**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**

**DECISIONS**

DECISION 12.COM 2

The Committee,

1. Having examined document [ITH/17/12.COM/2](https://ich.unesco.org/doc/src/ITH-17-12.COM-2-EN.docx),
2. Adopts the agenda of its twelfth session (Jeju Island, Republic of Korea, 4 to 9 December 2017) as follows:

**Agenda**

1. Opening
2. Adoption of the agenda
3. Observers
4. Adoption of the summary records of the eleventh session of the Committee
5. Reports of the Committee and the Secretariat
   1. Report by the Committee to the General Assembly on its activities   
      (January 2016 to December 2017)
   2. Report by the Secretariat on its activities
6. Voluntary supplementary contributions to the Intangible Cultural Heritage Fund
7. Draft plan for the use of the resources of the Intangible Cultural Heritage Fund   
   in 2018–2019
8. Reports of States Parties
   1. Reports of States Parties on the use of International Assistance from the Intangible Cultural Heritage Fund
   2. Examination of the reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity
   3. Examination of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
9. Draft overall results framework for the Convention
10. Draft amendments to the Operational Directives on periodic reporting
11. Report of the Evaluation Body on its work in 2017
    1. Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
    2. Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity
    3. Removal of an element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and its transfer to the Representative List of the Intangible Cultural Heritage of Humanity
    4. Examination of requests for International Assistance
    5. Examination of proposals to the Register of Good Safeguarding Practices
12. Procedures to facilitate dialogue between the Evaluation Body and the submitting State(s)
13. Report of the informal ad hoc working group
14. Reflection on the removal of an element from a List and the transfer of an element from one List to the other
15. Intangible cultural heritage in emergencies
16. Follow-up to the recommendations of the External Auditor’s ‘Report on the governance of UNESCO and dependant funds, programmes and entities’ (Document 38 C/23)
17. Accreditation of new non-governmental organizations and review of accredited non-governmental organizations
18. Establishment of the Evaluation Body for the 2018 cycle
19. Date and venue of the thirteenth session of the Committee
20. Election of the members of the Bureau of the thirteenth session of the Committee
21. Other business
22. Adoption of the list of decisions
23. Closure

DECISION 12.COM 3

The Committee,

1. Having examined document [ITH/17/12.COM/3](https://ich.unesco.org/doc/src/ITH-17-12.COM-3-EN.docx),
2. Recalling Rules 8.1, 8.2 and 8.3 of the Rules of Procedure of the Intergovernmental Committee,
3. Further recalling its [Decision 10.COM 3](https://ich.unesco.org/en/Decisions/10.COM/3) and its [Decision 11.COM 3](https://ich.unesco.org/en/Decisions/11.COM/3),
4. Takes note of the observers present at its twelfth session in conformity with its above-mentioned decisions:

* the Arab League Educational, Cultural and Scientific Organization (ALECSO);
* the International Centre for Research and Documentation on African Traditions and Languages (CERDOTOLA);
* the International Council for Game and Wildlife Conservation (CIC);

1. Authorizes the participation, as an observer, in the thirteenth, fourteenth and fifteenth sessions of the Committee, of the African Trade Center.

DECISION 12.COM 4

The Committee,

1. Having examined document [ITH/17/12.COM/4](https://ich.unesco.org/doc/src/ITH-17-12.COM-4-EN.docx),

2. Adopts the summary records of the Committee’s eleventh session contained in this document.

DECISION 12.COM 5.a

The Committee,

1. Having examined document [ITH/17/12.COM/5.a](https://ich.unesco.org/doc/src/ITH-17-12.COM-5.a-EN.docx),
2. Recalling Article 30 of the Convention,
3. Welcomes the eleven States that have ratified the Convention since January 2016;
4. Adopts the report on its activities in 2016 and 2017.

