories that accompany them. The element encompasses social, cultural and moral values such as heroism, dialogue, physical and spiritual wellness and unity as well as respect for nature, and contains profound knowledge about the history and culture of Turkic-speaking communities. It is practised and sustained by the community concerned on a wide variety of occasions – from family events to national and international festivals – and is therefore well-rooted in society, serving as a connecting thread between generations.

2. Decides 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 element conveys the history and common values of Turkic-speaking communities, thereby contributing to their sense of identity and belonging. It transmits important moral values and promotes positive role models, and its bearers are highly respected across society in all the nominating countries. Dede Qorqud/Korkyt Ata/Dede Korkut highlights the role of women in Turkic society, respect for older people and the importance of traditional knowledge. It is passed down orally, both formally and informally, and transmission within families plays a crucial role.

   R.2: Inscription of the element would enhance the visibility and importance of oral traditions as a strong tool for transferring the values of courage, mutual respect and tolerance to younger generations. It would stimulate exchanges and enhance intercultural cooperation among countries which identify themselves with the cross-border practice. Different interpretations of the same legends are a respected part of the element; if inscribed, the element would therefore serve as a source of inspiration for literature, visual arts, fashion design and other art forms.

   R.3: The element is thriving in all the submitting States and is constantly transmitted and promoted at different levels. The formulation of the safeguarding plan involved close cooperation between the communities of practitioners represented by relevant NGOs and state authorities. Azerbaijan, Kazakhstan and Turkey elected to propose a shared safeguarding plan, providing a coherent set of common safeguarding measures to be implemented jointly and at the national level. Each country has indicated responsibilities for accomplishing individual tasks and their governments will allocate funds for carrying out the safeguarding plan on an annual basis.

R.4: The nomination was initiated by the communities and bearers during various discussions. The latter partook in the nomination process, cooperating closely with NGOs and national authorities during a series of working group meetings in each country. Relevant representative organizations and individuals provided their free, prior and informed consent.

R.5: The element has been included in an inventory in Azerbaijan since 2016, in Kazakhstan since 2016 and in Turkey since 2017; these inventories are maintained and periodically updated in accordance with Articles 11 and 12 of the Convention. The States Parties have explained how the element was identified and defined with the community's active participation and how the information contained in the inventory will be updated.

3. Inscribes **Heritage of Dede Qorqud/Korkyt Ata/Dede Korkut, epic culture, folk tales and music** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Takes note of the speed of the nomination process (six weeks) described in the file and encourages submitting States, for future nominations, to allow sufficient time for a deep and wide community participation in the process.

DRAFT DECISION 13.COM 10.b.4

The Committee

1. Takes note that the Bahamas has nominated **Strawcraft in the Bahamas** (No. 01401) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The straw craft in the Bahamas, which is found throughout the Bahamian archipelago, involves the hand production of straw craft plaits and weaves by local inhabitants, using traditional plaiting and weaving methods transferred centuries ago through the link with the country's African heritage. The raw material is harvested from Bahamian grown straw palms and sisal that grow wild in selected areas of the forests, as well as from other flora. Artisans prepare the raw materials using traditional methods in the open air, before creating long strips of plait from the dried fibres, which are sewn into functional, decorative and artistic craft items and souvenirs sold both to the local population and to visitors. Both men and women are engaged in the practice, as well as in retailing the products. Strawcraft in the Bahamas is considered as a dynamic component of the resourceful, resilient spirit of Bahamians and has played an intricate role in the economy of the islands. The craft is environmentally-friendly as the raw material grows unhampered in the wild and product manufacturing is mainly carried out by hand. Various handicraft associations have been formed and the Bahamian Craft Market provides artisans with the opportunity to sell their products downtown to visitors.

2. Decides 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: Instead of explaining the cultural significance of the practice, the file stresses its economic dimension and its role as a product of a creative industry. There is also contradictory information on its viability and transmission. On the one hand, the straw craft is presented as a living tradition with many practitioners, while on the other serious concerns are raised about its continued transmission due to a lack of interest.

   R.2: The file claims that the inscription of the element would legitimize 'local ownership and increase pride in the element as a defining symbol of being uniquely Bahamian', which could be understood as contrary to the requirements of mutual respect among communities (Article 2.1 of the Convention) and the aim of the Representative List to encourage dialogue which respects cultural diversity (Article 16 of the Convention). It also concentrates on promoting the craft as a

staple brand of the country and a source of pride, rather than explaining how its inscription could raise the visibility of living heritage in general, encourage dialogue among communities and promote respect for cultural diversity and creativity.

R.3: Despite proposing certain important measures aimed at securing the sustainable development of the element, the safeguarding plan does not reflect the unstable situation of the straw craft as far as its cultural and social meanings and transmission to future generations are concerned. On the contrary, it appears to promote the element as an economic activity that involves the production and marketing of crafts. Responsibilities for the implementation of the safeguarding measures are not systematically divided up and a transparent system of collaboration is missing. The weaknesses of the safeguarding plan could negatively impact coordination between artisans, for instance, who are scattered around places that are difficult to access. The file explains the representative role of Creative Nassau, but fails to demonstrate that the practitioners participated in preparing the safeguarding plan and how they will be involved in its implementation.

R.4: The file does not explain whether and how the practitioners and local communities participated in the nomination process. Instead, it speaks about the limits of community participation caused by the country's considerable geographical fragmentation, and describes existing and envisaged partnerships and projects. The involvement of more relevant stakeholders is presented merely as an expected result of inscription, not as a step in the preparation of the nomination. The expressions of consent provided are not representative of the size and character of the community concerned. While the State Party indicates that there are no customary practices governing access to the element, it proposes the implementation of copyright and patent laws, which is outside of the scope of the Convention.

3. Further decides 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.5: The State Party has declared its interest in safeguarding the straw craft as an important element of intangible cultural heritage through the Straw Market Authority Act since 2011, as documented by the Memorandum of Understanding between the Ministry of Environment and Housing and Creative Nassau, and project documentation under the United Nations Environment Programme. According to the documentation provided, the State Party does not manage an inventory in accordance with Articles 11 and 12 of the Convention.

4. Decides not to inscribe **Strawcraft in the Bahamas** on the Representative List of the Intangible Cultural Heritage of Humanity;

5. Underlines that the Convention does not seek to establish a system of ownership such as through geographical indication and intellectual property;

6. Invites the State Party to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as 'uniqueness' and 'authenticity', which are contrary to the living and dynamic nature of intangible cultural heritage as defined under Article 2.1 of the Convention;

7. Further invites the State Party to consider the community-based and transmission-based aspects of intangible cultural heritage, as defined in the Convention, rather than only the economic dimension of cultural industries, which are better addressed in other programmes of UNESCO in the field of culture.

DRAFT DECISION 13.COM 10.b.5

The Committee

1. Takes note that Bangladesh has nominated **Rickshaws and rickshaw painting in Dhaka** (No. 00960) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Rickshaw craftsmanship concerns the traditional practice of fashioning and decorating the rickshaw, a human-propelled mode of transport on three wheels. Every part of the rickshaw is painted and decorated, with tassels, tinsel and twirling decorations hanging from its various parts. Rickshaws are a recognized feature throughout Dhaka City, which is the main center of the element in Bangladesh. The bearers and practitioners of the element are the rickshaw mistris (the craftsmen) and the rickshaw artists, with the latter including both men and women. Since the rickshaw is a slow-moving vehicle, the paintings are easily visible to onlookers, and the vehicles are seen as a moving exhibition of paintings. The element has thus become an established part of the city's cultural tradition, creating an emblematic feature of urban life in Dhaka City that has given birth to many social and cultural practices, rituals and events, including musical performances, exhibitions, seminars, workshops, fairs and awards. Rickshaw mistris work in rickshaw workshops, owned by a master rickshaw mistri, where related knowledge and skills are passed down from experienced artists and mistris to apprentices through hands-on training. The element not only provides the communities, groups and individuals concerned with a steady source of income and employment, but also offers them a sense of pride, unity and continuity.

2. Decides 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.1: As a form of urban folk art, rickshaws and rickshaw painting constitute a significant part of the city's cultural tradition, characterizing the city and its residents. The mobile exhibition of paintings adds colour and identity to the urban landscape. While highlighting the importance of hard work and cooperation, the element simultaneously embodies important cultural meanings through the creative depiction of symbols, natural sceneries, historical events and contemporary themes. As an environment-friendly means of transportation, rickshaws also contribute to sustainable development.

3. Further decides 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 fails to clearly demonstrate how the inscription would contribute to encouraging dialogue among communities and to raising awareness of the importance of intangible cultural heritage in general at the local, national and international levels. It does not highlight the potential of rickshaw painting to promote the visibility of living heritage as an example of urban folk art practised in public spaces.

   R.3: The viability of the element is primarily ensured by the use of rickshaws as an extremely popular means of transport, and by the fact that the element provides its practitioners with regular income and a sense of pride and identity. The safeguarding measures concentrate primarily on tangible components of the element, its documentation and promotion, while less attention is paid to safeguarding its social and cultural meanings. The plan is conceived as a set of potentialities and needs rather than concrete commitments. The involvement of the tradition bearers in planning the safeguarding measures is not visible and they are expected to participate only in the implementation stage and act mainly within the limits of their current safeguarding efforts.

R.4: The file asserts that the communities of practitioners partook in workshops, helped prepare the video, shared ideas about the need to safeguard the element and collaborated with the researchers during their fieldwork. However, it is not clear who represented them and their particular contribution is not demonstrated. Very limited documentation concerning informed community consent was delivered, raising serious doubts about the level of awareness of the nomination process among the numerous tradition bearers. The consent letters are dated 2013, and therefore do not reflect the current state of the communities' views concerning the possible inscription.

R.5: The element has been included in the List of Ten Elements of the Intangible Cultural Heritage of Bangladesh since 2016. The publication is based on an earlier cultural survey, which was supplemented by new information with a view to nominating the element for the Representative List. The element was identified, defined and documented by intangible cultural heritage experts using ethnographic field research. The file does not demonstrate that the identification was done in conformity with Articles 11 and 12 of the Convention, particularly in terms of community participation. The regular updating mechanism, including its mode, periodicity and community participation, is not explained.

4. Decides to refer the nomination of **Rickshaws and rickshaw painting in Dhaka** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;

5. Reminds the State Party that the communities, groups and individuals concerned must be the key players in any effort to identify, promote and safeguard intangible cultural heritage, and must be involved in every stage thereof.

DRAFT DECISION 13.COM 10.b.6

The Committee

1. Takes note that Belarus has nominated **Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ fest)** (No. 01387) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The Budslaŭ Fest takes place in Budslaŭ village, in the Minsk region. Since the seventeenth century, every year on the first weekend of July tens of thousands of pilgrims from all over Belarus and other countries have come to Budslaŭ to participate in the celebrations in honor of the Budslaŭ icon of Our Lady, with some making the pilgrimage on foot. The Icon, the patroness of Belarusian people, is known for many miracles and Budslaŭ is recognized as the place where, according to legend, Our Lady appeared to believers in July 1588. Elements of the celebration include priests welcoming the pilgrims, masses, a night procession with the Icon and candles, a youth prayer vigil, and hours of prayer to the Mother of God. The tradition is an integral part of the history and culture of the local community of Budslaŭ, with bearers including people of all ages and social statuses. It attracts entire families and believers of all ages, which helps strengthen intergenerational ties. Related knowledge is preserved and transmitted by local inhabitants, who are very proud of the relic; they show pilgrims a warm welcome, inviting them to local homes to share meals with them. Pilgrims visiting Budslaŭ learn all about the local traditional culture, including the ceremony and local traditions such as crafts, customs and cuisine.

2. Decides 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: As an important religious and cultural event, the celebration in honor of the Budslaŭ icon of Our Lady unites people of different backgrounds and age groups in a single cultural space. It is connected not only with the prevailing Catholic community, but

also with members of other denominations and the local community, for whom it serves as an important identity-building element. It assumes the form of an eclectic folk festival, incorporating the work of local artisans, folk puppet theatres and popular fairs. Thanks to the syncretism of the practice, believers of different confessions are received in a mood of sharing and friendliness.

R.2: The well-organized, popular ecumenical event represents a general tradition of tolerance and mutual respect, which could be inspirational internationally. Its inscription would raise awareness of intangible cultural heritage as a key factor in uniting people of different religious and ethnic backgrounds, and maintaining peace and understanding. With pilgrims originating from many different towns and countries, inscription of the element would enhance intercultural and interfaith dialogue and promote cultural diversity.

R.3: The Budslaŭ fest survived the Soviet period and, thanks to the efforts of the local community and the support of the State Party, was successfully revitalized, becoming an increasingly thriving event. A set of safeguarding measures aimed at documenting and disseminating information concerning the element, especially among children and youth, is complemented by the creation of favourable conditions for the protection and restoration of related tangible objects, landscape and infrastructure. A strategy geared at the sustainable development of the locality and eliminating existing risks is envisaged.

R.4: The most active pilgrims of the Minsk region and the Budslaŭ community initiated the idea of nominating the element in 2013 during the 400th anniversary of the Budslaŭ Icon of Our Lady. The nomination file was prepared with the broad support of Belarusian society and the active participation of the local community, pilgrims, experts and other relevant stakeholders, who partook in a series of roundtable discussions. The file demonstrates the free, prior and informed consent of state and church authorities, local parishioners of different confessions and pilgrims.

R.5: At the local level, information concerning the element has been collected since 2006, leading to the inclusion of the Budslaŭ Fest in the State List of Historical and Cultural Values of Belarus and the National Inventory of the Intangible Cultural Heritage of Belarus (2014). The bodies and institutions responsible for maintaining and updating the inventory are the Ministry of Culture of the Republic of Belarus and the Institute of Culture of Belarus. The status of elements inscribed is monitored on an annual basis and information is updated with the active involvement of local communities.

3. Inscribes **Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ fest)** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for the improved file following the referral of this nomination in 2016.

DRAFT DECISION 13.COM 10.b.7

The Committee

1. Takes note that Bosnia and Herzegovina has nominated **Picking of iva grass on Ozren mountain** (No. 01289) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

On 11 September each year, the day of the beheading of St. John the Baptist, inhabitants of the villages around Ozren mountain go to Gostilij to pick iva grass. After hiking up the hills, villagers of all social, gender and age groups pick iva grass, both individually and in groups. Iva must be picked carefully and pickers need to find it among the higher grass; the process therefore usually takes a few hours. When the picking is done, they climb up Gostilij and assemble into smaller groups, many wearing Ozren folk costumes,

to play, dance and sing traditional music. In the afternoon, Orthodox priests climb up to the peak of Gostilij where they consecrate the iva. Iva is consumed in different ways (as a tea, soaked in brandy, mixed with honey) both for its curative effect and preventively. While in the past the practice was exclusively related to folk medicine, nowadays its primary functions include hospitality and social integration, as well as helping to safeguard Ozren costumes, songs and dances that have been gradually disappearing. The practice is transmitted spontaneously within the family, as well as in primary schools. Several local associations also invite similar organizations from different regions to take part in the practice, leading to the inclusion of many practitioners from outside of Ozren.

2. Decides 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 picking of iva grass on Ozren mountain, originally carried out primarily for medicinal purposes, has served different social, cultural and integrating functions. Nowadays, it is a syncretic and inclusive festivity which local inhabitants consider as a significant part of their cultural heritage. Thanks to the engagement of schoolchildren, who do not attend classes on that day, the element is constantly transmitted from generation to generation. Iva grass products are used to prevent and heal illnesses and are also served to guests and used as symbolic gifts.

R.2: The inscription could contribute to raising awareness of the diverse approaches to the relationship between human communities and their natural surroundings, the use of natural resources and sustainable tourism. The involvement, interaction and joint efforts of different associations and groups would highlight the importance and benefits of dialogue among communities. The diversity and distinct customs of the local people and non-residents attending the event testify to human creativity and build an atmosphere of sharing and respect.

R.3: A local NGO – the Sokol Club – strives to protect the area from any negative effects stemming from tourism and excessive numbers of people arriving on the day. Together with other local organizations, they instruct pickers on how to pick the plants without threatening their survival and the ecological balance. The element will be documented and information disseminated through a permanent exhibition at the Museum of Doboj, systematic audiovisual documentation and school programmes. The declaration of Gostilij as a protected cultural landscape will ensure the lasting protection of the natural settings.

R.4: The community-driven nomination process was led by local NGOs that regularly participate in the event and oversee its sustainable practice. These organizations also provided their free, prior and informed consent on behalf of the local community and provided extensive photographic and audiovisual documentation for the nomination as well as for safeguarding purposes.

