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

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

**Twelfth session**

**Jeju Island, Republic of Korea**

**4 to 9 December 2017**

**Item 11.e of the Provisional Agenda:**

**Examination of proposals to the Register of Good Safeguarding Practices**

**ADDENDUM**

The following proposals have been withdrawn by the submitting State Party:

| **Draft Decision** | **Submitting State** | **Proposal** | **File No.** |
| --- | --- | --- | --- |
| [12.COM 11.e.1](#DRAFT_DECISION_12_COM_11_e_1) | Belgium | Remembrance education and safeguarding the Last Post Ceremony at the Menin Gate Memorial in Ypres, City of Peace | [00875](https://ich.unesco.org/en/11e-register-00940#11.e.1) |
| [12.COM 11.e.3](#DRAFT_DECISION_12_COM_11_e_3) | Egypt | Documenting, preserving, training and promoting the Egyptian intangible heritage of the art and crafts of Tally in Upper Egypt | [00963](https://ich.unesco.org/en/11e-register-00940#11.e.3) |

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| **Summary**The present document includes the recommendations of the Evaluation Body on proposals to the Register of Good Safeguarding Practices (Part A) and a set of draft decisions for the Committee’s consideration (Part B). An overview of the 2017 files and the working methods of the Evaluation Body are included in document [ITH/17/12.COM/11](https://ich.unesco.org/doc/src/ITH-17-12.COM-11-EN.docx).**Decision required:** paragraph 3 |

1. **Recommendations**
2. The Evaluation Body recommends that the Committee select the following programmes as best reflecting the principles and objectives of the Convention:

|  **Draft Decision** | **Submitting State** | **Proposal** | **File No.** |
| --- | --- | --- | --- |
| [12.COM 11.e.2](#DRAFT_DECISION_12_COM_11_e_2) | Bulgaria | Bulgarian Chitalishte (Community Cultural Center): practical experience in safeguarding the vitality of the Intangible Cultural Heritage | [00969](https://ich.unesco.org/en/11e-register-00940#11.e.2) |
| [12.COM 11.e.4](#DRAFT_DECISION_12_COM_11_e_4) | Uzbekistan | Margilan Crafts Development Centre, safeguarding of the atlas and adras making traditional technologies | [01254](https://ich.unesco.org/en/11e-register-00940#11.e.4) |

1. The Evaluation Body recommends that the Committee not select the following programmes at this time:

| **Draft Decision** | **Submitting State** | **Proposal** | **File No.** |
| --- | --- | --- | --- |
| [12.COM 11.e.1](#DRAFT_DECISION_12_COM_11_e_1) | Belgium | Remembrance education and safeguarding the Last Post Ceremony at the Menin Gate Memorial in Ypres, City of Peace | [00875](https://ich.unesco.org/en/11e-register-00940#11.e.1) |
| [12.COM 11.e.3](#DRAFT_DECISION_12_COM_11_e_3) | Egypt | Documenting, preserving, training and promoting the Egyptian intangible heritage of the art and crafts of Tally in Upper Egypt | [00963](https://ich.unesco.org/en/11e-register-00940#11.e.3) |

**B. Draft decisions**

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

**DRAFT DECISION 12.COM 11.e.1** 

The Committee

1. Takes note that Belgium has proposed **Remembrance education and safeguarding the Last Post Ceremony at the Menin Gate Memorial in Ypres, City of Peace** (No. 00875) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Last Post Ceremony is a practice that has taken place on a daily basis since 1928, to remember the historical events of the First World War (WW1) in the Ypres Salient. The remembrance of WW1 is a global event in which the City of Ypres and the Ypres population have assumed responsibility from the start. Remembrance visits started in 1919 and in 1927 the Menin Gate Memorial was erected. The Last Post was played for the first time at the inauguration of this monument. The fact that remembering WW1 is more alive than ever demonstrates the involvement of an active local network. The In Flanders Field Museum, the Last Post Association, the Peace Department of the City of Ypres and many other organizations have set up activities to continue to safeguard the practice. In addition, a Great War Remembered concert has been organized in the cathedral every year since 2004 and other initiatives have been started in recent years to foster continuity and public awareness, such as a website, application and social media initiatives. A cooperation platform was also recently created to coordinate the various initiatives, with special attention being given to developing information and education packages, reflections on handling sustainable tourism and dialogue on the implications of approaches to intangible cultural heritage.

1. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice set out in paragraph 7 of the Operational Directives:

P.1: The file describes a programme implemented by the In Flandres Fields Museum, the Last Post Association and various other associations and authorities, dedicated to honouring the memory of the fallen and unknown soldiers of the First World War. A diverse range of measures and actions aimed at remembrance of the war are described, such as peace education initiatives, research, documentation, transmission and awareness raising. However, it is not clear whether these amount to safeguarding measures under Article 2.3 of the Convention and what element is being safeguarded. The definition of the safeguarding needs and the modalities of implementing the safeguarding measures are not specified. The identification of Last Post as intangible cultural heritage could have been made clearer.

P.2: The programme promotes the coordination of efforts at the regional, subregional and international levels and connects a large number of visitors. The file provides information about active and regular contact between institutions that form part of a worldwide network. The city of Ypres is involved in regional policies within Belgium for cultural heritage and development, and participates in this programme through various cooperations.

P.3: Although the file demonstrates a number of ways in which the activities are aligned with the principles and objectives of the Convention and its Operational Directives, since the overall safeguarding measures are not identifiable (as mentioned in P.1) it does not demonstrate the relationship of the programme to the core objective of the Convention, which is the safeguarding of intangible cultural heritage.

P.4: Activities are regularly carried out to preserve memories of the First World War. Ypres is recognized as an important location devoted to historical reflections, as demonstrated by its title ‘City of peace’. Programmes dedicated to youth and children are particulary important for these purposes. The role of Ypres in safeguarding memories and knowledge related to the First World War, notably the battles in the Ypres Salient, is a structural part of the policy planning processes of the city. However, the file does not clearly explain how the programme contributes to ensuring the viability of the element. There is some confusion in the file about whether the programme strengthens the viability of the element itself or the vitality of a safeguarding practice.

P.5: The participation of the local community in the practice is described as having been very strong from the outset. The inhabitants of Ypres have been deeply moved by the events of the First World War, and have consequently been inspired to support the remembrance ceremonies. The involvement of various stakeholders and their consent to the preparation of this proposal were established through many local meetings. However, it would have been preferable to obtain consent from community members rather than from representatives of organizations and institutions. The initiative for the proposal seems to be rather institutional and the programme seems to be driven more by institutions than by bearers and community members.

P.6: Although the activities described in the file could have inspired similar practices in other countries, the file does not sufficiently demonstrate that the programme could serve as a model for safeguarding activities in other places and communities, and does not identify the particular components, functions and methods that could be applied in other contexts. In the absence of an identifiable model of safeguarding, as requested in the form, it is not possible to recommend the programme to be disseminated as a good safeguarding practice.

P.7: The file refers to dissemination measures such as remembrance ceremonies, seminars, workshops, publications, festivals and exhibitions. The dissemination efforts are clearly described, but evidence of the willingness of the communities to cooperate in this regard is missing. The examples presented in the file relate to the dissemination of the element and raising awareness about war memories, rather than to the communities’ willingness to cooperate in the dissemination of the programme or to the support provided to other institutions for organizing similar activities.

P.8: The proposal provides a set of assessment measures related to monitoring and evaluating the activities of the major stakeholders. The file mentions that the results of the project are included in the multi-year plan of the city of Ypres. Actions are audited through regular reports, such as the yearly progress reports submitted on the national inventory, which includes the Last Post Ceremony.

P.9: The programme appears to be geared towards the realization of the goals of the UN 2030 Agenda for Sustainable Development since there can be no sustainable development without peace, as there can be no peace without sustainable development. However, there is no identification of the particular components and methods of this programme that could meet the needs of developing countries. While the focus on sustainable development and peace in the file is relevant to the concerns of developing countries, the file does not demonstrate clearly how the programme could be applicable for the safeguarding of their intangible cultural heritage.