DECISION 12.COM 5.b

The Committee,

1. Having examined document [ITH/17/12.COM/5.b](https://ich.unesco.org/doc/src/ITH-17-12.COM-5.b-EN.docx),
2. Welcomes the ten States – Cabo Verde, Cook Islands, Ghana, Guinea-Bissau, Malta, Saint Kitts and Nevis, South Sudan, Thailand, Timor-Leste and Tuvalu – that have ratified the Convention during the reporting period, as well as the extension of the territorial application of the Convention made by the Netherlands for Curaçao, and expresses satisfaction with the sustained pace of ratification;
3. Commends the Secretariat for the considerable and timely support provided for the sound governance of the Convention and for the management of various mechanisms under the Convention, acknowledging the high level of resources it requires;
4. Further commends the Secretariat for the efforts put in place to support the International Assistance mechanism, while taking note of the additional workload this entails;
5. Appreciates the efforts made by the Secretariat to reinforce the national capacities of States Parties to safeguard intangible cultural heritage through the capacity-building programme and welcomes the strategic reflection undertaken on the future development of the programme and its network;
6. Further appreciates the endeavours to demonstrate and operationalize the contribution of intangible cultural heritage to sustainable development and peace, and requests the Secretariat to pursue its efforts in this regard towards the attainment of the Sustainable Development Goals;
7. Welcomes the progress made in building partnerships with relevant UNESCO education programmes and institutes to promote transmission through formal and non-formal education programmes and encourages the Secretariat to cooperate further with the UNITWIN/UNESCO Chairs on this subject;
8. Notes the development of communication and outreach tools with a view to enhancing the understanding and visibility of the Convention, and requests the Secretariat to regularly inform the Committee and the General Assembly;
9. Expresses concern regarding the alarming decline of extra-budgetary support for the implementation of the capacity-building programme, despite the strong demand from countries who have not yet benefitted and continued requests from countries whose needs have only been partially met;
10. Further expresses deep concern regarding the growing disparity between the increased workload of the Secretariat and the human resources available;
11. Calls on States Parties to offer further support, particularly in the form of earmarked contributions to the Intangible Cultural Heritage Fund for operational projects and contributions to the sub-fund for enhancing the human resources of the Secretariat in order to allow it to address the ongoing demands for the continued effective governance and implementation of the Convention.

DECISION 12.COM 6

The Committee,

1. Having examined document [ITH/17/12.COM/6](https://ich.unesco.org/doc/src/ITH-17-12.COM-6-EN.docx) and its annexes,
2. Recalling Article 25.5 of the Convention and Chapter II of the Operational Directives,
3. Further recalling Decisions [8.COM 12](https://ich.unesco.org/en/Decisions/8.COM/12), [9.COM 7](https://ich.unesco.org/en/Decisions/9.COM/7), [9.COM 13.e](https://ich.unesco.org/en/Decisions/9.COM/13.e), [10.COM 9](https://ich.unesco.org/en/Decisions/10.COM/9) and [11.COM 6](https://ich.unesco.org/en/Decisions/11.COM/6),
4. Commends the People’s Republic of China for its generous offer of a voluntary supplementary contribution to the Intangible Cultural Heritage Fund to organize the open-ended intergovernmental working group for the development of an overall results framework for the Convention;
5. Expresses its concern over the small number of new voluntary supplementary contributions to the Intangible Cultural Heritage Fund to support the programmatic framework of the 2014-2017 Complementary Additional Programme entitled ‘Strengthening capacities to safeguard intangible cultural heritage for sustainable development’ and to the sub-fund for enhancing the human resources of the Secretariat since its last session;
6. Takes note that no supplementary voluntary contributions to the Intangible Cultural Heritage Fund, as called for by [Decision 10.COM 19](http://www.unesco.org/culture/ich/en/Decisions/10.COM/19), have yet been received to cover all of the costs of organizing an open-ended intergovernmental working group devoted to the procedure for the removal of an element from one List and the transfer of an element from one List to the other;
7. Thanks all the contributors that have generously supported the Convention and its Secretariat, since its last session, namely the People’s Republic of China, Japan, the Principality of Monaco, the Republic of Korea and the United Arab Emirates (Abu Dhabi Tourism & Culture Authority);
8. Approves the two funding priorities for the period 2018-2021 entitled ‘Strengthening capacities to safeguard intangible cultural heritage and contribute to sustainable development’ and ‘Safeguarding intangible cultural heritage in formal and non-formal education’, accepts any future voluntary supplementary contributions made to support activities within the scope of these priorities and authorizes the Secretariat to make immediate use of them;
9. Encourages other contributors to consider the possibility of supporting the Convention, in particular through the Intangible Cultural Heritage Fund and the sub-fund for enhancing the human resources of the Secretariat;
10. Requests that the Secretariat report, at its thirteen session, on the progress in the implementation of any voluntary supplementary contributions it may have received since its last session.