R.5: The element was included in 2011 in the Official List of ICH of the Republika Srpska, Bosnia and Herzegovina. The inventory process is led by regional museums, which submit information to an expert commission of the Ministry of Education and Culture. Regional museums monitor the development of the elements inscribed and provide regular updates.

3. Inscribes **Picking of iva grass on Ozren mountain** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Recalls the Ethical Principles for Safeguarding Intangible Cultural Heritage and reminds the State Party that references to protecting the ‘authenticity’ of the element are not in the spirit of the Convention, as intangible cultural heritage constantly evolves in reaction to the changing needs of its practitioners;

5. Further reminds the State Party to be aware of the possible negative effects of mass participation in the picking of iva grass and recommends that it develop a plan to enhance the ecological sustainability of the area and prevent the risks caused by the expected rise in tourism;

6. Also 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 Official List of ICH of the Republika Srpska, Bosnia and Herzegovina, in accordance with Article 12.1 of the Convention.

DRAFT DECISION 13.COM 10.b.8

The Committee

1. Takes note that China has nominated **Lum medicinal bathing of Sowa Rigpa, knowledge and practices concerning life, health and illness prevention and treatment among the Tibetan people in China** (No. 01386) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Lum medicinal bathing of Sowa Rigpa is a practice developed by the Tibetan people as part of a life view based on the five elements and a view about health and illness centered on three dynamics (Lung, Tripa and Pekan). In Tibetan, 'Lum' indicates the traditional knowledge and practices of bathing in natural hot springs, herbal water or steam to adjust the balance of the body and mind, ensure health and treat illness. Influenced by the Bon religion and Tibetan Buddhism, Lum embodies folk experiences in illness prevention and treatment, and reflects the transmission of traditional knowledge represented by the Gyud zhi treatise (the Four Tantras) in present-day health practice. Bearers and practitioners include farmers, herdsmen and urban residents in Tibetan areas, with the Manpa (physician), Lum Jorkhan (pharmacist) and Manyok (assistant) bearing special responsibilities for its transmission. The element plays a key role in improving health conditions, fostering a social code of behaviour and promoting respect for nature. It has been transmitted over the generations through daily life, religious rituals, folkloric activities and medicinal practices, and has also been incorporated into the curricula of modern medical colleges as a complement to formal education.

2. Decides 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 element is a complex medicinal practice originating in a traditional environment that has evolved to become a respected part of institutionalized medicine in Tibet and several other provinces in China. It is widely practised by local communities as well as in medical institutions and monastic medical colleges. Its viability is guaranteed through various traditional and institutionalized means of transmission, including master-apprentice instruction and incorporation into the curricula of medical schools. The element is an important part of the daily life of the Tibetan people that fosters respect for social cohesion and encourages the sustainable management of natural resources.

   R.2: The practice promotes sustainable development, knowledge about nature and the protection of natural resources. Its inscription would highlight these qualities, which are shared by different cultures across the world. The traditional and institutional practice of the element create synergies, which could promote respect between different communities of practitioners and inspire dialogue among other communities about practices associated with health, prevention and the treatment of illnesses.

   R.3: The safeguarding measures proposed clearly respond to the identified needs. The creation and use of educational materials for schoolchildren and future

professionals will help raise awareness about the element and transmit related knowledge to young people. The planned 'Regulations on the Safeguarding of Tibetan Medicine' and the 'Preservation List of Traditional Practice Spaces and Places of Memories of Lum Medicinal Bathing of Sowa Rigpa' respond to the need to protect natural resources and the ecological environment. Documentation, research and promotional activities supplement the measures to ensure the viability of the element.

R.4: The communities, individual bearers, experts and research institutions participated in the preparation of the nomination file under the leadership of a Coordination Team. The team convened workshops and working meetings, collecting various contributions, opinions and suggestions and incorporating them into the final text of the file. The file includes a wide range of expressions of consent from different groups of bearers, including representatives of clans, village communities, medical institutions and monasteries.

R.5: The submitting State provided documentation demonstrating that the element was included in the National List of Representative Elements of Intangible Cultural Heritage, managed by the Ministry of Culture of the People's Republic of China, on two occasions – firstly as the Lum Medicinal Bathing of Sowa Rigpa in 2008 and secondly as the Lhokha Lum Medicinal Bathing of Sowa Rigpa in 2014. Both inscriptions were initiated by Tibetan hospitals, representative groups of practitioners, with the participation of traditional bearers.

3. Inscribes **Lum medicinal bathing of Sowa Rigpa, knowledge and practices concerning life, health and illness prevention and treatment among the Tibetan people in China** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for submitting a file that underlines the importance of traditional knowledge concerning nature and the universe and offers a positive example of the sustainable relationship between human beings and their environment.

DRAFT DECISION 13.COM 10.b.9

The Committee

1. Takes note that Croatia has nominated **Međimurska popevka, a folksong from Međimurje** (No. 01396) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Međimurska popevka, a folksong from the Međimurje region, in the north-western part of Croatia, was historically predominantly a soloist vocal genre practised by women. Nowadays, it is performed by individuals and groups, men and women, in vocal, vocal-instrumental, instrumental, monophonic and multipart renditions, as a musical genre or incorporated into the dance. The lyrics are of great importance and establish a basis for the classification into, among others, love, sad-melancholic, humorous and church popevkas. The most active bearers are mostly members of cultural-artistic societies and associations, which have a long history in the country, but individual singers also play a key role as nuanced soloist renditions are typical for popevka. The element is practised in a broad range of social contexts, from solitary music-making to family and community happenings, work gatherings, religious events, and performances within and outside of Međimurje. The average inhabitants have all experienced popevka in numerous situations throughout their lives and are encouraged to join the music-making on such occasions. There are currently around fifty singers regarded as masters of the art for their transmission of classical merits of the genre and their capacity to imbue it with personal expressions, and women often serve as mentors in transmitting the practice to younger generations.

2. Decides 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: Međimurska popevka is a natural, regular part of the everyday lives of inhabitants of the Međimurje region, accompanying day-to-day activities as well as festive and ceremonial events. The musical and textual features of popevka are closely related to its environment of origin. It is a cornerstone of the identity of Međimurje and plays an important social role for the local communities. As a living tradition, the element has evolved in terms of performance styles and performers' gender. However, women remain the central tradition bearers, bearing primary responsibility for the transmission of the element.

   R.2: In its richness and variability, Međimurska popevka represents values shared and common to intangible cultural heritage in general. In particular, it concerns the meaning of life and wisdom that can only be transmitted through music. The historical development, gender, generational and social dynamics of the element change constantly, and it serves as a source of inspiration for different musical genres, including classical and world music. It therefore reflects human creativity and could contribute to cultural diversity and dialogue.

   R.3: The safeguarding plan draws on measures developed in the past and concentrates on community-driven educational activities, continuous field research and the systematic archiving of the collected material. The element is also considered in the wider context of intangible cultural heritage in the region. The proposed media campaign would raise awareness about collective creativity and intellectual rights. An enhanced inclusion of intangible cultural heritage-related content in the formal educational system and extra-curricular activities for children is expected.

   R.4: All the major stakeholders, including individual tradition bearers, representatives of fifteen related associations, the Alliance of Croatian Cultural Associations of Međimurje County, several NGOs engaged in safeguarding, representatives of municipalities, Međimurje County and the media worked on the nomination file together with the researchers and experts from the Ministry of Culture. A number of letters of consent from community members and different stakeholders accompanied by personal confessions document the significance of the element for its bearers and all of society in Međimurje.

   R.5: Since 2013, Međimurska popevka has been included in the Register of Cultural Goods of Croatia, maintained by the Ministry of Culture of the Republic of Croatia. The proposal for the inclusion of Međimurska popevka was prepared and submitted by the tradition bearers. The state of the cultural elements listed is regularly monitored and the entries are revisited and revised at least once every five years, either at the request of the tradition bearers or following an assessment by the managing department.

3. Inscribes **Međimurska popevka, a folksong from Međimurje** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 13.COM 10.b.10

The Committee

1. Takes note that Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain and Switzerland have nominated **Art of dry stone walling, knowledge and techniques** (No. 01393) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The art of dry stone walling concerns the knowhow related to making stone constructions by stacking stones upon each other, without using any other materials except sometimes dry soil. Dry stone structures are spread across most rural areas – mainly in steep

terrains – both inside and outside inhabited spaces, though they are not unknown in urban areas. The stability of the structures is ensured through the careful selection and placement of the stones, and dry-stone structures have shaped numerous, diverse landscapes, forming various modes of dwelling, farming and husbandry. Such structures testify to the methods and practices used by people from prehistory to today to organize their living and working space by optimizing local natural and human resources. They play a vital role in preventing landslides, floods and avalanches, and in combating erosion and desertification of the land, enhancing biodiversity and creating adequate microclimatic conditions for agriculture. The bearers and practitioners include the rural communities where the element is deeply rooted, as well as professionals in the construction business. Dry stone structures are always made in perfect harmony with the environment and the technique exemplifies a harmonious relationship between human beings and nature. The practice is passed down primarily through practical application adapted to the particular conditions of each place.

2. Decides 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: Dry stone building is a living tradition, which has become increasingly well-developed for the sake of the sustainable management of cultural heritage, agricultural land, human dwellings and their environment. Among its practitioners, related knowledge and skills are transmitted through the joint work of skilled masters and apprentices, workshops, vocational training, courses, and many other means. The practice involves the close cooperation of community members, reinforcing social cohesion and collaboration within families and neighbours. As a widespread, distinctive feature of the cultural landscape, the element provides all its practitioners with a strong sense of identity.

R.2: The art of dry stone merges a widespread technique with respect for local conditions and the exclusive use of local building materials. Promoting the shared nature of traditional know-how, the practice stems from the need to clear land for cultivation purposes and to use stones to build highly functional structures. These aspects illustrate the fundamental role of intangible cultural heritage in the creation and maintenance of the living environment. The wide distribution of the practice and high level of dry stone monument protection will significantly contribute to the promotion of intangible cultural heritage in general. Existing synergies between communities and associated organizations will be developed, highlighting the links and shared values of the practitioners.

R.3: While the state authorities in all the submitting States have focused primarily on the protection of existing dry stone monuments and sites, the communities of practitioners and professional organizations have directed their attention to the effective transmission and promotion of the element. State protection and international recognition raise the profile of this practice and promote respect for and awareness of its value. The proposed safeguarding plan was prepared thanks to the joint efforts of all the stakeholders, with communities and their associations initiating and leading the process. One of the main safeguarding objectives is the establishment of permanent, standardized training systems with adequate certification. The plan is centered on international collaboration, interdisciplinary research and the sharing of good safeguarding practices.

R.4: The safeguarding plan and entire nomination file are the result of intensive discussions among the communities and relevant organizations. At the fifteenth International Congress of the International Scientific Society for Interdisciplinary Studies on Dry Stone, held in Greece in 2016, the decision to prepare a multinational nomination was taken and the main platform for exchanging views and opinions concerning the presentation of the element was formed. A wide range of consent letters was obtained from different segments of the community of

practitioners and other relevant stakeholders, and each country has described these representatives and explained their roles.

R.5: The art of dry stone walling and related knowledge and techniques is inscribed on the national, regional or local inventories in all eight nominating countries, according to the nature of their state administration and regional differences. The mode of maintaining and updating these inventories is described and the required documentation demonstrating proper inventorying in line with Articles 11 and 12 of the Convention in all countries has been duly submitted.

3. Inscribes **Art of dry stone walling, knowledge and techniques** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Welcomes the initiative of the States Parties to present a widely practised technique that fully respects local conditions and highlights the common cultural meanings and functions of the element in all submitting States and commends the States Parties for submitting an exemplary file, prepared with the utmost care, which testifies to the spirit of the Convention in terms of international cooperation;

5. Further commends the States Parties for acknowledging the possible negative impacts of the inscription of the element and for proposing appropriate safeguarding measures to prevent such risks.

DRAFT DECISION 13.COM 10.b.11

The Committee

1. Takes note that Cuba has nominated **Festivity of Las Parrandas in the centre of Cuba** (No. 01405) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Held for the first time in 1820 in the town of Remedios, the Festivity of Las Parrandas is now celebrated by eighteen communities in the centre of Cuba, mostly taking place towards the final months of the year. The Parrandas is a cultural competition between the two neighbourhoods or parties into which each town is divided, with ‘spies’ attempting to spoil the surprise of the opposing neighbourhood on the night of the festivity. The two parties work all year long to prepare for the competition, which takes place on the night of the Festivity of Las Parrandas. The festivities involve a wide range of expressions, including: the design and construction of replicas and monuments, floats and costumes; songs and dances; fireworks; and decorations such as lamps, lanterns, banners and emblems allegoric to each neighbourhood. Everyone in the eighteen communities, regardless of their social class, gender, age, religion, profession or background, is involved in the festivities, and the monuments, replicas of monuments and floats constitute a spectacular display of the imagination and creativity of the groups, who recreate and re-enact stories using lights, colours and shapes. Traditional knowledge and skills related to the element are constantly combined with new elements, meaning that Las Parrandas are always traditional and contemporary at the same time.

2. Decides 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 Festivity of Las Parrandas involves many different categories of practitioners, whose strong identification with the element is demonstrated every year through their innovative creation of floats, decorations and other associated artefacts. The element is also practised by Cuban emigrants abroad and connects them with their homeland and identity. Since its first appearance in the 1820s, every generation has updated the element in line with their cultural and aesthetic preferences. The principle of the contest between two neighbourhoods develops human creativity

and creative art while fostering social integrity and cohesion in the respective communities.

R.2: The element demonstrates the potential of intangible cultural heritage to integrate different skills, professions and cultural expressions and highlights its variability within a single State. The practitioners have established several cultural societies to facilitate intergenerational communication and cultural dialogue. The richness of artistic expression involved in the practice testifies to human creativity, which is deeply embedded in the element and demonstrated through friendly competition between the communities.

R.3: In the communities concerned, the viability of the element is ensured primarily through its unrelenting practice and the constant transmission of knowledge. In 2013, the National Council for Cultural Heritage proclaimed Las Parrandas as Cultural Heritage of the Nation, which implies a strong commitment on the part of the Cuban State to protect this cultural expression. A coherent set of safeguarding measures is proposed, stressing the development of knowledge and skills related to the wide spectrum of arts and activities involved, documentation and more in-depth research into the social and cultural context of the element, and popularization and promotional activities.

R.4: The practitioners of Las Parrandas initiated the nomination process, participated in workshops and educational activities, shared their experience and knowledge and helped formulate the safeguarding measures. Their thorough knowledge of the element allowed them to identify its strengths and weaknesses. The establishment of a specialized museum and the practitioners' active contribution to the documentation and research of the element demonstrate the community's commitment to its safeguarding. Their active involvement and desire to see the element inscribed are substantiated by the wide range of individual and collective expressions of consent.

R.5: The element is included in the Inventory of Elements of the Intangible Cultural Heritage maintained by the National Council for Cultural Heritage. Since 2012, it has been systematically documented and monitored in all eighteen towns in close collaboration with the practitioners, who are interviewed by local experts and asked for validation of all the registered information.

3. Inscribes **Festivity of Las Parrandas in the centre of Cuba** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Notes the positive role that can be played by sustainable tourism in generating additional financial resources for the successful performance of community festivities and invites the State Party to develop a strategy that could allow the participation of visitors while protecting the element from the negative impact that may arise from its possible commercialization and popularization following an increased influx of visitors;

5. Reminds the State Party that updating is an important part of the inventorying process and further invites it to include detailed 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 Elements of the Intangible Cultural Heritage 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 13.COM 10.b.12

The Committee

1. Takes note that Czechia has nominated **Handmade production of Christmas tree decorations from blown glass beads** (No. 01375) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The handmade production of Christmas tree decorations from blown glass beads is a traditional practice connected with glass production in North Bohemia, where blown glass beads have been produced since the late eighteenth century. Originally, they were primarily used for jewellery production and embroidery on folk costumes, but since the mid-nineteenth century, when decorating Christmas trees became more common, the beads have been used for handmade decorations. The bearers include blowers and threaders who work at home on commission, along with the parent factory, which performs the function of the commission merchant, employs in-house silverers and acts as the distributor of the products to the market. The beads are produced by blowing a previously heated glass tube inserted into a brass mould. The tubes are then shaped into a string of beads, which are silvered, coloured and decorated by hand, cut by hand into shorter pieces or individual beads and threaded on wires to form unique decorations of many forms and colours for decorating Christmas trees. As well as providing bearers with a source of income, the practice strengthens family relations and encourages intergenerational relationships. The production process has not changed much over the past hundred years and related knowhow and skills are still transmitted through hands-on experience.