3. Decides not to select **Remembrance education and safeguarding the Last Post Ceremony at the Menin Gate Memorial in Ypres, City of Peace** as a programme, project or activity best reflecting the principles and objectives of the Convention.

**DRAFT DECISION 12.COM 11.e.2** 

The Committee

1. Takes note that Bulgaria has proposed **Bulgarian Chitalishte (Community Cultural Centre): practical experience in safeguarding the vitality of the Intangible Cultural Heritage** (No. 00969) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

Bulgarian chitalishta (cultural community centres) are uniformly distributed across the whole territory of Bulgaria. They are established by communities themselves and are open to everyone irrespective of age, gender, political and religious views. The first chitalishta were established in 1856, and they have been recognized as a key organizational unit of Bulgarian society ever since. In accordance with the Chitalishta Act of 1996, chitalishta are non-governmental self-regulatory organizations. By law, they perform cultural and educational activities aimed at safeguarding the customs and traditions of Bulgarian people, ensuring access to information, distributing knowledge and familiarizing citizens with the values and achievements of science, arts and culture. Chitalishta are central to the process of transmitting intangible cultural heritage in the country, with elderly members playing a key role in encouraging young people to get involved. The efficiency of chitalishte is demonstrated by their increasing numbers over the years and the growing numbers of participants in their activities, representing all ages and population groups. With a view to popularizing and presenting intangible cultural heritage, chitalishta organize festivals, celebrations, gatherings, exhibitions and so on, and one innovative approach for developing chitalishta is the establishment of local centres for documenting, archiving and handing over knowledge and skills.

1. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice set out in paragraph 7 of the Operational Directives:

P.1: Although they were established as far back as in the nineteenth century, as a way to cherish traditional culture and local customs, the chitalishta have adapted their actual operations for the purpose of applying safeguarding methods pertinent to intangible cultural heritage. Community members share common values between generations while implementing social and educational activities that include the organization of cultural celebrations, festivals and exhibitions, the establishment of local centres for documentation and archiving, and raising awareness about specific elements of intangible cultural heritage.

P.2: While chitalishta centres operate as NGO structures, essentially at the local and national levels, they are also capable of operating at the regional and international levels. Cooperation with partner institutions from neighboring countries is indicated in the form, as well as with the category 2 centre under the auspices of UNESCO based in Sofia (Regional Centre for the Safeguarding of the Intangible Cultural Heritage in South-Eastern Europe), with its regional reach.

P.3: Chitalishta are inclusive and self-regulatory structures. They are established by communities and work primarily at the local level. Their objectives and activities relate to the safeguarding of local traditions and addressing cultural needs through awareness-raising and educational activities, the dissemination of related cultural values, encouraging respect for the cultural diversity of various local traditions and engaging increasingly in international cooperation. Activities for children also contribute to transmission processes.

P.4: The centres are widely supported across the country by the public authorities, institutions and various audiences. Over the years, chitalishta have contributed to the safeguarding and transmission of intangible cultural heritage through various educational programmes and the documentation and promotion of local traditions. The specific responsibilities of chitalishta include offering support to bearers of traditions and updating the national ‘Living Human Treasures’ system.

P.5: Wide public consultations preceded the proposal, and attestations of consent from twenty-nine chitalishta and supporting organizations are provided.Community involvement is integral to the planning and operations of these local community centres, with community members participating voluntarily as organizers, participants (as the transmitters of intangible cultural heritage and learners of living traditions) and audiences, often from an early age. However, more specific descriptions of how community members are involved in the activities are missing in the file.

P.6: The chitalishta model could be applied in different local circumstances. The system and organizational structure is inherently adaptable, as its many centres have proven through programmes and activities that are shaped by the aspirations and involvement of the various local communities that run them. As such, the centres can readily respond to community-based needs, while still being guided by common national regulations, and the broad support of the authorities is ensured. Chitalishta are a natural place for informal education and grassroot projects and are characterized by tolerance towards different cultural traditions, thus ensuring respect for cultural diversity at the regional, subregional and international levels.