DECISION 12.COM 7

The Committee,

1. Having examined Document [ITH/17/12.COM/7](https://ich.unesco.org/doc/src/ITH-17-12.COM-7-EN.docx),
2. Recalling Article 7(c) of the Convention and [Resolution 6.GA 9](https://ich.unesco.org/en/Resolutions/6.GA/9) of the General Assembly,
3. Decides to base the draft plan for the use of the resources of the Fund for the periods of 1 January 2018 to 31 December 2019 and 1 January to 30 June 2020 on the total unrestricted operating reserves available as of 31 December 2017, including any unused balance;
4. Submits for approval to the General Assembly the plan for the use of the resources of the Fund, as included in Annex I of document ITH/17/12.COM/7, and proposes to the General Assembly that one fourth of the amount established for the two-year period from 1 January 2018 to 31 December 2019 be provisionally allocated to the first semester of 2020;
5. Takes note of the need to enhance the human resources of the Secretariat for the implementation of the International Assistance mechanisms of the Fund, including their effective monitoring, and welcomes the proposal for the creation of three new extra-budgetary fixed-term posts;
6. Delegates to its Bureau the authority to decide upon the utilization of the funds allocated under budget line 3 of the Plan, ‘Other functions of the Committee’, on the basis of specific proposals to be prepared by the Secretariat;
7. Authorizes the Secretariat, when utilizing the funds allocated under budget line 3 of the Plan, to make transfers between activities included within the specific proposals approved by the Bureau up to a cumulative amount equivalent to 2% of the initial total allocation proposed to the General Assembly for this purpose, informing the Members of the Bureau in writing, at the session following such action, of the details of and reasons for these transfers;
8. Recommends that the General Assembly authorize the Secretariat to make transfers between budget lines 4, 5 and 6 dedicated to financial assistance for experts representing States Parties and representatives of accredited non-governmental organizations for their participation in the sessions of the Committee, its Bureau and subsidiary bodies, up to an equivalent of 30% of their initial total allocation as approved by the General Assembly, and requests that the Secretariat inform the Committee and the General Assembly in writing, at the session following such action, of the details of and reasons for these transfers;
9. Decides to amend Rule 5.5 of its Rules of Procedure, in order to change, from four to eight weeks before the session concerned, the deadline by which the Secretariat should receive requests for assistance from States Parties to participate in Bureau and Committee meetings.