2. Decides 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.3: The submitting State has demonstrated how the viability of the element is being ensured through a variety of safeguarding measures, ranging from inventorying initiatives to exhibitions and awareness-raising actions. In this regard, a parent factory is presented as the main institution responsible for the transmission and promotion of the element, including for the monitoring of the element after inscription. The file demonstrates the State's commitment to supporting the safeguarding of the element, including through the provision of financial resources and the development of a policy framework.

   R.5: Since 2015, the element has been included in the Regional List of Intangible Elements of Traditional Folk Culture of Liberecký Region and the National List of Intangible Elements of Traditional Folk Culture of the Czech Republic, which are maintained and updated on a yearly basis by the Council of the Liberecký Region and the Ministry of Culture, respectively. The element was identified with the participation of the communities concerned, in conformity with Article 11 of the Convention.

3. Further decides 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: The handmade production of Christmas tree decorations from blown glass beads constitutes a marker of identity, a medium of intergenerational transmission of knowledge and a source of income in the rural communities of two regions in Czechia. However, the description of the element makes frequent reference to a 'parent factory', which is presented as the main intermediary between practitioners and the wider public, without any explanation of the relations between the tradition bearers and the factory. The file fails to present the nature and function of this factory, which raises severe concerns as to the risk of a monopoly of the practice by one entity, which would be contrary to the definition of intangible cultural heritage in the Convention and its objectives, as it would constitute a restrictive measure preventing other practitioners from engaging in the practice of the element.

   R.2: The inscription of the element could enhance the visibility of glass craftsmanship while also highlighting human creativity. However, the nomination places a heavy emphasis on the commercial and business aspects of the practice, which is

reinforced by the prominent roles given to the media and advertising sectors in the file for the visibility of craft products on the market, to the detriment of the promotion of the social and cultural functions of the element. Furthermore, the file does not demonstrate how the inscription would contribute to the visibility of intangible cultural heritage in general.

R.4: While the file states that practitioners have participated in the preparation of the nomination, it provides insufficient information to understand their exact role in the process, as their participation seems to have been achieved at all times through a parent factory as the main broker. The expressions of free, prior and informed consent consist of a single standard letter only, signed by seven individuals, which was considered as insufficient to demonstrate community consent given the vast community of bearers and practitioners described in the rest of the file. In addition, no consent from the parent factory was provided, whereas it is presented as a key stakeholder throughout the nomination process.

4. Decides to refer the nomination of **Handmade production of Christmas tree decorations from blown glass beads** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

DRAFT DECISION 13.COM 10.b.13

The Committee

1. Takes note that the Democratic People's Republic of Korea has nominated **Ssirum (wrestling) in the Democratic People's Republic of Korea** (No. 01361) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Ssirum (wrestling) is a physical game practised popularly in all regions of the Democratic People's Republic of Korea, where two opponents try to push each other to the ground using a satpa (a fabric strap connecting the waist and leg), their torso, hands and legs. Ssirum is distinguished by the use of the satpa and the awarding of a bull to the winner. Since ancient times, Koreans have practised Ssirum for physical training purposes during breaks from work and, especially, during big contests on folk holidays. On folk days, when Ssirum takes place, lots of people (old and young) gather around the ring: wrestlers compete using diverse techniques; spectators enthusiastically cheer on their favorites; and the winner rides a bull in celebration. As an exercise of the whole body, Ssirum fosters the cultivation of the body and mind. It also encourages mutual respect and cooperation, contributing to the harmony and cohesion of communities and groups. Pyongyang, the capital city, plays a central role in enacting, protecting and transmitting Ssirum, comprising a number of communities, organizations and institutions concerned with the practice, including the Korean Ssirum Association. Koreans start learning Ssirum from family members and neighbours from childhood, and it is taught by educational institutions at all levels.

2. Decides 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: Men learn Ssirum during childhood from their fathers, grandfathers and neighbours. Deeply rooted at all levels of Korean society, the element helps cultivate the mind and body and consolidates social cohesion and harmony within communities and groups: attending matches, cheering and sharing emotions provide the audience and wrestlers with a sense of identity and continuity. Although Ssirum is practised primarily by men, women also play important roles, participating as audience members, preparing food and costumes for male wrestlers and encouraging their offspring to learn and practise Ssirum.

   R.2: The inscription of Ssirum will highlight the importance of sustaining folk traditions and customs, encourage dialogue and the exchange of experience among

domestic associations as well as among different communities practising similar elements worldwide. The production of tangible objects associated with Ssirum and related oral folklore expressions highlights cultural diversity and testifies to human creativity.

R.3: The proposed, well-described safeguarding plan draws on the activities of an established institutional framework in place since 1945. The main objective of the plan is the sustainable development of the tradition, which would be achieved through long-term and yearly plans. Any factors that could negatively influence the element would be countered through the immediate designation of countermeasures. The Korean Ssirum Association is responsible for carrying out activities linked to formal education, documentation, research, information exchange, promotion and dissemination including through Ssirum centres at national and local levels. The community was involved in planning the proposed safeguarding measures during three consultative meetings.

R.4: A wide range of public institutions and organizations participated in preparing the nomination file. The National Authority for Protection of Cultural Heritage collected data among traditional practitioners and bearers and held seminars with experts responsible for disseminating Ssirum techniques. Varied expressions of free, prior and informed consent are provided, and include the signatures of representatives of state and local authorities, Ssirum clubs, practitioners, schoolchildren and various socialist workers' organizations.

R.5: The element has been included in the State Inventory of Intangible Cultural Heritage of the Democratic People's Republic of Korea since 2013, which is updated every three years. The element was inventoried thanks to the joint efforts of the Korean Ssirum Association, the Education Commission, the Academy of Social Sciences, state organs, working people´s organizations and a number of Ssirum enthusiasts. Women also played a significant part in the inventorying process, providing information about the viability and social and cultural functions of Ssirum.

3. Inscribes **Ssirum (wrestling) in the Democratic People's Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for the improved file following the referral of this nomination in 2016.

DRAFT DECISION 13.COM 10.b.14

The Committee

1. Takes note that France has nominated **the skills related to perfume in Pays de Grasse: the cultivation of perfume plants, the knowledge and processing of natural raw materials, and the art of perfume composition** (No. 01207) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The skills related to perfume in Pays de Grasse cover three different aspects: the cultivation of perfume plants; the knowledge and processing of natural raw materials; and the art of perfume composition. The practice involves a wide range of communities and groups, brought together under the Association du Patrimoine Vivant du Pays de Grasse (Living Heritage Association of the Region of Grasse). Since at least the sixteenth century, the practices of growing and processing perfume plants and creating fragrant blends have been developed in Pays de Grasse, in a craft industry long dominated by leather tanning. Perfume plant cultivation involves a wide range of skills and knowledge, for instance pertaining to nature, soil, weather, biology, plant physiology and horticultural practices, as well as specific techniques such as extraction and hydraulic distillation methods. The inhabitants of Grasse have made these techniques their own and helped improve them. In addition to technical skills, however, the art also

calls for imagination, memory and creativity. Perfume forges social bonds and provides an important source of seasonal labour. Related knowledge is mostly transmitted informally through a long learning process that still takes place primarily in perfumeries. In recent decades, however, there has been a growing interest in standardizing learning through formalized teaching.

2. Decides 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 skills related to perfume production in Pays de Grasse are transmitted by three groups of interrelated, interdependent tradition bearers, thereby creating social bonds across society and generations. Cherished and developed for centuries, the practice is a symbol of the community's identity. It plays a key role in the community's social life as it is reflected during religious celebrations and local festive events dedicated to aromatic plants.

R.2: At the international level, the inscription would strengthen relations and encourage cultural interactions with other communities that possess specialized skills related to perfume production and inspire innovations and research into new natural ingredients. In addition, the State Party has already taken several actions related to the element to promote the importance of intangible cultural heritage in general and highlight the diversity of people participating in perfume-making in the region due to different waves of immigrants. By highlighting this diversity, cultural dialogue has been nurtured at the national level.

R.3: The community of practitioners strives to remove obstacles in the transmission of the element and avert the loss of related traditional skills, supported by the local government. The Association of Living Heritage in the Pays de Grasse was established to promote the needs of the tradition bearers and to create a platform for ongoing dialogue, planning and implementing safeguarding measures. The association collaborated with the Grasse authorities and the Pays de Grasse urban community in improving conditions for the practice, transmission and promotion of the element. The safeguarding plan is the result of long-lasting dialogue among the stakeholders.

R.4: The community of practitioners and other relevant stakeholders widely supported the nomination and provided a large, varied range of support letters. The nomination file was mostly drawn up by the Association of Living Heritage in the Pays de Grasse, which represents the Grasse community and consists of different practitioners related to perfume production. The nomination was widely promoted among the tradition bearers, who had many opportunities to get involved in the nomination process.

R.5: The skills related to perfume production in Pays de Grasse have been included in the Inventory of France's Intangible Cultural Heritage since 2014. A comprehensive extract from the inventory is provided in the nomination file. The element was inventoried in line with the Convention through a community-based approach. It can be updated at any time according to the needs and wishes of the communities concerned.

3. Inscribes **the skills related to perfume in Pays de Grasse: the cultivation of perfume plants, the knowledge and processing of natural raw materials, and the art of perfume composition** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Invites the State Party to take into consideration the high risk of over-commercialization of the element and encourages it to remain focused on the cultural and social aspects of the element when planning and implementing the safeguarding measures.

DRAFT DECISION 13.COM 10.b.15

The Committee

1. Takes note that Georgia has nominated **Chidaoba, wrestling in Georgia** (No. 01371) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Chidaoba (wrestling) is an ancient form of martial art practised by a large proportion of the male population throughout all the regions, villages and communities of Georgia. Bearers of the tradition include young people, city residents, sports clubs, educational institutions and amateur organizations. The practice is a complex phenomenon that combines elements of wrestling, music, dance and special garments ('chokha'). Having had a combat function until the late Middle Ages, Chidaoba gradually became a spectacular sport. Tournaments take place in an open-air arena, surrounded by a large audience, accompanied by a wind instrument ('zurna') and Georgian drum ('doli') music, which marks the beginning. Wrestlers attempt to defeat each other through special holds, and vibrant music enhances the dynamics of the contest. The code of conduct is chivalric, and occasionally the wrestlers leave the arena with a Georgian folk dance. Chidaoba uses an important number of special wrestling holds: there are an estimated 200 such holds and counter-holds, the combination of which speaks to the wrestlers' creativity. The practice encourages a healthy lifestyle and plays an important role in intercultural dialogue. From early spring to autumn, young people practise wrestling outdoors, mastering skills previously acquired by watching matches, and there are wrestling sections in almost every village and city of Georgia.

2. Decides 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: Chidaoba, wrestling in Georgia, serves an important cultural function in the country extending beyond the sporting performance; the accompanying folklore expressions underline its traditional role in society. Thanks to its chivalric nature, wrestling promotes friendship and respect among people and Georgians recognize it as an important symbol of their identity. As a popular cultural expression, it is reflected in oral folklore, the arts, fiction and cinematography.

   R.2: Due to the complexity of the element, its inscription would arouse interest in identifying different types of intangible cultural heritage. New synergies among different sports organizations in the country and abroad would be created, intercultural dialogue fostered and international multidisciplinary research promoted. The inscription would also promote human creativity by highlighting how resourceful wrestlers must be in combining different holds and making quick decisions.

   R.3: Past safeguarding measures are described in detail and supplemented with a timeline of the evolution of the element in Georgian history. A complex set of safeguarding measures has been designed, reflecting all aspects of the tradition. These include: adjusting the national legal framework for sports and games; integrating wrestling into the educational system; providing training and coaching within the communities; improving the infrastructure needed to organize tournaments; promoting accompanying expressions such as music, dance or costume-making; and establishing a specialized museum devoted to Chidaoba. National institutions play a pivotal role in the implementation of the safeguarding measures, working closely with local communities.

   R.4: The National Agency for Protecting Cultural Heritage established an interagency working group responsible for drafting the nomination; its members are practitioners, representatives of local communities and wrestling federations and field experts. About twenty meetings were organized and the views of the practitioners were duly incorporated into the file. The nature of the free, prior and

informed consent is well-explained in the nomination and is richly attested to in numerous consent sheets resulting from an extensive awareness-raising campaign.

R.5: Since 2011, the element has been included in the Intangible Cultural Heritage State Register, which is regularly updated. Chidaoba was identified by its community of practitioners, represented by the National Federation of Georgian Wrestling, researchers and other experts. The information contained in the inventory was collected among practising wrestlers, other participants and spectators.

3. Inscribes **Chidaoba, wrestling in Georgia** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for its precise description of community participation, including the division of gender roles and responsibilities.

DRAFT DECISION 13.COM 10.b.16

The Committee

1. Takes note that Indonesia and Malaysia have nominated **Pantun, Malay oral tradition** (No. 01407) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Pantun, Malay oral tradition is a poetic form most commonly dealing with the subject of love. Pantun is considered as the soul that brings together the various communities and aspects of Malay life, describing ideas and thoughts central to the local wisdom of its people. Imbued with moral messages, the Pantun is relayed to listeners in a four-line verse with an ABAB rhyme scheme, and can be transmitted orally, in music, or in song. The first and second lines act as the foreshadowers – describing nature, life lived and the wisdom gained thereof – while the third and fourth lines carry the core meaning. Traditionally, the foreshadower employs elements from the flora, fauna or nature around the settlements concerned. For the Malay community, the Pantun serves as an instrument of guidance and support since it is laden with social meanings and upholds various important values in life such as balance, harmony and flexibility. Pantun remains popular and relevant for three main reasons: it is diplomatic, democratic, and often serves as an instrument of conflict resolution. The practice has mainly been spread through the activities of daily life, as well as through the education system. At the community level, Pantun is still practised on occasions such as engagement and wedding celebrations.

2. Decides 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.1: Pantun conveys social content as well as important moral and religious values and therefore serves as a means of communication and an instrument of guidance and support for its practitioners. Despite being connected with the past, the contemporary social uses of Pantun are not limited to traditional performances and sociocultural spaces; Pantun can be found in many modern forms, including political speeches, road signs or media presentations. Traditional modes of transmission have been successfully supplemented by formal education. As such, Pantun represents a vital element of intangible cultural heritage of the Malay people with good prospects for the future.

3. Further decides 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 inscription of Pantun could promote respect for oral traditions and expressions at the international level, particularly poetry. However, the file mostly concentrates on the expected benefits of the inscription for the element and its community of practitioners, failing to explain how it could raise awareness about intangible cultural heritage in general, or how it could promote cultural diversity. Furthermore, the file emphasizes the 'uniqueness' of Malay heritage and the prospect of using Pantun as a new tourist attraction; such concepts contradict the spirit of the Convention, which encourages mutual respect and international cooperation among communities.

   R.3: The past and planned safeguarding measures are mostly state-organized, disregarding the community aspects of the element and its spontaneous practice and transmission. There are significant differences between the safeguarding plans submitted by Malaysia and Indonesia, which may imply insufficient collaboration between the States Parties. Although the file states that the safeguarding measures were discussed with the communities of practitioners, their participation in the planning process seems rather limited. The safeguarding plan contains a declaration that Pantun should be protected from negative effects by 'turning it into a kind of standard and repetitive performance', which would lead to the undesirable 'freezing' and decontextualization of the element.

   R.4: The file describes multiple meetings held between governmental authorities, researchers, communities and NGOs. However, the nature of most of these meetings is unknown and community participation is lacking since their relation to the nomination process is unclear, as is the role of the practitioners involved. Consent was obtained in the territories of both States Parties and includes several stakeholders ranging from national and regional governments to NGOs and local communities. As the community of Patun practitioners is extremely large, the process of selecting the representatives invited to the meetings should be clearly described, and their capacity to speak on behalf of the others justified. The standardized form used for many of the community consents raises doubts about the level of awareness and understanding of its content and consequences.

   R.5: The element is included in two inventories of intangible cultural heritage present in the territories of the submitting States Parties. However, only very general information about the updating of the inventories is presented in the file and the communities' participation in the inventory process is not explained at all.