P.7: The file demonstrates the commitment of the various stakeholders involved with the chitalishta to contributing to the dissemination of its practices and the learning accumulated. The partnerships and collaboration with various institutions attest to this; these include the Regional Centre for Safeguarding Intangible Cultural Heritage in South-Eastern Europe, Sofia, the Ethnographic Museum, the Institute for Ethnology and Folklore Studies and the National Center for Intangible Cultural Heritage. A specialized website has been established to promote the programme.

P.8: The Control Commission – a self-regulatory body internal to each chitalishte – carries out an assessment of the activities. As required by national law under the Chitalishte Act, the General Assembly of each centre submits an adopted programme to the municipal authorities. There are continuous cycles of self- and external control, and each Chitalishte is required to fill in a questionnaire from the Ministry of Culture for that purpose.

P.9: Chitalishta not only serve as centres of intangible cultural heritage, but also address a much broader spectrum of local issues and problems. They successfully contribute to the coordination of local and national policies and resources with regard to cultural heritage, and also work in continuous collaboration with schools, which significantly expands upon the possibilities for combining formal and informal educational methods.

1. Selects **Bulgarian Chitalishte (Community Cultural Centre): practical experience in safeguarding the vitality of the Intangible Cultural Heritage** as a programme, project or activity best reflecting the principles and objectives of the Convention;
2. Encourages the State Party to share, via regional and international platforms, the experiences relating to the chitalishte programmes and activities, notably in relation to community participation, providing examples of specific safeguarding methodolgies and measures.

**DRAFT DECISION 12.COM 11.e.3** 

The Committee

1. Takes note that Egypt has proposed **Documenting, preserving, training and promoting the Egyptian intangible heritage of the art and crafts of Tally in Upper Egypt** (No. 00963) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The term tally refers to an Egyptian type of tinsel embroidery created by women in Upper Egypt, traditionally used to decorate traditional dresses and veils. For centuries, the craft has been transmitted from generation to generation and is key to understanding traditional modes of behaviour in the community, with the traditional motifs reflecting the continuity of Egyptian cultural heritage. The art of tally is a major profession that has influenced the structure of the village community and the community’s engagement in this craft has led to the empowerment of its female members. However, the craft has undergone many fluctuations, nearing extinction by the 1980s. In 2002, a programme was initiated to revitalize the art by training and encouraging more women to engage with the craft, creating employment opportunities for the women of the village. The project involved four stages: interviewing women who remember the secrets of the art and targeting those interested in learning the craft; two training programmes; an in-depth community study of the village of Gazieret Shandaweel; and the promotion of the craft nationally and internationally. At the national level, tally is now visible in many shops and galleries, and it is also starting to gain recognition internationally.

1. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice, as set out in paragraph 7 of the Operational Directives:

P.1: The safeguarding measures described – which were preceded by an in-depth anthropological study – include documenting the craft traditions, training community members to continue the practice, and promoting the project at the national and international levels. However, the file lacks clear descriptions of the methods of safeguarding, makes use of terms that go against the spirit of the Convention, including ‘the desire for vengeance’, and presents some confusion between the element and the project itself.

P.2: This is an example of successful collaboration at the national and international levels, as represented by institutions, the private sector and civil society. The project’s promotion of coordination efforts is demonstrated by the various partnerships and joint efforts in place, such as that with UNESCO and international cooperation with craft fairs. The implementation of the project has contributed to reviving the element and demonstrated successful collaboration between international agencies and national organizations for the welfareof the tradition bearers. The project has gained in international visibility and acquired a larger number of customers since the products have reached international fairs.