**ANNEX**

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| **Draft plan for the use of the resources of the Fund** | | |
| For the period 1 January 2018 to 31 December 2019, as well as for the period 1 January to 30 June 2020, the resources of the Intangible Cultural Heritage Fund may be used for the following purposes: | | % of the total amount |
| 1. | International Assistance, comprising the safeguarding of the heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, the preparation of inventories and support for other safeguarding programmes, projects and activities; | 52.55% |
| 1.1 | Enhancing human resources to improve the implementation of the International Assistance mechanisms through the creation of three extra-budgetary fixed-term posts (one P3, one P2 and one G5); | 8.20% |
| 2. | Preparatory assistance for International Assistance requests, as well as for nomination files for the Urgent Safeguarding List and for proposals for the Register of Good Safeguarding Practices; | 4.00% |
| 3. | Other functions of the Committee as described in Article 7 of the Convention, aimed at promoting the objectives of the Convention and encouraging and monitoring its implementation, in particular by strengthening capacities to effectively safeguard intangible cultural heritage, raising awareness of the importance of such heritage, providing guidance on good safeguarding practices and updating and publishing the Lists and the Register of Good Safeguarding Practices; | 20.00% |
| 4. | Participation in the sessions of the Committee, its Bureau and subsidiary bodies of experts in intangible cultural heritage representing developing States Members of the Committee; | 2.00% |
| 5. | Participation in the sessions of the Committee and its consultative bodies of experts in intangible cultural heritage representing developing States that are Parties to the Convention but not Members of the Committee; | 3.25% |
| 6. | Participation in the sessions of the Committee, its Bureau and consultative bodies of public or private bodies, private persons, notably members of communities and groups, that have been invited by the Committee to advise it on specific matters, as well as experts in intangible cultural heritage representing accredited NGOs from developing countries; | 4.00% |
| 7. | The costs of advisory services to be provided at the request of the Committee, including support to developing States whose representatives have been appointed to the Evaluation Body; | 6.00% |
| 8 | Building up the Reserve Fund referred to in Article 6 of the Financial Regulations of the Fund; | 0% |
|  | Subtotal | 100% |
| Funds that have not been committed at the end of the period of this Plan are carried over to the next financial period and shall be allocated in accordance with the Plan approved by the General Assembly at that time. | | |

DECISION 12.COM 8.a

The Committee,

1. Having examined document [ITH/17/12.COM/8.a](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.a-EN.docx),
2. Recalling Article 24.3 of the Convention,
3. Expresses its satisfaction that countries from Electoral Group V(a) continue to be the main beneficiaries of International Assistance from the Intangible Cultural Heritage Fund and encourages countries from other Electoral Groups to consider this mechanism of assistance in their efforts to safeguard the intangible cultural heritage present in their territory;
4. Thanks the beneficiary States for their timely submission of final or progress reports for projects that benefit from International Assistance under the Intangible Cultural Heritage Fund;
5. Appreciates the impact that the assistance has brought to the beneficiary States for safeguarding the intangible cultural heritage present in their territories and further encourages them to continue to ensure the sustainability and enhancement of the results of the projects;
6. Notes with satisfaction the promising results of the emergency International Assistance provided through the Intangible Cultural Heritage Fund and also encourages Mali and Vanuatu to continue its efforts towards social cohesion and reconstruction despite the contextual difficulties;
7. Requests that the Secretariat ensure, whenever possible, that contracts established with beneficiary States provide for the submission of final or progress reports, as appropriate, by 30 June so that it may take note of the use made of the assistance provided in a timely manner and invites current and future beneficiary States to respect the deadlines for submission of reports as established under their respective contracts;
8. Acknowledges the need to enhance the human capacities of the Secretariat on a lasting basis in order to provide more sustained and substantive support to beneficiary States in the implementation of projects financed by International Assistance and better monitor the overall implementation of this mechanism.