4. Decides to refer the nomination of **Pantun, Malay oral tradition** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;

5. Further invites the States Parties, in the future preparation of nomination files, to involve the communities, groups and individuals concerned in the nomination process as broadly as possible and to ensure that they are at the forefront of all the safeguarding measures;

6. Recommends that the States Parties, should they wish to resubmit the nomination during a following cycle, improve the formal quality of the nomination file, especially as far as language is concerned, and that they provide English and/or French subtitles for the video, so that the content of the oral texts as well as the messages by the presenters can be understood;

7. Also invites the States Parties to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as 'uniqueness', which may seem to introduce a hierarchy among expressions of living heritage and are therefore contrary to the definition of intangible cultural heritage under Article 2.1 of the Convention and the

aim of the Representative List to encourage dialogue which respects cultural diversity (Article 16 of the Convention).

DRAFT DECISION 13.COM 10.b.17

The Committee

1. Takes note that Ireland has nominated **Hurling** (No. 01263) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Hurling, or Camogie (a form of Hurling played by women), is a field game played by two teams which dates back 2,000 years and features strongly in Irish mythology, most notably in the epic saga of Cú Chulainn. It is played throughout the island of Ireland, particularly in more fertile agricultural areas, as well as overseas. Traditionally, the number of players in the game was unregulated and games were played across open fields. Nowadays, there are fifteen players on adult teams and the game is played on a clearly marked pitch. Players use a wooden stick (hurley), similar to a hockey stick but with a flat end, and a small ball (sliotar), with the aim being to use the hurley to strike the sliotar and hit it between the opposing team's goalposts. The primary bearers and practitioners are the players, known as 'hurlers' (male) and 'camógs' (female). Hurling is considered as an intrinsic part of Irish culture and plays a central role in promoting health and wellbeing, inclusiveness and team spirit. Today, the skills are promoted and transmitted through coaching and games in schools and clubs. As the custodians of Hurling, the Gaelic Athletic Association and the Camogie Association, both volunteer-led organizations, play a central role in transmitting the skills and values associated with Hurling.

2. Decides 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: As a sport practised for centuries, Hurling provides Irish people with a strong sense of identity. Hurley and sliotar, designating the stick and the ball used in the game, symbolize the commitment of its players, and their dedication to the skills required to master it. The social relevance and rootedness of Hurling in Irish culture is underlined by the fact that it was already revitalized and safeguarded in the late nineteenth century during the Gaelic Revival. The game is transmitted during coaching sessions, especially in schools and clubs, enabling almost every child to come into contact with the game from a young age.

   R.2: Hurling has been practised across Ireland as well as in many other countries, meaning that the game has the potential to promote dialogue among different communities, spread awareness about sports and games as important aspects of intangible cultural heritage, and inspire other communities practising traditional games to pursue their safeguarding. As the game is widely practised over a long period of time, research brings together different stakeholders across sports, history, archaeology and civic society.

   R.3: The safeguarding plan foresees the promotion of the element in connection with the Convention. Knowledge will be disseminated primarily within the educational system, in a dedicated museum and through online platforms, workshops and courses. More in-depth research and documentation of the element and measures concerning the currently endangered production of hurleys are also included. The communities and groups were involved in planning the proposed safeguarding measures, represented by leading associations and institutions in charge of the transmission, documentation and safeguarding of the element. Their participation and supervision will ensure that the community remains at the heart of the safeguarding activities.

R.4: The nomination was initiated and prepared by institutions representing the community of practitioners, consisting mostly of volunteers. The Hurling and Camogie community was addressed via social media platforms and print media with an invitation to submit individual comments, observations and recommendations. A large number of stakeholders and practitioners provided their free, prior and informed consent, in different forms, including personal testimonies by children of different ethnic origins – the youngest generation of practitioners.

R.5: The element has been included since 2016 in the interim National Inventory of the Intangible Cultural Heritage maintained by the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs. The inventory is updated following considerations by the interim Advisory Group. The inscription was initiated by the Hurling Development Committee and many other relevant stakeholders participated in the preparation of the proposal.

3. Inscribes **Hurling** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Reminds the State Party that cultural and social meanings should be at the heart of any safeguarding efforts under the Convention, and that the professionalized practice of a sport or game could undermine these functions and threaten its status as an element of intangible cultural heritage;

5. Further 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 on how the interim National Inventory of the Intangible Cultural Heritage is 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 13.COM 10.b.18

The Committee

1. Takes note that Jamaica has nominated **Reggae music of Jamaica** (No. 01398) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Having originated within a cultural space that was home to marginalized groups, mainly in Western Kingston, the Reggae music of Jamaica is an amalgam of numerous musical influences, including earlier Jamaican forms as well as Caribbean, North American and Latin strains. In time, Neo-African styles, soul and rhythm and blues from North America were incorporated into the element, gradually transforming Ska into Rock Steady and then into Reggae. While in its embryonic state Reggae music was the voice of the marginalized, the music is now played and embraced by a wide cross-section of society, including various genders, ethnic and religious groups. Its contribution to international discourse on issues of injustice, resistance, love and humanity underscores the dynamics of the element as being at once cerebral, socio-political, sensual and spiritual. The basic social functions of the music – as a vehicle for social commentary, a cathartic practice, and a means of praising God – have not changed, and the music continues to act as a voice for all. Students are taught how to play the music in schools from early childhood to the tertiary level, and Reggae festivals and concerts such as Reggae Sumfest and Reggae Salute provide annual outlets, as well as an opportunity for understudy and transmission for upcoming artists, musicians and other practitioners.

2. Decides 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 file demonstrates that Reggae music plays a significant role in the life of musical communities and Jamaican society in general. Reggae music embodies

the shared history of the many peoples and groups inhabiting the country, gives creative expression to their belief systems, hopes and aspirations for the future, and serves as a very important factor of identity. The community concerned does not consist solely of musicians, but also includes a wide range of other occupations related to the element, primarily members of the Rastafarian community.

R.3: The viability of the Reggae music in Jamaica is ensured through transmission, research and awareness-raising activities. The proposed safeguarding measures are well-defined and clearly presented. The communities, agencies and institutions that work with the element teach Reggae at schools and organize festivals, contests and other events to reinforce the tradition. Such measures are aimed at encouraging the continued practice of the element. Representative organizations and associations participated in the process of developing safeguarding measures.

R.4: A wide spectrum of relevant stakeholders, associations of practitioners representing individual artists, musicians, writers and composers, NGOs, governmental institutions and public figures were involved in the preparation of the nomination file, led by a national technical committee. They provided their free, prior and informed consent in their capacity as representatives of the musicians and other practitioners.

3. Further decides 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: Despite the potential of the element to foster a better understanding of musical art as a tool for promoting dialogue among people and appreciating cultural diversity among ethnic groups worldwide, the nomination concentrates on raising awareness about the historical antecedents that have shaped the element, pointing out the 'uniqueness' of the tradition and highlighting Jamaica's international recognition as the original birthplace of Reggae instead of contributing to a better understanding and improving the visibility of intangible cultural heritage in general.

R.5: The file indicates that the element was included in the Automated Catalogue of the African Caribbean Institute of Jamaica/Jamaica Memory Bank, the Focal Point for Intangible Cultural Heritage in Jamaica, in 1977. However, the inventory seems more like a database of Reggae Music than an inventory of intangible cultural heritage, which should emphasize the viability of the element, its practitioners and social and cultural functions. The nomination does not demonstrate that the inventory is maintained in line with Articles 11 and 12 of the Convention: there is no clear explanation of the involvement of the communities, groups and relevant NGOs in the inventorying process and information on the frequency of updating, the reference number and name(s) of the element in this inventory are also missing.

4. Decides to refer the nomination of **Reggae music of Jamaica** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;

5. Reminds the State Party that the purpose of the Representative List is neither to promote cultural industries nor to define the specific origins or ownership of elements of intangible cultural heritage practised today;

6. Further reminds the State Party that not only representatives of the music industry but, firstly, the community of practitioners who identify with the element should be at forefront of any action undertaken to safeguard and raise the visibility of the element;

7. Further invites the State Party to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as 'universality', claims of ownership and references to 'authenticity' in consent letters in particular, which may seem to introduce a hierarchy among expressions of living heritage and are contrary to the living and dynamic nature of intangible cultural heritage as defined under Article 2.1 of the Convention and the aim of the Representative List to encourage dialogue which respects cultural diversity (Article 16 of the Convention).

DRAFT DECISION 13.COM 10.b.19

The Committee

1. Takes note that Japan has nominated **Raiho-shin, ritual visits of deities in masks and costumes** (No. 01271) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Raiho-shin rituals take place annually in various regions of Japan – especially in the Tohoku, Hokuriku, Kyushu and Okinawa regions – on days that mark the beginning of the year or when the seasons change. Such rituals stem from folk beliefs that deities from the outer world – the Raiho-shin – visit communities and usher in the new year or new season with happiness and good luck. During the rituals, local people dressed as deities in outlandish costumes and frightening masks visit houses, admonishing laziness and teaching children good behaviour. The head of the household treats the deities to a special meal to conclude the visit, and in some communities the rituals take place in the streets. In some communities, men of a certain age become the Raiho-shin, while in others women play such roles. Because the rituals have developed in regions with different social and historical contexts, they take diverse forms, reflecting different regional characteristics. By performing the rituals, local people – notably children – have their identities moulded, develop a sense of affiliation to their community, and strengthen ties among themselves. In accordance with their ancestors' teachings, community members share responsibilities and cooperate in preparing and performing the rituals, acting as the practitioners responsible for transmitting the related knowledge.

2. Decides 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 file provides a very clear description of the element, highlighting its strong family and community nature as well as the diversity of its forms. The element plays an important role in children's upbringing; it teaches them about moral behaviour, strengthens bonds with other family members and promotes respect for local traditions. Through collaboration and sharing, community identity is fostered and continually transmitted.

   R.2: The inscription of the element would raise awareness about the inclusiveness of intangible cultural heritage and its ability to transcend gender divisions and bring generations together. Raiho-shin is practised in different regions of Japan and respects local historical, natural and social contexts; cultural diversity is therefore intrinsic to it. As such, it also testifies to human creativity, as illustrated by the diverse forms the masks and local rituals take.

   R.3: The past and current efforts to safeguard Raiho-shin rituals attest to the long-term commitment of the local communities to protecting and transmitting the element, with local safeguarding associations and the National Council for the Safeguarding and Promotion of Raiho-shin Rituals taking the lead role. The well-defined safeguarding measures proposed draw on past initiatives and include the transmission, identification and promotion of the element. The file clearly demonstrates the communities' involvement in planning the proposed safeguarding measures and their central role in their implementation.

R.4: The nomination file clearly describes the participation of community members at all stages of its preparation, highlighting the discussions and meetings held. The local communities are represented by their associations, local governments and the National Council for the Safeguarding and Promotion of Raiho-shin Rituals and they all granted their free, prior and informed consent.

R.5: As Raiho-shin is practised in ten distinct locations and known by different names, the ten ritual visits of deities in masks and costumes were included separately in the Inventory of the Intangible Cultural Heritage in Japan between 1977 and 2017. The description of the element is sufficient and documentary evidence from the national inventory is provided, covering all the necessary information. The community members were actively involved in creating and updating the inventory.

3. Inscribes **Raiho-shin, ritual visits of deities in masks and costumes** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Congratulates the State Party for submitting a well-prepared, clearly structured 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;

5. Takes note that the present inscription replaces the 2009 inscription of **Koshikijima no Toshidon**, in conformity with Chapter I.6 of the Operational Directives.

DRAFT DECISION 13.COM 10.b.20

The Committee

1. Takes note that Jordan has nominated **As-Samer in Jordan** (No. 01301) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Practised across many areas of Jordan, As-Samer consists mainly of dancing and singing and is performed on various occasions, most commonly during marriage ceremonies. Practitioners range from young to older individuals, with children being encouraged to take part during performances. On the wedding day, the father of the groom instructs the attendees to line up and start applauding and singing. The performance that follows involves specific roles for certain people. The Al-Hashi is a veiled woman, always one of the inviters' relatives, who sings and dances in front of the Al-Samer row while wearing an Abaya (a loose, black garment worn over the traditional garment). Another person is the 'Wasq Al-Hashi', one of the Al-Hashi's relatives, who takes hold of her sleeve or Abaya and asks her to sit down. Then comes the role of the Al-Badda, a man who starts singing by directly addressing Al-Hashi, to resume the dancing with poetry. The lines of poetry uttered during the performance form an integral part of the tradition, expressing feelings of joy, peace, intimacy and empathy among attendees. Practising As-Samer consolidates social bonds and promotes cohesion, and attendees of all ages are encouraged to participate spontaneously, in an effort to transmit the related skills and knowledge to the next generations.

2. Decides 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: As-Samer is performed by different clans in all the governorates of Jordan during festive occasions, especially wedding ceremonies, as well as by traditional ensembles. It is transmitted spontaneously during public gatherings, at festivals and in a number of dance troupes. It embodies the history of Jordan and provides the communities concerned with a sense of pride about their cultural heritage. As-Samer boosts identity and tribal affiliation and strengthens social ties among community members. Although it is practised predominantly by men, the involvement of female dancers reflects the esteem in which women are held.

R.4: The State Party addressed a wide range of stakeholders to participate in the nomination process. Two workshops organized in 2015 were devoted to the preparation of the nomination file, including proposing a set of safeguarding measures. Different stakeholders including leaders of several clans engaged in As-Samer provided their free, prior and informed consent to the nomination.

R.5: As-Samer was included in the Intangible Cultural Heritage Database during a community-based inventorying process taking place between 2012 and 2015. The researchers who collected the data were selected and assisted by the communities and NGOs. The elements are monitored and relevant experts update the entries every three years.

3. Further decides 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: As-Samer represents popular art and oral traditions based on collective performances, and the constant interaction between male and female dancers and the communities of practitioners fosters cultural dialogue and the sharing of cultural values. However, neither the contribution to raising the visibility of intangible cultural heritage in general nor the promotion of human creativity are clearly explained. Instead of highlighting the values embedded in the element for the sake of the recognition of intangible cultural heritage internationally, the file mostly deals with the benefits of the inscription for the country.

R.3: The safeguarding measures proposed could raise the visibility of As-Samer and encourage the organization of various events and associations related to the element. However, the Ministry of Culture intends to establish a higher committee consisting of experts, specialists and practitioners responsible for ensuring that the art does not evolve or change in any respect. This intention goes against the definition of intangible cultural heritage under Article 2.1 of the Convention, as constant recreation is an inherent aspect of living heritage. In addition, due to the top-down nature of the safeguarding approach, the particular roles of the practitioners in the implementation of the safeguarding plan are not apparent.

4. Decides to refer the nomination of **As-Samer in Jordan** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

DRAFT DECISION 13.COM 10.b.21

The Committee

1. Takes note that Kazakhstan has nominated **Traditional spring festive rites of the Kazakh horse breeders** (No. 01402) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional spring festive rites of the Kazakh horse breeders – taking place in Terisakkan Village in the Ulytau District of Karaganda Oblast – mark the end of the old and the beginning of the new yearly horse-breeding cycle. Rooted in traditional knowledge about nature and the age-old relations between man and horse, the rites involve skills inherited from nomadic ancestors, adapted to present-day reality. Preceded by year-long preparations, the main constituents of the practice are: ‘Biye baylau’ (literally, ‘tethering mares’), the ancient ‘first milking’ rite encompassing the separation of mares and foals from the herds, milking the mares, and celebrating with songs, dances and games; ‘Ayghyr kosu’ (figuratively, the ‘stallion’s marriage’), a recent rite for adjoining stallions in herds; and ‘Kymyz muryndyk’ (metaphorically, the ‘initiation of koumiss’), the ‘first koumiss sharing’ rite, opening the season of its production and sharing. The rites take around three weeks in total, until the koumiss sharing ceremonies, which take place in every household, are over. The rites open a new yearly cycle of reproduction and

manifest traditional Kazakh hospitality. Faced with the forced transition in the twentieth century from a nomadic way of life to a settled one, bearers have adapted the traditional form of horse breeding to meet present-day conditions to ensure its continued viability.

2. Decides 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 spring festive rites of the Kazakh horse breeders are carried out annually to express gratitude to nature for the survival of people and horses though the long winter and ensure the fertility of the herds and the abundance of milk in the new season. The central social and cultural aspects of the rituals include the relationship between human beings and horses, friendship, mutual respect and support, unity and sharing within the local community. The rites are celebrated collectively and the social aspect, when family members and neighbours meet and rejoice together, plays a central role.

R.2: The inscription would highlight the deep, hidden sacred meanings of traditional festivals, often overshadowed by the aesthetic and celebratory aspects of such traditions. It could promote dialogue among communities with similar ways of life both in Kazakhstan and beyond its borders. The related festivities also illustrate the creative use of the natural environment that helped people to adapt the tradition to the new living conditions after the transition from the nomadic to the settled way of life.