P.3: The project reflects the importance of safeguarding intangible cultural heritage for community recognition and its results include raising awareness about intangible cultural heritage among the communities, as well as their involvement in international cooperation. Likewise, it entails a greater respect for women thanks to their economic achievements. However, there is still a concern over the conservative view of the role of women adopted in the communities concerned. Indeed, despite some positive impacts in terms of women’s empowerment in society, the social impact is not addressed, including the role of women within the family.

P.4: The project has provided jobs to members of the poorest sectors of the State Party. The undertaking began with 60 people, and there are now about 1000 women engaged in the production of tally, providing an income for families and contributing to a communal sense of identity. The increased number of practitioners and the growth in the production of tally has reinforced the continuity and transmission of the tradition. From an economic perspective, the quantitative data provided demonstrates the effectiveness of the project. However, the issue of how the increasing number of women involved in the practice have actually benefited, beyond earning money, is not sufficiently addressed. The possible social benefits are not described.

P.5: Researchers took an attentive approach to the communities. However, the file does not demonstrate whether the communities understood the objectives of the project and what this initiative was about. The approach to the activities seems to be too top-down, and thus not in line with the principles and objectives of the Convention. There is no clear evidence of whether the communities were involved in the planning and overall execution the project, and if so how. Only two relevant bodies gave their consent to the proposal – and it is unclear who these bodies actually represent – while individual testimonies from the community bearers are lacking in the file.

P.6: Apart from the obvious economic effects, the file states that the project contributes to gender equality and the empowerment of women, which is not clearly demonstrated through the description provided in the file. Therefore, it is not certain whether the practice could serve as a model for safeguarding intangible cultural heritage.

P.7: There is some confusion in the file over whether the dissemination relates to the element itself, i.e. the tally craft, or the safeguarding programme. The file also does not demonstrate a willingness to ensure dissemination beyond the local level, whereas wider dissemination – i.e. at the subregional, regional and international levels – is one of the main goals of promoting programmes on the Register of Good Safeguarding Practices.

P.8: The proposal describes the quantitative effects of the project, such as an increasing number of practitioners and leaders, more materials used and greater market demand. There is, however, limited evidence of the qualitative outcomes, such as the interest of youth in learning the tradition.

P.9: The suitability of the project as a model for developing countries can be considered on the basis of the outcome of the evaluation of criterion P.6. Moreover, the statements under P.6 are repeated in full under P.9. The submitting State did not provide any concrete explanation or example to demonstrate how the project could be applicable to the particular needs of developing countries. There is a strong reservation about the project’s real effects in terms of women’s emancipation in the community concerned because of its potentially adverse impact on their status and, notably, their workloads.

1. Decides not to select **Documenting, preserving, training and promoting the Egyptian intangible heritage of the art and crafts of Tally in Upper Egypt** as a programme, project or activity best reflecting the principles and objectives of the Convention;
2. Recommends that the State Party be vigilant about the need to continuously involve the communities concerned in the conception, implementation and evaluation of the programme, thereby avoiding the adverse effects of a possible top-down approach, as well as about representing the role of women in a manner that is consistent with the principles of gender equality set out in the Convention.

**DRAFT DECISION 12.COM 11.e.4** 

The Committee

1. Takes note that Uzbekistan has proposed **Margilan Crafts Development Centre, safeguarding of the atlas and adras making traditional technologies** (No. 01254) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The history of ikat atlas and adras-making technologies in the territory of modern-day Uzbekistan dates back to the Late Antique Period. Historically, Margilan was the centre for making atlas and adras – vivid and fine traditional fabrics. Traditional crafts went through turbulent times during the Soviet period, jeopardizing some ancient handmade production technologies. Due to the acute need to revive and safeguard traditions at risk of disappearing, the local community came up with an initiative to launch the Crafts Development Centre (CDC) in 2007. The CDC’s goal is to safeguard, develop and promote the method of Uzbek traditional atlas and adras making through innovative training sessions, exhibitions and craft fairs, traditional textile festivals, and the publication of safeguarding materials and manuals. The CDC also promotes the use of natural materials, and supports the transmission of knowledge and skills about nature and the universe and their role in ensuring people’s health and wellbeing. The CDC’s success stems from its focus on a spirit of partnership, and the local communities play a key role in its initiatives since there is a common understanding that atlas and adras fabrics are central to their identity.

1. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice set out in paragraph 7 of the Operational Directives:

P.1: The programme arose from the urgent need to revitalize the craft techniques and practices. Nowadays, it involves awareness-raising activities and transmission at various levels, adopting an inclusive approach for different social groups. In particular, it supports inter-generational transmission and transmission through non-formal training, with a focus on involving young people and promoting sustainable production through the use of natural fabrics and dyes as opposed to industrial products.

P.2: While the Margilan Crafts Development Centre mainly operates at the national level, Ikat craftsmanship is also promoted at the international level through such activities as exhibitions, craft fairs and international festivals. Moreover, the Centre also connects craftspeople with art connoisseurs, fashion designers and markets in general, thereby ensuring their promotion both nationwide and internationally.

P.3: The Centre’s mission includes: safeguarding traditional atlas and adras-making as a practice of intangible cultural heritage; ensuring respect for this element of cultural heritage and its bearers; raising awareness about its importance; and promoting respect for diversity and human creativity. It also encourages sustainable development based on heritage values that boost self-employment and the generation of income, as well as the inclusion of youth.

P.4: The Centre has made a significant contribution to various safeguarding measures, all of which have an important social impact. Vast numbers of young people have taken part in training sessions, and the tradition now enjoys a growing number of participants and new bearers. The products have achieved a better position on the market, and no fewer than fifty new products have been developed by combining ancient know-how with modern design. Cooperative actions have been developed with charities and the project has addressed the most vulnerable categories of the population. The CDC’s activities also include the revitalization of the traditional processes of silk production, dyeing and other aspects of the atlas and adras production process, along with the development of non-formal master-apprentice training, master classes and the production of educational materials.

P.5: The local community first launched the campaign for the foundation of the CDC, supported by the government and civil society organizations. The process of preparing this proposal also involved the communities concerned at all stages, in particular the Craftspeople Association and the community of ikat-makers. A large number of documents are enclosed as evidence of the free, prior and informed consent obtained from the bearers and other stakeholders.

P.6: The file shows how an efficient public-private partnership scheme can be established for the safeguarding of cultural heritage. The project is a community-based initiative supported by the State and other partners, which helps to revitalize an inter-generational system of transmission based on a master-apprenticeship relationship. In particular, the activities aimed at income-generation and sustainability could provide a model beyond Uzbekistan. However, there is a concern over the hierarchical nature of the working relationships between the different stakeholders within the CDC.

P.7: The CDC has established professional relations with craft workshops across the country. Moreover, the masters of the CDC visit foreign countries and eagerly transmit their knowledge and organize master classes and training activities, such as the workshops held in Kabul and Issikul and other related events in India, the USA, South Korea, Afghanistan, Tajikistan and Kyrgyzstan. The practice is also disseminated through festivals, exhibitions and craft fairs.

P.8: Regular assessments carried out – which comprise both qualitative and quantitative data – include internal monitoring, annual reporting to public agencies and specialized associations and evaluations by partnering agencies. Examples of such evaluations include the project carried out together with the Korean National Commission for UNESCO, as well as the use of questionnaires for surveys conducted periodically by the Craftspeople Association. Continual quality control standards are also applied to the CDC’s products.

P.9: The CDC has developed within a context of social transition and has addressed many issues that are often pertinent to developing countries. The project can be considered as a model for social entrepreneurship, such as in light of the inclusion of youth, assistance for vulnerable groups, the revitalization of cultural heritage and sustainable development.

1. Selects **Margilan Crafts Development Centre, safeguarding of the atlas and adras making traditional technologies** as a programme, project or activity best reflecting the principles and objectives of the Convention;
2. Invites the State Party to ensure that the working relationships and conditions in the Margilan Crafts Development Centre are fully in line with the Ethical Principles for Safeguarding Intangible Cultural Heritage.