DECISION 12.COM 8.b

The Committee,

1. Having examined document [ITH/17/12.COM/8.b Rev.](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.b_Rev.-EN.docx),
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by States Parties and Chapter V of the Operational Directives, as well as its Decisions [10.COM 6.a](https://ich.unesco.org/en/Decisions/10.COM/6.a) and [11.COM 9.a](https://ich.unesco.org/en/Decisions/11.COM/9.a),
3. Expresses its sincere appreciation to the eleven States Parties that duly submitted their periodic reports for the 2017 reporting cycle and encourages those States that have not yet submitted their reports to submit them at the earliest convenience and if possible by the deadline of 15 December 2017, for their examination at its thirteenth session in 2018;
4. Regrets that it was able to examine only eleven reports in the current reporting cycle and reaffirms that States Parties should fulfil their reporting requirements before submitting new nominations;
5. Notes with satisfaction that States Parties are increasingly involving their communities and practitioners in the preparation of their periodic reports and encourages them to pursue their efforts to include relevant information also provided by non-governmental organizations, research institutes and centres of expertise concerned;
6. Invites States Parties to continue their careful review of and reporting on issues related to gender in the safeguarding of intangible cultural heritage and to include in their reports information on the role of gender and its possible evolution, especially when reporting on inscribed elements;
7. Welcomes the Overview and summaries of the 2017 reports as presented in the annex of document ITH/17/12.COM/8.b and appreciates the cumulative focus on measures taken by States Parties to build and strengthen capacities in their territories for the safeguarding of intangible cultural heritage;
8. Takes note of the different approaches adopted by States Parties to implement the provisions of the 2003 Convention and its Operational Directives, and in particular to strengthen the capacities of all relevant stakeholders in implementing them at all levels, and invites States Parties to widely disseminate the lessons learned, which are collected in the annex to this document;
9. Requests that the Secretariat prepare an analysis with a cumulative focus on measures taken by States Parties to raise awareness of the importance of intangible cultural heritage as well as an abstract for each report that will be presented in the 2018 cycle and to include them in the Overview and summaries of the 2018 reports;
10. Decides to submit to the seventh session of the General Assembly the ‘Overview and summaries of the 2017 reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List’, together with the overview of the 2016 reports examined at its eleventh session.

DECISION 12.COM 8.c

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by States Parties, and Chapter V of the Operational Directives,
3. Thanks the States Parties that submitted their reports on time and invites the States Parties that have not yet submitted their expected reports to duly do so at the earliest opportunity, and in any case no later than 15 December 2017 in order for the Committee to examine them at its thirteenth session in 2018;
4. Takes note that almost all reports expected for the current cycle have been submitted, including several overdue ones, testifying to the continued attention paid by States Parties to the safeguarding of elements of intangible cultural heritage whose viability is at risk;
5. Welcomes the achievements reported by States Parties in safeguarding their elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and invites them to keep their safeguarding and continued transmission as a priority in their agendas and to involve the practitioners, bearers and communities concerned in the implementation and updating of the safeguarding plans;
6. Decides to submit to the General Assembly a summary of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding examined in the current session.

DECISION 12.COM 8.c.1

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [7.COM 8.1](https://ich.unesco.org/en/decisions/7.COM/8.1),
3. Expresses its thanks to Botswana for submitting, on time, its report on the status of the element ‘Earthenware pottery-making skills in Botswana’s Kgatleng District’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Botswana to safeguard and revitalize the element, in particular, through supporting the formation of a Visual Arts Association to represent the interests of pottery-makers among other artists, carrying out research and documentation on knowledge bearers, conducting an audit to determine sites for raw materials and providing funding opportunities for apprentices;
5. Invites the State Party to continue promoting earthenware pottery-making skills by encouraging master potters to participate in the competitions, enhancing their presence in formal education to teach and demonstrate their skills, training younger women in earthenware pottery making and encouraging them to practise it, supplementing the training provided in female initiation schools to establish a District Pottery Making Academy for research, documentation and transmission;
6. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2020 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.2

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.02](https://ich.unesco.org/en/decisions/4.COM/14.02),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Qiang New Year festival’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element and, in particular, to support representative bearers of the festival in all areas, to encourage local inhabitants to revitalize the traditional festival activities, to clarify the viability of resuming the festival activities after the earthquake, to rebuild the training centre for the element and generally improve the mechanism for its transmission;
5. Invites the State Party to continue providing financial support for representative bearers, restoring the damaged or destroyed cultural spaces where the festival was enacted, introducing teaching of the festival components into schools and textbooks, financing and publishing research works on the festival, and fostering the safeguarding network that has been built among multiple participants;
6. Encourages the State Party to continue to address the ongoing challenges, and in particular to strengthen intergenerational transmission, which is affected by the advanced age of most of the bearers;
7. Further encourages the State Party to meet the deadline of 15 December 2017 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.3