R.3: The viability of the element is not threatened, as it is firmly rooted in the family environment and continuously transmitted. However, its practitioners are well aware of the negative impacts of the presence of external visitors attracted to the locality through an ethno-festival organized simultaneously with the ritual festivities. The safeguarding plan therefore concentrates on regulating their attendance during the rites and redirecting their participation to a newly formed koumiss festival in Ulytau. This step would ensure public awareness of the rituals is continuously raised without any direct interference with the practice. Thanks to the proposed monitoring system, the effects of the awareness-raising campaign would be controlled and local communities could react to any potential risks. The newly created festival would also strengthen contacts and encourage the sharing of experiences between horse breeders from Terisakkan and other smaller communities in Kazakhstan, where traditional horse breeding would be enhanced.

R.4: The nomination file was prepared by the Initiative Group for Safeguarding Intangible Cultural Heritage, which included nine representatives of the tradition bearers and three experts. Besides these nine representatives, other community members were invited to add their comments. Practitioners submitted their consent in writing as well as in the form of a video recording. They expressed their views about the importance of the tradition for themselves and for the local population, and their letters and speeches proved that they agree to its inscription.

R.5: The element is included in the National Intangible Cultural Heritage Register of the Republic of Kazakhstan, which is updated whenever new information about the state of the element is available. The data concerning the traditional spring festive rites of the Kazakh horse breeders were collected during an inventory process led by museum experts in partnership with local communities, which culminated with the national listing in 2016.

3. Inscribes **Traditional spring festive rites of the Kazakh horse breeders** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 13.COM 10.b.22

The Committee

1. Takes note that the Lao People's Democratic Republic has nominated **Traditional art of Naga weaving** (No. 01388) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The traditional art of Naga weaving is the art of producing fabric with a design, considered a delicate pattern of Lao woven designs. The element has been practised by women for centuries and has long been a privileged motif used in traditional events in the country. The fabric is hand woven on a simple traditional wooden floor loom, using a traditional technique dating back to the fourth century BC. The design is created during the weaving process itself; it is neither embroidered nor printed afterwards. Naga patterns can be woven in silk, silk organza and cotton, and traditionally the body part is woven mainly in natural white yarn, with the crest standing out in powerful colours to demonstrate its supernatural powers. Among the weavers, a handful of Master Weavers play a key role in the traditional art of Naga weaving because of their long experience and enormous knowledge. Naga weaving is a collaborative undertaking that encourages respect for good workmanship and women's participation in the craft and has played a significant role in women's empowerment in present-day Laos. The element has survived thanks to the ingenuity of its practitioners, with transmission of the weaving skills primarily taking place at the family level, as well as through the market channel.

2. Decides 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.1: In the past, learning the traditional art of Naga weaving was an important part of women's upbringing; more skilled weavers had better prospects for finding a suitable partner. Today, Naga weaving primarily caters to the making of ceremonial and official attires and home textiles and the merchandise helps makers earn a living. Naga weaving is a collaborative task, fostering unity and providing practitioners with a sense of identity and continuity. Naga motifs constitute an endless display of shapes and designs, each reflecting the characteristic features of their particular community of origin, spiritual affiliation or the purpose for which they are made.

3. Further decides 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: Despite the creativity embedded in Naga weaving and the social and economic impact of traditional craftsmanship, the file mainly focuses on how the inscription would increase the appreciation of Naga weaving among its practitioners and wider society in Laos and does not explain how its inscription would promote cultural diversity and dialogue among different communities or raise awareness about intangible cultural heritage in general. The statements made in this respect are unclear and concentrate primarily on the appreciation of the element itself.

   R.3: While the State Party indicates that the viability of the element is ensured due to continued community practice and transmission, it also explains that the element has been altered in response to changing market prices. This commercially-driven approach may threaten the viability of Naga weaving and an explanation is therefore required as to how the over-commercialization of the element would be prevented. Although the economic profit achieved by marketing traditional products could contribute significantly to the sustainability of traditional crafts, these aspects are stressed throughout the nomination at the expense of safeguarding the social and cultural meaning of the element, the main purpose of safeguarding efforts under the Convention. Most of the safeguarding measures are central or state-

driven and only a minimal involvement of local or regional communities, groups or individuals is demonstrated.

R.4: Most of the information and supporting material concerning community participation refers to governmental bodies and professional organizations, such as the Lao Handicraft Association or the Lao Woman's Union. The interest or needs of the traditional knowledge bearers do not seem to have been taken into consideration in the preparation of the nomination. More specifically, the file contains a single letter of consent, whereas a single expression of consent does not represent the large, diverse community of Naga weavers and cannot be seen to attest to their free, prior and informed consent.

R.5: The element does not appear to be included in an inventory of living heritage. While information concerning the nature, updating and other aspects of an inventory is provided, the description of the inventory is unclear, making it impossible to determine whether it is maintained in line with the requirements of the Convention. The extract provided presents an inventory of Naga motifs rather than a description of the intangible aspects of a craftsmanship skill. Information is missing on the identification of the communities of practitioners, the viability and transmission of the element and its social and cultural functions.

4. Decides to refer the nomination of **Traditional art of Naga weaving** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;

5. Further invites the State Party to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as 'extraordinary' and 'uniqueness', which may seem to introduce a hierarchy among expressions of living heritage and are therefore contrary to the definition of intangible cultural heritage under Article 2.1 of the Convention and the aim of the Representative List to encourage dialogue which respects cultural diversity (Article 16 of the Convention).

DRAFT DECISION 13.COM 10.b.23

The Committee

1. Takes note that Malawi has nominated **Mwinoghe, joyous dance** (No. 01293) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mwinoghe is an instrumental dance performed among three ethnic communities – Sukwa, Ndali and Bandya – in the northern region of Malawi. In the Chisukwa dialect, the word 'Mwinoghe' literally means 'Let us enjoy ourselves': the dance is therefore performed to express joy and happiness. Derived from a ceremonial dance of the neighbouring Karonga district, called Indingala, Mwinoghe is a relatively recent dance. Dancers line up in two rows, with men on one side and women on the other, and perform twisting body and elaborate foot movements. There is no singing; the only sound comes from the three drums, the whistle, and the group leader's commands. Mwinoghe is performed at social gatherings for entertainment purposes, including on days of national significance. People from all walks of life gather to watch the dance, which serves a unifying function among different communities. Other traditional dances are also organized on such occasions, enabling people to celebrate their different cultures together. Related skills and knowledge are mainly transmitted through observation and participation by young people during performances, but the practice is also integrated into primary, secondary and tertiary-level curricula. Mwinoghe features heavily in annual independence celebrations and individual communities have also created dance groups that perform at annual festivals and on other occasions.

2. Decides 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: Mwinoghe represents a cultural element deriving from an older ceremonial dance that has assumed new functions in modern society. The entertainment function, to express joy and happiness, is the most significant feature of the practice. The Mwinoghe performance always draws great interest from the audience. Membership in a dance group strengthens bonds among community members as practitioners help and support each other in difficult life situations. At the level of inter-tribal and inter-community relations, Mwinoghe fosters dialogue and helps people understand their own cultural identity. It also strengthens cooperation among different communities.

   R.2: The file explains how the inscription could help reinforce self-confidence, self-respect and pride in the tribal communities involved in the practice and encourage stronger relations with other communities in the country that already have elements inscribed on the Representative List. It further states that the inscription would contribute to raising the visibility of intangible cultural heritage not only in Malawi but in the entire Southern African region. By disseminating messages on topical issues and addressing the social needs of the different communities concerned, Mwinoghe dance promotes dialogue between groups of practitioners and testifies to their creativity and cultural diversity.

   R.3: The proposed safeguarding plan draws on past safeguarding measures and adequately reflects the situation of the element. The intergenerational transmission of the dance skills required has been supported by formal education guaranteed by the government. The government also strives to create a favourable legal framework to facilitate the communities' safeguarding efforts. The safeguarding measures were prepared with the participation of the practitioners led by community-based youth trained in inventorying intangible cultural heritage.

   R.4: The community were involved during several phases. Apart from the collection of general information concerning the element during the inventorying process, several meetings with traditional community leaders and practitioners were organized to explain the principles of the Convention, gather information about the element and discuss safeguarding measures. Free, prior and informed consent was granted by traditional community leaders on behalf of all three ethnic groups concerned.

   R.5: The element was identified during a project co-funded by UNESCO aimed at community-based inventorying and Mwinoghe was duly included in the Inventory of Malawi´s Intangible Cultural Heritage in 2013. The inventorying process is described in detail, especially as far as the participation of community members is concerned.

3. Inscribes **Mwinoghe, joyous dance** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 13.COM 10.b.24

The Committee

1. Takes note that Malawi and Zimbabwe have nominated **Art of crafting and playing Mbira/Sansi, finger-plucking traditional musical instrument in Malawi and Zimbabwe** (No. 01408) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Mbira/Sansi concerns the art of playing and making a traditional finger-plucking musical instrument in Malawi and Zimbabwe. The instrument consists of a wooden board with

metal keys attached on top and is sometimes mounted on a calabash/wooden resonator. The keys are plucked using the thumbs, or a combination of thumbs and fingers. The Mbira/Sansi produces a fluid percussive sound considered to be mystic, tranquil and enchanting. An important feature of the music is its cyclical nature: each new repetition of a theme varies slightly from the last and incorporates numerous interwoven melodies. The instrument can be played on its own or with multiple instruments in a group. In Malawi, the songs sung during the music contain important messages about good behaviour, as well as communicating information about events that happened in the past. In Zimbabwe, the instrument is played at spiritual invocation ceremonies, funeral wakes, memorials, and traditional healing ceremonies. The music is also used as a form of general entertainment during social gatherings. Knowledge and skills relating to the practice are traditionally transmitted by apprenticeship, mainly within the family. However, nowadays transmission also occurs through formal coaching. The organization Music Crossroads has music academies in both countries that offer training to young people, and workshops are organized that culminate in competitions and international exchanges.

2. Decides 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: Mbira/Sansi and music related to this instrument form an integral part of the musical culture in southern Africa. The practice constitutes a syncretic element of traditional culture connected with the music, rituals and self-representation of its practitioners. Mbira/Sansi music has a primarily spiritual and ceremonial function and reflects the rich cultural heritage of African communities. Its wide practice, expansion to other social spheres and acceptance by contemporary society illustrate how deeply rooted it is in the culture of both nations.

R.3: The safeguarding measures reflect the practice of the element as part of traditional and contemporary culture in the territories of both countries. Continuous transmission is secured by the tradition bearers as well as in the semi-formal and academic environment. The safeguarding measures aim at improving the documentation, promotion and enhanced transmission of Mbira/Sansi music. Particular attention is paid to improvements to legal frameworks for the safeguarding of intangible cultural heritage in both countries. The government, research institutes and communities are committed to safeguarding the element.

R.5: The element was inscribed in the relevant inventories on the territories of Malawi and Zimbabwe in 2011 and 2012, as well as on the Southern Africa Intangible Cultural Heritage Platform. The inventories are updated once a year through a community-based approach, reflecting the evolution of the elements inscribed.

3. Further decides 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: Though the file foresees that the visibility of the element would be raised once the promotional safeguarding measures proposed have been applied, it fails to explain and provide concrete evidence on how the inscription could contribute to increasing the visibility of intangible cultural heritage in general. In particular, the information provided is restricted to the communities concerned in the two countries and does not demonstrate the effects that the inscription could have beyond.

R.4: The participation of the communities in the nomination process was very limited, as only two practitioners from Malawi are mentioned, and no particular community from Zimbabwe is mentioned apart from a vague statement about the full participation of community members. The letters of consent from one of the countries were dated in September 2017, that is after the 31 March statutory

deadline, contrary to the principle that evidence concerning free, prior and informed consent should be obtained by the time of submission and should not be created *ex post facto*, after the nomination deadline (Decision 9.COM 10). The file does not demonstrate that it was prepared with the widest possible participation of the communities, groups and individuals concerned and that consent was sought in an appropriate, timely manner.

4. Decides to refer the nomination of **Art of crafting and playing Mbira/Sansi, finger-plucking traditional musical instrument in Malawi and Zimbabwe** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;

5. Reminds the States Parties that the tradition bearers must be involved in every stage of the safeguarding process as widely as possible, including in the nomination of elements under any of the Convention's mechanisms.

DRAFT DECISION 13.COM 10.b.25

The Committee

1. Takes note that Malaysia has nominated **Dondang Sayang** (No. 01410) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Dondang Sayang is a traditional Malay art still practised in Melaka by four communities: the Malay, Baba Nyonya, Chitty and Portuguese communities. The practice combines elements of music (violins, gongs and tambourines or the tambour), songs and chants, and features beautiful melodious strains of poetry. Also known as love ballads, the songs are used by communities to convey feelings of love and give advice on special topics such as love and kindness. During the Melaka Sultanate era in the fifteenth century, Dondang Sayang was performed at Royal Palace ceremonies and events; subsequently, the performance became widespread among the communities concerned. Based on tradition, Dondang Sayang performances are accompanied by music and sung by two singers of the opposite sex, who sing in quatrains. Typically, Dondang Sayang singers are individuals who are highly competent and skilled in poetry recitation. Dongdang Sayang performances are open to all, irrespective of age, occupation, status or religion, and the art is considered as a means of conveying positive messages and sharing feelings of love, joy and sorrow that strengthen community bonding. Performances are held on a regular basis, especially during gatherings, festivals and parties, and nowadays many cultural programmes, activities and training activities are organized for those interested in participating and improving their singing and performance skills.

2. Decides 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: As part of contemporary culture in Malaysia, Dondang Sayang promotes communication between performers and their audience both within local communities and among different ethnic groups in Malaysia. Through the performance of Dondang Sayang, the musical, vocal and poetic capacity deriving from a long-lasting tradition has been continuously developed. The content of the element reflects the social reality of individual communities, fostering interaction between its members and strengthening relationships.

   R.2: The inscription of Dondang Sayang would highlight the use and importance of regional languages and dialects and promote respect for them, since they serve as vehicles of the spontaneous composition of Dondang Sayang poetry. As the element embodies the principal values of tolerance, empathy, sharing and harmony in society, its promotion would foster dialogue among different communities and lead to more opportunities to meet at festivals and other events.

R.3: The safeguarding measures are in line with the specificities of Dondang Sayang and would help reinforce its already strong position in the cultural tradition of Malay society. They aim at promoting and disseminating the element, with regular performances and training activities as core measures. The proposed activities are firmly connected with those of governmental organizations and cultural institutions, the initiators and planners of the safeguarding measures as well as their main implementers and supervisors. The local communities and practitioners participated in the planning process during focus group discussions and will be the principal beneficiaries of the safeguarding activities.

R.4: The decision to nominate Dondang Sayang followed a series of local and national public meetings, seminars, discussions and requests. The communities, groups and individuals concerned participated in preparing the file by providing information and audiovisual materials, and partook in consultation sessions and workshops. Practitioners and other relevant stakeholders provided their free, prior and informed consent to the nomination in a standardized form.

R.5: In 2007, the element was included in the National Heritage Register, maintained by the Department of National Heritage under the Ministry of Tourism and Culture of Malaysia. The inventory is updated according to new information obtained by experts, the media or individuals.

3. Inscribes **Dondang Sayang** on the Representative List of the Intangible Cultural Heritage of Humanity;

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 on how the National Heritage Register has 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 13.COM 10.b.26

The Committee

1. Takes note that Mexico has nominated **La Romería (the pilgrimage): ritual cycle of 'La llevada' (the carrying) of the Virgin of Zapopan** (No. 01400) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The annual celebration of La Romería on 12 October, honouring the image of the Virgin of Zapopan, is a tradition that dates back to 1734. The day marks the final phase of the annual ritual cycle popularly known as 'The Carrying of the Virgin', which begins in May and encompasses many community and liturgical activities. The cycle ends with the return journey to the Basilica, in Zapopan. More than two million people take part, and one of the main features of the festivity is the huge presence and participation of different native dancer groups. The carrying ("La Llevada") and the activities derived from the ritual cycle encompass a mass public demonstration in which the streets and public spaces become a ritual festival for the community, featuring different artistic expressions of collective collaboration. Throughout the year, the planning of the activities depends on the interaction of different communities, helping them to renew and reinforce their social ties. Thanks to the community's support for the practice year after year, La Romería is considered as one of the most popular and strongly rooted traditions in west Mexico. Through organized civil and ecclesiastical groups, the community of bearers and practitioners has ensured the survival of this cultural manifestation.