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.03](https://ich.unesco.org/en/decisions/4.COM/14.03),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Traditional design and practices for building Chinese wooden arch bridges’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, in particular by establishing training and practice centres for woodworkers, documenting the element through data collection and undertaking the maintenance and restoration of wooden bridges;
5. Invites the State Party to continue its safeguarding efforts by encouraging bearers to participate in exhibition and exchange activities, developing school textbooks on wooden bridge-making craftsmanship, supporting the transmission of related knowledge, and promoting the element through documentary films on the TV and other media;
6. Encourages the State Party to pay particular attention to the remaining challenges such as the continued lack of practice opportunities, which undermines transmission, the difficulty of stimulating enthusiasm among youth and the scarcity of the timber required for building and renovating the bridges;
7. Further encourages the State Party to meet the deadline of 15 December 2017 for the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.4

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.04](https://ich.unesco.org/en/decisions/4.COM/14.04),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Traditional Li textile techniques: spinning, dyeing, weaving and embroidering’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element and, in particular, those directed towards the two broad goals of ensuring that the specific techniques of the element are effectively transmitted, and of alleviating the difficulties faced by bearers identified at the time of the element’s inscription;
5. Invites the State Party to continue its actions to support bearers who transmit the techniques of the element, to ensure the provision of regular courses for Li women on all the textile techniques in training centres, to incorporate the transmission of the cultural aspects of the element into the school education system, in collaboration with the communities concerned, to increase the growing of raw materials for the practice and transmission of the element and to raise the visibility of the element and the recognition of its importance by the general public;
6. Encourages the State Party to continue to strive towards the safeguarding of this element and to explore the possibilities offered by other funding sources in order to implement further safeguarding measures and strengthen the element’s viability;
7. Further encourages the State Party to meet the deadline of 15 December 2017 for the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.5

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [5.COM 5.1](https://ich.unesco.org/en/decisions/5.COM/5.1),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Meshrep’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, especially through the improvement of its transmission mechanisms, the promotion of public knowledge of Meshrep and, in particular, the training of young people by experienced bearers to continue to increase the viability of the element and respond to existing threats and risks;
5. Invites the State Party to continue developing the regulatory and policy frameworks for inventorying the element and creating favourable conditions for representative bearers to take on apprentices and participate in demonstration and exchange activities, surveying and recording Meshrep, supporting transmission centres in the communities concerned, organizing academic conferences on Meshrep and enrolling postgraduate students in research degrees focusing on this element and its components;
6. Encourages the State Party to effectively address the problems resulting from the fast transformation from a traditional agricultural society to a modern industrial one and the potentially negative impacts of mass culture on traditional cultural elements, bearing in mind that there is also an urgent need to maintain and preserve a social environment favourable to the element;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2018 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.6

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [5.COM 5.2](https://ich.unesco.org/en/decisions/5.COM/5.2),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Watertight-bulkhead technology of Chinese junks’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, in particular those addressing the three broad objectives of safeguarding the bearers and the modes of transmission, improving upon the social visibility and public awareness of the element and responding to a number of challenges faced by the element and its bearers in the past;
5. Invites the State Party to continue to safeguard modes of transmission, including in vocational schools and by providing bearers with financial and social support, as well as by encouraging apprentices and young people to undertake professional training, documenting the element and developing digital databases to make the materials available;
6. Encourages the State Party to continue its awareness-raising activities, including the promotion of the element through museum exhibitions, on-site demonstrations and other activities, and to further develop formal, vocational and extra-curricular education on the element and its traditional knowledge;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2018 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.7

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [5.COM 5.3](https://ich.unesco.org/en/decisions/5.COM/5.3),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Wooden movable-type printing of China’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, in particular through the establishment of an archive for audiovisual material on the element and the adoption of institutional support and funds for the bearers and practitioners of the technique;
5. Invites the State Party to further recognize the essential role of the bearers in the transmission of this element, and to facilitate the transmission of their knowledge to apprentices, also by incorporating teaching bases for the element into school programmes and including the element in school textbooks;
6. Encourages the State Party to seek new patterns to diversify the fundraising channels in order to implement additional safeguarding measures and to explore new methods for the promotion of the element so as to ensure greater efficiency in the use of the funds as well as the sustainability of the safeguarding efforts;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2018 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.8

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.6](https://ich.unesco.org/en/decisions/6.COM/8.6),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Hezhen Yimakan storytelling’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the ongoing efforts undertaken by China to safeguard the element and, in particular, those aimed at ensuring community-based capacity building, increasing the number and quality of performances and promoting a favourable social and cultural context for the Hezhen language and culture;
5. Invites the State Party to continue the recognition and training of practitioners and the provision of financial aid for them, which facilitates the transmission of Yimakan storytelling and the safeguarding the Hezhen mother tongue, and to strengthen the network of practice centres established in the Hezhen communities as major venues for transmission activities;
6. Encourages the State Party to continue its systematic digital documentation of the element, with the further establishment of thematic databases, as well as the inclusion of Yimakan storytelling in formal and non-formal education so as to promote the element among youth and facilitate their engagement in its transmission;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.9

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.8](https://ich.unesco.org/en/decisions/6.COM/8.8),
3. Expresses its thanks to Indonesia for submitting its report on the status of the element ‘Saman dance’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by Indonesia to safeguard the element and, in particular, to strengthen modes of transmission, both in the family and through the training of trainers, and to facilitate Saman performance by opening a cultural space where it can be practised and appreciated by a wider public;
5. Invites the State Party to continue officially certifying *sanggar* (traditional arts training centres) in Saman areas, including privately managed ones, training Saman trainers and exponents of Saman dance who can teach it to others, inventorying and documenting the element with photographs and videos, and supporting research studies on Saman and its cultural, religious and health values;
6. Encourages the State Party to continue its efforts to further safeguard the element by supporting the transmission of Saman-related knowledge, promoting Saman at the local government level, enhancing the capacity of Saman trainers and *sanggar* managers, helping Saman groups to operate, strengthening customary institutions related to the element and completing the construction of a Gayo Art and Culture Centre;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.10

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [7.COM 8.3](https://ich.unesco.org/en/decisions/7.COM/8.3),
3. Expresses its thanks to Indonesia for submitting, on time, its report on the status of the element ‘Noken multifunctional knotted or woven bag, handcraft of the people of Papua’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Indonesia to safeguard this element and, in particular, to provide guidance and assistance such as incentives to Noken craftspeople, include Noken as a local content subject in educational programmes and ensure the availability of natural raw materials;
5. Invites the State Party to continue inventorying the element and to roll this out to a wider geographical area, training Noken communities in data collection methods, introducing Noken into local curricula, widening distribution of a printed teaching module and materials on Noken, supporting existing *sanggar* to provide training in Noken for practitioners and school teachers, and further building the capacities of Papuan craftspeople;
6. Encourages the State Party to consolidate its commitment to safeguarding the element by promoting Noken through exhibitions and festivals, supporting craftspeople to showcase their Noken crafts and ensuring an adequate supply of Noken raw materials, always bearing in mind the possible negative impacts that over-commercialization can have on the element’s social and cultural functions and meanings;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2020 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.11