2. Decides 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: La Romería is a ceremonial practice that merges official Catholic rituals with popular religious expressions and a large cycle of festive events involving native dance groups of different origins and backgrounds. It is transmitted in several traditional ways, depending on the roles of the participants. La Romería involves many communities, for whom it is a symbol of devotion, continuity and cultural identity. The spirit of the element encompasses solidarity, dialogue and respect for diversity.

   R.2: The element connects Zapopan and Guadalajara cities, establishes a relationship between them, their communities, and migrants from Zapopan abroad, and serves as a good example of mutual respect, cooperation and shared cultural values. Because of the wide range of communities and cultural expressions involved, the element promotes cultural diversity and human creativity and respect for them. The file demonstrates that the inscription of La Romería could help spread a better understanding of intangible cultural heritage in Mexico and beyond its borders, especially in relation to its role as a major factor of social cohesion.

   R.3: The social validity of the ritual tradition, its deep-rootedness and the number of organizations involved ensure its viability. La Romería was declared Intangible Cultural Heritage by the Municipality of Zapopan, which was an important step in its safeguarding and for maintaining its ceremonial and communal foundations. Several threats were identified, to which the proposed safeguarding measures offer a suitable response. A special committee was established to implement and monitor the safeguarding activities, consisting of representatives of all the groups involved, including the government and practitioners.

   R.4: The communities concerned actively participated in the preparation of the nomination file, including through academic research as respondents. They also participated in workshops during which the safeguarding measures were discussed, providing important information and showing their consent for this initiative and their commitment to continuing to safeguard and transmit the practice. The representatives of different groups and communities of practitioners gave their written consent for the nomination.

   R.5: La Romería has been included in The National Inventory of the Intangible Cultural Heritage of Mexico since 2008 under the name of 'Three Marian Sanctuaries of Jalisco and Their Pilgrimages'. The inventory is at a transitional stage now; a new updating mechanism is being developed by the governmental authorities. The element was identified and inventoried in partnership with the communities concerned.

3. Inscribes **La Romería (the pilgrimage): ritual cycle of 'La llevada' (the carrying) of the Virgin of Zapopan** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for submitting a large number of expressions of consent but reminds it that consent letters should not take the form of standardized declarations and should rather reflect the diversity of the practitioners and other stakeholders concerned in the form of personalized expressions of consent;

5. Further 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 on how the National Inventory of the Intangible Cultural Heritage of Mexico is 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 13.COM 10.b.27

The Committee

1. Takes note that Oman has nominated **Horse and camel Ardhah** (No. 01359) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Horse and camel Ardhah is practised across many regions of Oman. On Alardhah day (meaning the 'day of the festival' in Arabic), people gather around the racecourse to watch shows by horse and camel riders that reflect Omani people's skill in dealing with and taming the animals. Traditional arts (such as the reciting of traditional poems) also accompany the demonstrations. Alardhah starts with a display of traditional acts, such as horses and camels lying down, riding standing up, joining hands with another rider at great speed, and other similar actions. This is followed by a display of horses and camels draped with decorative clothing and beautiful silver sets. Alardhah is associated with many social occasions in Omani society, such as religious and national celebrations. The practice is an integral part of the society's culture in rural and urban areas and reflects great skill as well as people's devotion to the care of animals. Alardhah involves both men and women and is an opportunity for traditional bands and craftspeople to display their talents. At the community level, Omanis organize Alardhah on various social occasions, which involve young people. Civil organizations also play a key role in transferring the related skills, and horse groups at the university teach students equestrian skills and how to perform Alardhah.

2. Decides 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 nomination file clearly demonstrates that the traditional horse and camel riding Alardhah is a social and cultural activity in rural and urban areas in most provinces of Oman. The element is practised on festive occasions or for receiving guests and expressing joy. It is a source of pride in Omani society, embodying a message of respect and peace.

   R.2: The file demonstrates that the inscription of the element would raise the visibility of intangible cultural heritage associated with horses and camels worldwide, underline the importance of respecting animal rights and demonstrate the syncretism with other aspects of traditional culture, including traditional arts, songs or dances. It would provide new opportunities for exchanging knowledge and experience among various Alardhah practitioners and encourage the creation of more schools directed at transmitting intangible cultural heritage. Cultural diversity and human creativity would be promoted by highlighting the relationship between human beings and animals and creative ways of dealing with them.

   R.3: A coherent, diverse set of safeguarding measures is proposed, which covers several activities aimed at strengthening the transmission of Alardhah, its promotion and related scientific research and documentation. The viability of the element is ensured by the practitioners themselves through the transmission of knowledge from parents to their offspring and in training schools, while the engagement of many governmental organizations ensures financial and institutional support.

   R.4: The nomination of Alardhah was initiated by the practitioners and civil society. The file clearly demonstrates the active and continuous involvement of the community in its preparation. Each aspect of the element was carefully studied on-site with the participation of trainers, horse and camel riders and other experts. An online forum allowed for broad discussions about the nomination and supplemented a series of working meetings by practitioners and the committee drafting the file. The wide range of consent letters confirms the commitment of all stakeholders to safeguarding the element.

R.5: In 2013, the element was included in the Omani National Lists, under the sections Traditions and Norms and Folklore Arts. The main body responsible for the inventory is the Ministry of Heritage and Culture. The relevant extract from the national lists and its translation into English are enclosed. The file includes detailed information concerning community involvement in the identification and inventorying of the element.

3. Inscribes **Horse and camel Ardhah** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Acknowledges the strong commitment of the government to safeguarding the element and invites the State Party to find as comprehensive and creative ways as possible to further involve the communities of practitioners in the implementation of the proposed safeguarding measures;

5. Further invites the State Party to ensure that consent letters given by community members do not contain inadequate expressions, such as 'inscription at UNESCO', as these need to demonstrate the understanding of communities that they are in agreement with the possible inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity;

6. Reminds the State Party that updating is an important part of the inventorying process and also invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level on how the Omani National Lists are 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 13.COM 10.b.28

The Committee

1. Takes note that Panama has nominated **Ritual and festive expressions of the Congo culture** (No. 01383) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The ritual and festive expressions of the Congo culture encompass the contemporary vision of a collective celebration of the black rebel descendants enslaved during the colonial period. Nowadays, participants play congo, celebrate their freedom, cheerfully sing about their everyday lives and perform representations and sensual dances barefoot, to communicate with the earth. During the Congo season (from 20 January, San Sebastian Day, until Ash Wednesday), participants spend the day in a palisade; the gathering is celebrated in a matriarchal society ruled by a queen and her court; each person has a role to fulfil to protect the queen and members of the palisade from the devils (diablos). On Ash Wednesday, the season concludes with a confrontation between the diablos and the congos; the queen and congos take off their masks and baptize the devils in a symbolic ritual to free them and neutralize their evil until the cycle recommences the following year. For generations, the expressions have fostered social integration and provided a way of expressing joy and sensuality. Congo culture expressions are transmitted orally and everyone takes part. Congo singing, dancing and music programmes have also been held in schools, instruction is provided at the university level, and courses and weekend workshops are organized.

2. Decides 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 ritual and festive expressions of the Congo culture are an important part of the cultural heritage of Panama's communities, whose history is related to African culture brought to the American continent by African slaves. Dance, music,

dramatic and other related expressions reinforce the cultural identity of the community members, strengthen their historical memory and help them cope with their collective historical trauma.

R.2: The element highlights the successful overcoming of stereotypes and discrimination experienced by minority groups. Its inscription would raise awareness about the historical merging of different cultures and its creative outcomes, re-connect members of Congo culture countrywide, unite them in their safeguarding activities and inspire contemporary traditional and modern arts by embracing Congo's cultural roots.

R.3: The safeguarding plan aims to continue with several safeguarding measures already underway. Firstly, overall training on the 2003 Convention has been provided to assist the communities with effective safeguarding. Secondly, the element has been studied in terms of its viability and the impacts of awareness-raising activities with a view to proposing measures to mitigate against any potential risks stemming from excessive tourism. The plan further concentrates on the establishment of academic degrees on intangible cultural heritage and cultural management, the reproduction of audiovisual materials, the adequate inventorying of Congo culture and assistance for artisans.

R.4: A wide range of expressions of community consent were obtained and submitted. The submitting State made a considerable effort to disseminate information about the nomination among community representatives, local governments and practitioners, and invited them to express their ideas and agreement and to confirm their commitment to safeguarding the element.

R.5: The element has been included since 2013 in the inventory of the Colon Province, maintained by the 'Safeguarding of the ICH' Project team of the Ministry of Commerce and Industries in compliance with Articles 11 and 12 of the Convention. Intangible cultural heritage is identified and the inventory is updated annually by community members trained as field researchers.

3. Inscribes **Ritual and festive expressions of the Congo culture** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Invites the State Party to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as 'uniqueness', which may seem to introduce a hierarchy among expressions of living heritage and are therefore contrary to definition of intangible cultural heritage under Article 2.1 of the Convention and the aim of the Representative List to encourage dialogue which respects cultural diversity (Article 16 of the Convention).

DRAFT DECISION 13.COM 10.b.29

The Committee

1. Takes note that Poland has nominated **Nativity scene (szopka) tradition in Krakow** (No. 01362) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Nativity Scene (szopka) tradition in Krakow is a social practice originating from Christmas celebration customs, centred around constructing cribs. Born in the nineteenth century, the tradition is indissolubly connected to the City of Krakow and based on skills and knowledge passed down for generations. The szopka is a lightweight construction featuring the nativity scene surrounded by representations of houses and monuments of Krakow, all transformed by the individual maker. Other scenes are also represented through figurines and artificial lighting, depicting historical, cultural and contemporary social events relating to life in the City of Krakow, Poland and the world. On the first Thursday of every December, makers gather on Krakow Main Square to

present their work, and the Historical Museum of the City of Krakow makes their work accessible to the public from December to February, helping to transmit knowledge related to the practice. Practitioners include a group of forty of the most active bearers, who construct new cribs every year and run workshops and lectures to promote the practice and transmit related knowledge. The tradition is open to everyone, encompassing a wide circle of people including spectators and visitors belonging to the urban community. The practice also has significant educational functions, passing on knowledge about the history of the city, its local architecture and customs.

2. Decides 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 building nativity scenes poses no limits to the creativity, imagination and skills of the makers while simultaneously largely relying on formal norms and content dating back to the origin of the practice in the nineteenth century. This contributes to the viability of the element, its attractiveness and interactions between creators and the wider community. Crib production is an integral, living part of the cultural heritage of Krakow and its surroundings and an important cultural symbol for the Polish society. The locally specific portrayal of a general Christmas motif expresses the emotional relationship of makers to their city, its historical architecture, stories and symbols.

   R.2: The nativity scene tradition in Krakow represents stylized depictions of the birth of Jesus Christ that are produced in many different countries. The inscription would help establish a dialogue between crib makers from different parts of the world and enhance existing links between different groups related to the element in Poland, uniting them through their shared passion and tradition. Krakow Szopkas highlight the diversity of nativity scene making and Christmas traditions in general and manifest creative ways of depicting religious symbols intertwined with the surrounding reality.

   R.3: The nomination includes a well-conceived strategy with clearly defined risks and corresponding safeguarding measures. These reflect past experience with the historical development of the element and its social context, fully respecting the views of the practitioners and their needs. The safeguarding measures are linked to the stakeholders concerned – local, regional and national institutions, bearers of the tradition and NGOs. The active participation of the crib makers in the nomination process and the full acceptance of their role in the safeguarding process is well demonstrated. The safeguarding measures are balanced and respect the needs of the element as well as of its bearers.

   R.4: The file clearly describes how the practitioners participated in the nomination process, led by their elected representative. A series of regular meetings was held to explain the Convention's principles and the impacts and responsibilities stemming from the inscription. Public consultations were organized concerning the safeguarding measures and the final approval of the completed file. The group of tradition bearers participated in these meetings, allowing them to voice their needs and reflect on their heritage. Their consent was duly submitted.

   R.5: Poland entered the Nativity scene (szopka) tradition in Krakow in the National List of Intangible Cultural Heritage maintained by the Intangible Cultural Heritage Department of the National Heritage Board of Poland in 2014. The national system of safeguarding intangible cultural heritage includes a mechanism for the institutional safeguarding of the inscribed elements and periodic reporting, requiring the active participation of the practitioners.

3. Inscribes **Nativity scene (szopka) tradition in Krakow** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for its first nomination and further commends it for a well-prepared file, particularly in terms of community involvement, clear descriptions under criterion R.2 and the video, which highlights the social and cultural meanings of the element and the central role of the practitioners in all the processes connected with planning and implementing the safeguarding measures.

DRAFT DECISION 13.COM 10.b.30

The Committee

1. Takes note that the Republic of Korea has nominated **Ssireum, traditional wrestling in the Republic of Korea** (No. 01280) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Ssireum, or traditional wrestling, is a popular form of entertainment widely enjoyed across the Republic of Korea. Ssireum is a type of wrestling in which two players wearing long fabric belts around their waists and one thigh grip their opponents' belt and deploy various techniques to send them to the ground. The winner of the final game for adults is awarded an ox, symbolizing agricultural abundance, and the title of 'Jangsa'. When the games are over, the Jangsa parades around the neighbourhood riding the ox in celebration. Ssireum games take place on sand in any available space in a neighbourhood, and are open to community members of all ages, from children to seniors. They are played on various occasions, including traditional holidays, market days and festivals. Different regions have developed variants of ssireum based on their specific backgrounds, but they all share the common social function of ssireum – enhancing community solidarity and collaboration. As an approachable sport involving little risk of injury, ssireum also offers a means of improving mental and physical health. Koreans are broadly exposed to ssireum traditions within their families and local communities: children learn the wrestling skills from family members; local communities hold annual open wrestling tournaments; and instruction on the element is also provided in schools.

2. Decides 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 element is acknowledged among Koreans countrywide as a part of Korean cultural heritage. The bearers and practitioners include people of different ages, social and regional origins and genders. In line with the general characteristics of games and sports, the element supports physical and mental health, solidarity and unity within the community and a sense of fair play. As the Ssireum games take place on every major traditional holiday, they are closely connected with Korean cultural identity.

   R.2: The inscription could contribute to raising the visibility of intangible cultural heritage by highlighting the value of folk games and sports as an integral part of it. Due to the diversity of ssireum in Korea and worldwide, its inscription could lead to dialogue among communities concerning different wrestling techniques and methods and to the establishment of a global ssireum network for promoting shared activities. The inscription would highlight how different countries develop diverse forms of wrestling to suit their natural and historical contexts, bearing witness to cultural diversity and human creativity.

   R.3: The element is safeguarded by families, local communities, schools and universities and the Korea Ssireum Association, as well as its regional branches, with significant institutional and administrative support from the government. The proposed safeguarding measures are balanced and reflect the fact that the element is widespread around the country, while its continuous transmission is the best way of safeguarding it for the future. The safeguarding plan includes

monitoring the possible side-effects of the inscription and preventing the commercialization of ssireum.

R.4: Three major groups participated in the nomination process: the general Korean population, who selected ssireum as one of the 100 Korean Cultural Symbols and perceive it as an important part of their identity; the Korea Ssireum Association, which represents the practitioners and prepared the nomination file; and experts and academics, who were also involved in preparing the file. Representative regional associations and academics from Yong-In University provided their free, prior and informed consent on behalf of the entire ssireum community.

R.5: Since 2011, the element has been included in the State Inventory maintained by the Cultural Heritage Administration. This organization updates each entry at least once every five years. The element was identified and defined by diverse sectors of society, including the general population, who supported the national listing.

3. Inscribes **Ssireum, traditional wrestling in the Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 13.COM 10.b.31

The Committee

1. Takes note that Serbia has nominated **Singing to the accompaniment of the Gusle** (No. 01377) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Singing to the accompaniment of the Gusle – a simple string instrument – is an ancient art of performing primarily heroic epics practised for centuries as a form of historical memory and an expression of cultural identity. Performances involve a complex form of interaction between the audience and performer and are based on the skills and creativity of soloist artists (guslars): the guslars' ability to dramatize poetic content, body language and charisma are key for successful performances. The repertoire includes songs predominantly about mythical and historical heroes, events from the legendary past, ancient or recent history and, less commonly, ballads and humorous songs. Stage performances take place locally, at festivals, and as part of commemoration practices. Covering a wide range of topics, the songs reflect the value system of the community and their interactive character fosters community feeling. Most modern guslars acquire the basic singing and playing skills from more experienced players in their family, local community or a guslar association, but the skills are also transmitted in public music schools. Local organizations are assembled around the Union of Guslars of Serbia, whose efforts have resulted in the establishment of the Festival of Young Guslars and the Assembly of the Young Guslars of Serbia.

2. Decides 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: Singing to the accompaniment of the Gusle is an important social, cultural and symbolic element rooted in the everyday life of its practitioners. It promotes friendship, embodies an ethical code that rests on the principles of honour, truthfulness and loyalty and reflects the community's value system and the specific features of the local cultural identity. Thanks to its interactive character, the element also strengthens community cohesion.

   R.2: The inscription of the element would highlight the role of intangible cultural heritage in overcoming ethnic and religious differences in a diversified society. The element contributes to cultural dialogue among communities by promoting cross-cultural ethical values and blending traditional and archaic musical forms with innovations and contemporary interpretations.

R.3: Singing to the accompaniment of the Gusle is widely practised across the country and its viability has been ensured by numerous local associations and folk music groups. The Union of Guslars of Serbia is responsible for the community-based safeguarding measures, regularly supported by the government and other cultural institutions. The clearly presented safeguarding measures highlight interdisciplinary research and include the documentation, promotion and transmission of the element, as well as education regarding the general importance of safeguarding intangible cultural heritage.

R.4: The tradition bearers initiated the nomination and actively participated in the preparation of the file. The different stages of the nomination process and the roles of all the stakeholders are described. A large number of consent letters from a wide range of institutions and individuals demonstrates the community's will to see the element inscribed.

R.5: The element has been included in the Serbian National Register of Intangible Cultural Heritage since 2012. The register is periodically updated by the Centre for Intangible Cultural Heritage at the Ethnographic Museum in Belgrade and intangible cultural heritage is identified and inventoried with the participation of the communities.

3. Inscribes **Singing to the accompaniment of the Gusle** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 13.COM 10.b.32

The Committee

1. Takes note that Slovenia has nominated **Bobbin lacemaking in Slovenia** (No. 01378) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Bobbin lacemaking in Slovenia is a handicraft skill of making lace by crossing and twisting thread wound on special wooden sticks known as bobbins. Using locally recognizable patterns with local names, bobbin lacemakers make lace in bands or in finished shapes. The bobbin lacemaking process follows a specific pattern: a drawing on paper is attached to a cylinder pillow in a wicker basket or on a wooden base. The lace is used to adorn clothing and fashion accessories, church and home textiles and representative spaces, but bobbin lacemaking also serves as an inspiration for artistic creations in fields such as the contemporary visual arts, design, architecture and culinary design. It is the creative expression of all those involved in the process, including the pattern designer and the bobbin lacemaker. Bobbin lacemaking has notable therapeutic functions, and is an ecologically clean and sustainability-oriented activity. There are around 120 bobbin lacemaking societies, sections and groups in Slovenia today, which include trained bobbin lacemakers and those who are still learning. Bearers mostly comprise women, and the knowledge and skills related to the practice are most frequently passed down from grandmothers to grandchildren: the socializing of female bobbin lacemakers in neighbourhood communities is also key for transmitting related knowledge and skills.

2. Decides 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: Bobbin lacemaking significantly contributes to the identity of many local communities in Slovenia. It connects family members from different generations, neighbours and local bobbin lacemaking societies, and fosters creative cooperation between lace makers and pattern designers. The wide use of bobbin lace in home and religious textiles, fashion and visual arts attests to its popularity and significance for local communities.

R.2: Bobbin lacemaking is practised in many countries worldwide. While the technology could be the same in other locations, the patterns and designs are always different and specific to local traditions, contributing to cultural diversity and testifying to human creativity. The inscription of bobbin lacemaking in Slovenia could substantially promote dialogue among different communities of bobbin lace makers worldwide and promote networking and joint projects. The element also highlights the capacity of intangible cultural heritage to fuse tradition and innovation and inspire different art genres, as it is permanently reinterpreted in contemporary fashion, design and visual arts.

R.3: The file demonstrates that safeguarding measures have been undertaken to safeguard and promote the element. The practice is well-documented and safeguarded by the Ethnographic Museum and several other museums, schools and societies. The proposed safeguarding plan, which draws on the existing safeguarding system, promotes sustainable development and the use of natural local materials. All the related institutions are devoted to the constant transmission of the element and the completed and planned activities ensure the community-based safeguarding of the practice in the future.

R.4: The nomination was supported and approved by a large network of individuals, communities, schools and associations, whose consent has been demonstrated. A working group consisting of tradition bearers, museum experts and representatives of the Ministry of Culture prepared the nomination file in close collaboration with the communities in the field.

R.5: Bobbin lacemaking in Slovenia has been included in the Register of Intangible Cultural Heritage twice, in 2013 and 2015, as it joins two traditions – 'Idrija lace' and 'Slovene lace'. The Register of Intangible Cultural Heritage is maintained by the Ministry of Culture of the Republic of Slovenia; the Slovene Ethnographic Museum coordinated the inclusion of the element in the inventory with the active participation of the practitioners.

3. Inscribes **Bobbin lacemaking in Slovenia** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 13.COM 10.b.33

The Committee

1. Takes note that Spain has nominated **Tamboradas drum-playing rituals** (No. 01208) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Tamboradas drum-playing rituals are loud, group rituals based on the simultaneous, intense beating of thousands of drums, played uninterruptedly for days and nights in public spaces in towns and villages. Each year, this creates a captivating landscape of sound and identity in an atmosphere charged with emotion and an intense feeling of collective communion. The tamboradas are part of the Catholic Holy Week celebrations, and have special significance according to different places, days and times. Everywhere, whether religious and devotional or secular and playful, the practice creates a landscape of sensations and mutual respect. The costumes, instruments, drum beats and drum rolls generate a rich local craft in which families and women play an important role. Shared meals in public spaces also enhance the feeling of friendliness. Communities prepare for the ritual all year round and are organized into different groups. The practice and knowledge are transmitted within these groups by the most experienced individuals, and the transmission process generates a strong sense of belonging to the group and a deep connection with the ritual among the entire community. Various events ensure the intergenerational transmission of the practice, such as children's and national tamboradas, drum roll and embroidery workshops, and competitions.

2. Decides 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: Tamboradas drum-playing rituals are a living tradition with significant social and cultural functions shared by all the practising communities, with respect to their local differences. Deeply rooted in the social life of local communities, tamboradas are continuously transmitted within families and organized groups of tradition bearers, with the support of local governments. The practice of drum playing is inclusive and plays an important integrating role within the communities concerned, fostering a sense of belonging and strengthening ties among people of different ages, genders and origins.

   R.2: Percussions play a central, creative role in many cultures worldwide. The inscription of tamboradas would highlight the expression of different emotions through simple drum beats. The towns where tamboradas drum-playing rituals are practised network among themselves and implement joint initiatives such as the National Exaltation Days, and the element unites different communities with the same goals and shared values, promoting dialogue. Local differences and nuances foster human creativity and testify to the adaptability of the element. The practice also inspires other artistic fields such as literature, photography and poster design.

   R.3: The safeguarding measures develop the existing effective organization of related events shared by the groups of practitioners and local governments. They aim to enhance the transmission of the drumming skills and other skills related to tangible aspects of the tamboradas. Documentation and awareness-raising activities will be carried out through small community museums and state-funded research. The local governments continue to protect associated cultural spaces and provide technical and financial support for organizing tamboradas. The safeguarding measures were drawn up with the wide participation of the practitioners and local communities.

   R.4: The nomination was initiated by local communities and regional governments, which were involved in the entire nomination process through regular meetings. As representative bodies, local authorities reviewed the nomination form. Consent to the nomination and the potential inscription was provided by a large number of individuals, groups of practitioners, related local authorities and other organizations, testifying to the great value the communities attach to their cultural heritage and general consensus concerning the nomination of the tamboradas.

   R.5: The nomination covers the tamboradas in five Spanish regions. In all these regions, the element was included in regional inventories of intangible cultural heritage between 2008 and 2016. The inventories are periodically updated by competent institutions. The extracts provided contain exhaustive documentation of the individual inventory entries.

3. Inscribes **Tamboradas drum-playing rituals** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for the improved file following the referral of this nomination in 2014;

5. 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 its inventories, in accordance with Article 12.1 of the Convention.

DRAFT DECISION 13.COM 10.b.34

The Committee

1. Takes note that Sri Lanka has nominated **Rūkada Nātya, traditional string puppet drama in Sri Lanka** (No. 01370) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Rūkada Nātya is a type of drama performed using string puppets, traditionally to provide light entertainment and convey moral lessons to village communities. Rūkada Nātya is performed by family groups who belong to, or are connected with, the lineage known as Gamwari, living around the southern coastal towns of Ambalangoda, Balapitiya and Mirissa. The themes are chosen from folktales, Buddhist stories, ancient literature, historical narratives and trivia with humorous anecdotes from contemporary life or nadagam, an extinct form of 'folk opera'. Puppeteers make their own wooden puppets and prepare handwritten scripts with dialogues and songs, which they recite while manipulating the puppets. A small band provides a musical accompaniment, and performances are community events. Through the medium of puppet drama, worldviews and core values essential for peaceful communal co-existence come alive for young people to easily comprehend; the practice is therefore an effective way of conveying messages crucial for maintaining cohesiveness among community members. It also allows community members to laugh and have fun together, helping them socialize. Museums play a key role in contributing to the dissemination of related knowledge, as does the traditional practice of holding performances during festive times in May and June at temple premises, traditional community centres in Sri Lankan culture.

2. Decides 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: Rūkada Nātya is a form of entertainment that conveys moral and ethical lessons to children, youth and other members of village communities. Traditional knowledge and ancient wisdom are transmitted to people through narratives from religious texts, classical literature and folklore. The practice fosters harmony and cohesiveness and helps people socialize and share common values. The file demonstrates that the element constitutes an important part of Sri Lanka's cultural heritage and identity and promotes respect for cultural diversity.

   R.2: The inscription would help raise interest in traditional forms of art and entertainment, especially among youth. It would also raise awareness of the relevance of traditional wisdom and promote common value systems integral to intangible cultural heritage in general. The file shows that the nomination process itself stimulated dialogue between puppetry groups and local experts, and that Rūkada Nātya has the potential to encourage youth to engage with their own heritage. Improvisation, the variation of the practice and creative freedom are important features of the element.

   R.3: The file contains a systematic, well-structured set of safeguarding measures to be implemented by the Ministry of Education and the Ministry of Cultural Affairs. The proposed measures include inventorying and documentation, encouraging studies through grants to conduct research projects aimed at safeguarding intangible cultural heritage, and raising awareness through educational activities among school children and youth. A monitoring mechanism is foreseen to be developed to take preventive measures to protect the element from over-commercialization, inappropriate modernization or misrepresentation. The puppeteers participated in preparing the safeguarding measures and will be involved in their implementation.

   R.4: The nomination process began in 2012, when several prominent Gamwari groups of puppeteers contacted the Department of Cultural Affairs with a request to support the safeguarding of the art. The file describes the nomination process in

detail. A rich display of different expressions of free, prior and informed consent was provided by Gamwari puppeteers and other practitioners of Rūkada Nātya, along with Cultural Officers, Divisional Secretaries, the National Library and Documentation Services Board, the National Institute of Education and other stakeholders.

R.5: In 2013, the element was included in the National Inventory of Intangible Cultural Heritage of Sri Lanka with the wide participation of the practitioners. The inventory is maintained by the National Library and Documentation Services Board and has been gradually expanded and improved. Updated information is collected from Cultural Officers attached to Divisional Secretariats, who submit updated information on the status of elements as part of their routine annual progress reporting.

3. Inscribes **Rūkada Nātya, traditional string puppet drama in Sri Lanka** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for the improved file following the referral of this nomination in 2016.

DRAFT DECISION 13.COM 10.b.35

The Committee

1. Takes note that Switzerland and Austria have nominated **Avalanche risk management** (No. 01380) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Avalanche risk management has shaped the identity of Alpine populations, as every winter they deal with the threat avalanches pose to inhabitants, tourists, means of communication and other vital infrastructure. Since the Alps are densely populated, the phenomenon of avalanches is a prime concern and a collective responsibility of the communities. For centuries, inhabitants and highlanders have developed local empirical knowledge, management and risk-avoidance strategies as well as cultural practices to guard themselves against avalanche hazards. Nowadays, modern tools such as measurement instruments and risk mapping complement traditional knowledge, which continues to be developed and adjusted on the ground by knowledge bearers. The element is entrenched in the everyday culture of the communities concerned and underscores the importance of solidarity in crisis situations. Assessing avalanche risks requires a sound knowledge of nature, especially the terrain, snow, weather conditions and past avalanches. While that knowledge was once transmitted verbally, nowadays it is the result of a dynamic process combining empirical knowledge and practical experience: knowledge is transferred from science to practice, and from the ground to research. Numerous training activities are offered, and those interested have access to a wide range of information sources such as avalanche bulletins, the media, checklists, websites, media, manuals and exhibitions.

2. Decides 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 nomination file demonstrates that avalanche risk management constitutes intangible cultural heritage and, as an inseparable part of their lives, provides local communities with a sense of identity and serves many different social and cultural functions. The element is mainly transmitted institutionally via research institutes, forecasting services, local authorities and museums. However, the informal dissemination of knowledge still plays an important role in local settings. The collective effort strengthens people's sense of belonging to their community, whose survival depends on their capability to address problems collectively, fostering closer ties between various social groups.

R.2: The know-how needed to live in a hostile environment and knowledge concerning natural hazards and their prevention are significant aspects of intangible cultural heritage, whose importance would be highlighted by the inscription. Inscription of the element would draw closer attention to the cultural aspects of natural hazard prevention and strengthen the linkages between intangible cultural heritage and natural sciences, with a reminder that new technologies and scientific research complement empirical knowledge and local realities. Following the inscription, contacts with communities facing similar or other dangers would be strengthened. Respect for cultural diversity and human creativity would be promoted, as the element is closely connected with local circumstances.

R.3: The proposed safeguarding measures are clearly described in terms of concrete engagements; they will be implemented by civil society, regional and national authorities, and will count on established volunteering and professional commitment across the two nations and all strata of their societies. The safeguarding measures reflect different aspects of the element relating to the knowledge and practice concerning avalanche risk management, as well as its cultural dimension. Regulations regarding the handling of avalanches are enshrined in national laws in both countries, and the two States Parties will work to safeguard the element side by side. Knowledge bearers, often members of institutions and organizations directly and continually involved in the practice of the element, participated in the preparation of the safeguarding measures.

R.4: Both States Parties prepared the nomination file in close collaboration with the communities and stakeholders concerned. Austrian and Swiss bearers and practitioners of the element met with national experts several times to discuss the nomination file in their respective countries. In 2016 and 2017, two joint meetings were organized in Switzerland to exchange views and ideas, strengthen contacts and validate the final version of the file. Free, prior and informed consent was obtained through information sharing within networks of practitioners at different levels.

R.5: The element is included in the List of Living Traditions in Switzerland (2012) and the National List of Intangible Cultural Heritage of Austria (2016), which are managed, respectively, by the Federal Office for Culture and the Austrian Commission for UNESCO. The description of both national inventories, the participation of communities in the inventorying process and the updating routines are clearly described.

3. Inscribes **Avalanche risk management** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 13.COM 10.b.36

The Committee

1. Takes note that Tajikistan has nominated **Chakan, embroidery art in the Republic of Tajikistan** (No. 01397) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of Chakan embroidery is the practice of sewing ornaments, images of flowers and symbolic drawings with colourful threads on cotton or silk fabrics. The tradition is widespread among women and girls in Tajikistan. Chakan embroidery is used to decorate clothing and household items such as women's shirts, headscarves, curtains, pillows, bedspreads and coverlets for cradles. The embroidery features symbolic depictions and mythological images relating to the surrounding nature and cosmos, which express people's wishes and hopes. The practice involves selecting the textile and threads, drawing ornaments, creating needlepoint images and sewing clothes. In the past, the threads were prepared from cotton and silk fibres and coloured with natural

paints made with plants and minerals: nowadays, Chakan dressmakers use fabric threads for needlework. In the Khatlon region, the Chakan shirt is an important bridal dress. Grooms wear a 'tāqi' (the national skullcap featuring Chakan embroidery), and Tajik women and girls wear the Chakan dress during traditional festivals and holidays. The embroidered products are an expression of beauty, elegance and the unity of humans and nature. The young generation learn the art from their mothers, grandmothers and older sisters, and transmission also occurs in groups through the so-called 'ustod-shogird' (master-student) method. Individual craftswomen sell their products in bazaars and through dress shops, providing an important way of earning.

2. Decides 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: Chakan embroidery is practised by individual seamstresses in their homes or in neighbourhood and women's groups. In both cases, the production relies on collaboration between family or group members, thereby strengthening social cohesion and bonds among people. Chakan dresses are worn with a sense of pride by local communities. The production of Chakan embroidery and textiles provides Tajik women with an important source of income and contributes to the sustainable development of local communities.

   R.3: The State Party has demonstrated that measures have been developed to safeguard and promote Chakan embroidery art and strengthen its viability. The safeguarding measures were prepared by community members, craftswomen and cultural experts, and focus on documenting the contemporary state of the element, raising awareness through festivals, competitions and exhibitions, enhancing transmission within the existing educational system and improving the working conditions of the craftspeople, including through the establishment of dedicated Art Houses.

   R.4: The nomination process is described in detail, demonstrating the active participation of many different stakeholders, including organizations led by tradition bearers and community members. As the community of practitioners is very large, representative groups provided their consent and expressed their willingness to safeguard the element. There are no gender, ethnic, religious or other restrictions concerning the creation and use of Chakan embroidery, whose products are widely used by Tajik people of both genders and freely sold to tourists.

   R.5: The element was included in the National List of Intangible Cultural Heritage in 2014. The inventory is managed by the Research Institute of Culture and Information and is updated once every two years. The inclusion of Chakan embroidery art was preceded by extensive research into the element involving craftspeople, communities and NGOs.

3. Further decides 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.2: The nomination fails to explain how the inscription of Chakan could serve to raise the visibility of intangible cultural heritage in general, and how it would promote cultural diversity and human creativity. The text concentrates exclusively on the promotion of Chakan and Tajik culture and on how the inscription of the element could draw the public's attention to the intangible cultural heritage of the Tajik people.

4. Decides to refer the nomination of **Chakan, embroidery art in the Republic of Tajikistan** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

DRAFT DECISION 13.COM 10.b.37

The Committee

1. Takes note that Thailand has nominated **Khon, masked dance drama in Thailand** (No. 01385) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Khon, the Khon Masked Dance Drama in Thailand, is a performing art that combines musical, vocal, literary, dance, ritual and handicraft elements. Khon performances – which involve graceful dance movements, instrumental and vocal renditions and glittering costumes – depict the glory of Rama, the hero and incarnation of the god Vishnu, who brings order and justice to the world. The many episodes depict Rama's life, including his journey in the forest, his army of monkeys, and his fights with the army of Thosakan, king of the giants. On one level, Khon represents high art cultivated by the Siamese/Thai courts over centuries, while at another level, as a dramatic performance, it can be interpreted and enjoyed by spectators from different social backgrounds. Khon has a strong didactic function, reinforcing respect for those of a higher age and status, mutual dependence between leaders and followers, the honour of rulers and the triumph of good over evil. Traditionally, Khon was transmitted in the royal or princely courts, and in dance masters' households. Today, however, transmission occurs mostly in educational institutions, while still adhering largely to traditional methods. Concerted efforts are made to ensure the continuity of the practice, including through the establishment of training and performance clubs that help reach out to young people.

2. Decides 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: Khon masked dance drama represents the spiritual and value system of Thailand as well as the hierarchy within the Thai nation, transmitting shared moral principles and reinforcing a sense of continuity with the past. Due to the artistic and technical complexity of the element, its transmission now takes place predominantly in the formal and institutional environment. Nevertheless, the element plays a vital role in society as a means of cultural communication and a mode of ensuring awareness of Thai ethnic and cultural identity.

   R.2: The inscription of Khon would help raise awareness about the syncretism of intangible cultural heritage and the need to safeguard all its components. It would also broaden the knowledge of dramatic expressions and traditional masks in the Southeast Asian region, inspire innovative production, dialogue and exchanges among different schools, styles of interpretation and related professions and generate new creative results. Modern styles of Khon would be appreciated, along with the traditional ones, highlighting the cultural diversity stemming from the creative nature of the element.

   R.3: The safeguarding measures draw on previous activities initiated as early as the 1940s, such as the state-funded education of dancers and other performers. A wide institutional network under the supervision of the Ministry of Culture and the academic environment guarantees the transmission of the element as part of the contemporary cultural heritage in Thailand, as well as its documentation and the dissemination of related knowledge to performers and the public. Khon masters and artists were involved in discussions about the most appropriate ways of safeguarding Khon and will participate in community-based transmission, public education and other safeguarding measures.

   R.4: The element was nominated with the broad participation of artists, researchers, state and private institutions and relevant communities, whose activities are related to the practice and cultivation of Khon. The traditional hierarchy of different stages of knowledge and mastery crucial for the proper interpretation of Khon were fully

respected and different types of practitioners participated in three forums dedicated to the preparation of the nomination file and obtaining community consent.

R.5: In 2009, the element was inscribed in the Inventory of Intangible Cultural Heritage in Thailand, which is managed by the Department of Cultural Promotion at the Ministry of Culture. In 2016, a system of monitoring of the inscribed elements in three-year periods was introduced. The inventorying of Khon was based on thorough documentation work carried out by Khon experts from educational institutes, supplemented with comments from tradition bearers and practitioners.

3. Inscribes **Khon, masked dance drama in Thailand** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for its first nomination.

DRAFT DECISION 13.COM 10.b.38

The Committee

1. Takes note that Tunisia has nominated **Pottery skills of the women of Sejnane** (No. 01406) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   The pottery skills of the women of Sejnane relate to the practice of using a specific technique to produce terracotta artefacts for the home, including cooking utensils, dolls and animal figurines inspired by the environment. All stages of the pottery-making process are performed by women, who also sell the pots in the village and by the side of neighbouring roads; women therefore occupy a prominent place in the community. The clay is usually extracted from wadi beds, and is then cut into blocks, crushed, purified and soaked in water, before being kneaded and shaped. Once fired, the pots are then decorated with two-tone geometrical patterns reminiscent of traditional tattoos and Berber weaving. Men are involved in the sales process, making this a family-based craft that promotes family cohesion. Faced with socioeconomic changes, the women of Sejnane have adapted their craft to modern-day needs and fluctuations in demand, showing their capacity for innovation. The knowledge and skills relating to the craft of handmade pottery in Sejnane are passed down through traditional and informal education, in communities where daughters are encouraged to learn this art of firing alongside going to school. The National Office for Crafts also delivers training courses for young women in the community who want to dedicate themselves to this activity.

2. Decides 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 nomination file clearly describes the nature and specifics of the craft, including the technological processes involved. Pottery making in Sejnane is a living tradition, deeply embedded in the life of the community, and perceived as part of the local identity. It strengthens social relationships within families as well as in wider society through the principles of cooperation and solidarity. The production continues to fulfil its original purpose – to provide household equipment for personal use or as a means of earning a living. The economic aspect contributes to the viability of the element and the preservation of its original function.

   R.2: The inscription of the element could highlight the close link between sustainable development and cultural identity, the socioeconomic dimension of similar elements of intangible cultural heritage and the crucial role traditional skills play in local development. The history of the element goes back to the Neolithic period and its current form is the result of a complex process of cultural exchanges across territories and practitioners, which points to endless creativity manifested from a long historical perspective.

R.3: The safeguarding measures are based on excellent knowledge of the strengths and weaknesses of the current state of the element. The proposed measures are balanced, covering key factors that include: education and the transmission of skills through traditional as well as new and more formal methods; documentation and research supplemented by the popularization of the element; practical measures including the supply of material, finding new marketing channels or adopting an excellence labelling programme aimed at maintaining high standards of production. The safeguarding measures have been conceived with respect to the needs of the element and its practitioners. It does not interfere with the existing social environment, but strives to develop certain weak or underdeveloped aspects in harmony with the identified needs.

R.4: The file was prepared with the participation of representative associations, governmental authorities, universities and experts. The sequence of activities demonstrates systematic work. During the nomination process, various stakeholders contributed to identifying key aspects of the element and developing relevant safeguarding measures. The practitioners actively participated in collecting the necessary documentation as well as the public presentation of the technology. Written expressions of consent from local producers and other stakeholders provide a transparent testament to their endorsement of the inscription.

R.5: Following the systematic documentation of the pottery skills of the women of Sejnane over several years, the element was included in 2016 in the National Inventory of the Intangible Cultural Heritage in Tunisia, maintained by the National Heritage Institute. The sequence of activities leading to the inclusion is described together with the monitoring mechanisms and general inventorying principles.

3. Inscribes **Pottery skills of the women of Sejnane** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Invites the State Party to take into consideration the high risk of over-commercialization of the element and encourages it to remain focused on the cultural and social aspects of the element when planning and implementing the safeguarding measures;

5. Reminds the State Party that updating is an important part of the inventorying process and further invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of its National Inventory of the Intangible Cultural Heritage in Tunisia, in accordance with Article 12.1 of the Convention.

DRAFT DECISION 13.COM 10.b.39

The Committee

1. Takes note that the United Arab Emirates has nominated **Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution** (No. 01269) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al Aflaj is an irrigation system in the United Arab Emirates that uses an underground tunnel to conduct water across long distances from an underground source to a sharia (basin), where the community can access it. The Al Aflaj system is based on inherited knowledge and practices relating to nature, especially the region's topography, and traditional skills and craftsmanship relating to digging and maintaining the irrigation system and ensuring the fair distribution of water, based on nocturnal and diurnal methods of measuring time. There are around 300 Aflaj in the country, distributed along the foothills of the Al Hajar mountain range. The water flows by gravitational force, and the underground tunnels reduce evaporation. Al Aflaj also includes a network of surface channels, which distribute water to farms. The Al Aflaj system and related knowledge is

a source of pride for citizens and is closely related to various social practices, events and festivities. There are rich oral traditions relating to Al Aflaj, with citizens having memorized poetry, riddles, jokes, stories, fairy tales and legends about its construction. The practice has allowed communities to survive in an arid climate and promotes the sustainable use of natural resources and related knowledge and skills have been passed down across the generations through instruction and shared experience for 3,000 years.

2. Decides 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: Al Aflaj comprises a number of practices, customs and areas of knowledge concerning water management in difficult desert conditions, serving economic, ecological and social functions. It plays a central role in traditional modes of social communication and organization of local communities. The communal use of water resources and the system for the equitable distribution of water are based on cooperation and mutual respect, which promotes cohesion within the local community. The Aflaj and surrounding oases are community spaces where people gather, relax and spend their leisure time together. In its complexity, Al Aflaj links tangible and intangible cultural heritage.

R.2: Al Aflaj can promote dialogue concerning water distribution in difficult climate conditions and the related social context, especially the need for unconditional cooperation, dispute resolution and the transmission of highly specialized knowledge. As traditional irrigation systems exist in other countries, the inscription would highlight the significance of the knowledge essential to living in arid areas related to Al Aflaj and similar traditions worldwide. It would also promote human creativity by pointing out ingenious systems of bringing water to the surface.

R.4: The nomination process was led by the Intangible Heritage Department of the Abu Dhabi Tourism and Culture Authority with the active participation of researchers, land owners, teachers and expert practitioners who met several times to discuss the safeguarding measures and how to implement them. A number of individuals expressed their prior and informed consent to the nomination, including important tradition bearers, institutions and organizations in local communities.

R.5: Al Aflaj was initially included in 2003 in the Intangible Cultural Heritage Inventory of Abu Dhabi under the domain of traditional handicraft arts. The entry was twice updated, in 2011 and 2016, with community participation. The inventory concerned is maintained by the Intangible Heritage Department of the Abu Dhabi Tourism and Culture Authority. The overall description and related documentation are detailed, including an explanation of specialized terminology.

3. Further decides 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.3: The file provides extensive information on safeguarding measures that revolve around a proposed maintenance and development project aiming at promoting the palm tree oases and Al Aflaj as tourist destinations and leisure areas, including the creation of a ‘heritage park’, a museum and an information centre. While these could possibly help promote the element, no specific measure has been planned to assess the impact of this project on the social and cultural values of the element; such safeguarding measures may lead to denaturing the element and thereby ultimately endangering its viability. In addition, most of the measures appear to focus on built structures and very little attention is actually paid to securing the transmission of the element and the cultivation of the active relationship of local communities to this vital part of their living conditions, particularly its knowledge, know-how and cultural meanings.

4. Decides not to inscribe **Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution** on the Representative List of the Intangible Cultural Heritage of Humanity;

5. Acknowledges the State Party's attempt to complement the protection of the Cultural Sites of Al Ain (Hafit, Hili, Bidaa Bint Saud and Oases Areas) under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage with the safeguarding of the knowledge and skills related to the construction and maintenance of Al Aflaj and equitable water distribution, but reminds it that the 2003 Convention and the 1972 Convention are based on different principles and criteria;

6. Recommends that the State Party pay heed to the likely decontextualization of the element resulting from its use as a tourist attraction, and that it undertake suitable measures to safeguard the intangible aspects of Aj Aflaj;

7. Further reminds the State Party that updating is an important part of the inventorying process and encourages it, should it wish to resubmit the nomination, to include detailed information on the periodicity and modality of updating concerning the Intangible Cultural Heritage Inventory of Abu Dhabi, in accordance with Article 12.1 of the Convention.

DRAFT DECISION 13.COM 10.b.40

The Committee

1. Takes note that Zambia has nominated **Mooba dance of the Lenje ethnic group of Central Province of Zambia** (No. 01372) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

   Mooba is the main dance of the Lenje ethnic group of Central Province of Zambia, performed since pre-colonial times. It is also practised in parts of Copperbelt and Lusaka Provinces, by both men and women. On certain occasions, when the dance reaches its peak, some lead dancers are possessed by ancestral spirits called BaChooba; it is said that, at this point, the spirits take the lead in dictating the flow of the dance, drumming and singing. Both male and female dancers can be possessed with BaChooba spirits. The costume includes coloured beads, a traditional skirt called a Buyombo, and rattles worn around the calves. In addition, the main dancers hold a spiritual stick known as a Chimika and a fly whisk made out of an animal's tail. Mooba serves both entertainment and healing functions, and contributes to the spiritual identity of the community. Since the element is performed during social functions that are open to the public, children can observe and learn it freely, with performances attracting a wide audience thanks to their entertaining nature. Almost every adult knows the Mooba dance as it is the main dance of the Lenje people. The Lenje community has also established groups that perform wherever they are invited, helping to promote the practice further afield.

2. Decides 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: Mooba dance plays an important role in the structure of Lenje culture, relating to the social and spiritual life of the local communities. It is syncretically interlinked with other cultural aspects of the area's traditional culture and naturally transmitted in the family and community environment. The entertainment and socializing function of the element brings together different ethnic groups, building social cohesion. Simultaneously, cultural identity is promoted and spiritual satisfaction is achieved during performances of Mooba.

   R.2: The inscription would raise awareness about the importance of this type of intangible cultural heritage at the local, national and international levels. It would encourage constructive dialogue among practitioners of the element and ordinary

members of the community and foster a sense of belonging and identity, especially among young performers. The inscription would further contribute to sustainable tourism, highlighting cultural diversity and human creativity.

R.3: The planned and implemented safeguarding measures take into consideration the local situation, cultural and political circumstances and the development of the element. They focus on the identification, presentation and safeguarding of Mooba dance within the larger framework of the Convention, and propose measures tailored directly to the practice. They will be implemented by local communities, supported by various governmental authorities and national organizations. The file demonstrates the active involvement of community leaders in raising awareness about intangible cultural heritage and fundraising.

R.4: The element was nominated with the consent of the community leaders, representative bearers and national research institutions. Selected tradition bearers participated in the preparation of the nomination file, taking into account the ceremonial nature of the dance, whose performance is subject to certain customary practices transmitted from generation to generation, related to its spiritual aspects. The text and video in the file confirm that obtaining consent from community leaders was a very important step for the community and that their approval is representative.

R.5: Mooba dance of the Lenje ethnic group was included in the District, Provincial, National and Regional Intangible Cultural Heritage Inventory in 2016. Maintained by the Ministry of Tourism and Arts, the Zambia National Commission for UNESCO, the Institute of Economic and Social Research of the University of Zambia, the National Museums Board and the Southern African ICH (SAICH) Platform, the inventory has been regularly updated based on consultative meetings with custodians of the respective elements.

3. Inscribes **Mooba dance of the Lenje ethnic group of Central Province of Zambia** on the Representative List of the Intangible Cultural Heritage of Humanity;

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 on how the District, Provincial, National and Regional Intangible Cultural Heritage Inventory 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.