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.20](https://ich.unesco.org/en/decisions/6.COM/8.20),
3. Expresses its thanks to Peru for submitting its report on the status of the element ‘Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Peru to safeguard the element through the registration, inventorying and promotion of Eshuva songs as well as the revitalization of the Huachipaire language and the creation of a space for the transmission of the practice;
5. Welcomes with satisfaction the involvement of the community concerned in the identification and implementation of the safeguarding measures and the resulting awareness and commitment of the community;
6. Encourages the State Party to continue to work with and support the safeguarding and transmission actions of the Huachipaire communities and their representative associations by allocating appropriate financial resources to this end;
7. Invites the State Party to strengthen its efforts to encourage the revitalization of the Huachipaire language and its transmission to young generations, in particular by supporting an intercultural and/or bilingual approach in local educational institutions and providing intercultural exchange spaces for children, thus contributing to combatting ethnic tensions that distance young people in the native communities from their mother tongue;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

DECISION 12.COM 8.c.12

The Committee,

1. Having examined document [ITH/17/12.COM/8.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-8.c-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [7.COM 8.7](https://ich.unesco.org/en/decisions/7.COM/8.7),
3. Expresses its thanks to Uganda for submitting, on time, its report on the status of the element ‘Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Uganda to safeguard the element and, in particular, to raise awareness of Bigwala, increase the number of proficient players, especially among young people, through training and promotional actions, increase the supply of gourds for making the instruments and develop better photographic, audio and video documentation of the element;
5. Invites the State Party to continue encouraging communities to grow gourds and ensure the supply, teaching young people to make Bigwala instruments and to transmit knowledge about how to play and dance Bigwala, holding information sessions for the communities and conducting research on Bigwala in cooperation with community elders, collecting photographic, audio and video documentation on the element and promoting the element through Busoga-based radio stations;
6. Encourages the State Party to follow its proposed future safeguarding commitments to improve the proficiency of youth in Bigwala, increase the repertoire of Bigwala songs, create more opportunities for Bigwala groups to be hired for public performances, continue the documentation of Bigwala music and dance and publicity for Bigwala, in particular on radio stations, and prepare Bigwala educational resources for music teachers;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2020 about the required submission of its next report on the status of this element.

DECISION 12.COM 9

The Committee,

1. Having examined document [ITH/17/12.COM/9](https://ich.unesco.org/doc/src/ITH-17-12.COM-9-EN.docx) and its annexes,
2. Recalling Article 7 and Decisions [8.COM 5.c.1](https://ich.unesco.org/en/Decisions/8.COM/5.c.1), [9.COM 13.e](https://ich.unesco.org/en/Decisions/9.COM/13.e), [10.COM 9](https://ich.unesco.org/en/decisions/10.COM/9), [11.COM 2.BUR 1](https://ich.unesco.org/doc/src/ITH-16-11.COM_2.BUR-Decisions-EN.docx) and [11.COM 14](https://ich.unesco.org/en/Decisions/11.COM/14),
3. Thanking the Ministry of Culture of the People’s Republic of China and the Centre for Safeguarding Intangible Cultural Heritage in Chengdu for having generously hosted and co-funded the open-ended intergovernmental working group on developing an overall results framework that was held in Chengdu, China, from 11 to 13 June 2017,
4. Expresses its satisfaction with the outcomes of the working group and thanks its members for their efforts and contributions;
5. Requests the Secretariat to convene an information meeting at least four weeks before the next session of the General Assembly on the overall results framework and its practical implications for States Parties;
6. Recommends to the General Assembly to approve the overall results framework, as annexed to this decision and to initiate steps for its implementation.

**ANNEX**

**Draft Overall Results Framework**

**Table 1: High level framework with brief indicators**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Impacts** | Intangible cultural heritage is safeguarded by communities, groups and individuals who exercise active and ongoing stewardship over it, thereby contributing to sustainable development for human well-being, dignity and creativity in peaceful and inclusive societies. | | | | | | | | | | |
| **Long-term Outcomes** | Continued practice and transmission of intangible cultural heritage ensured. | | Diversity of intangible cultural heritage respected. | | | Recognition and awareness of the importance of intangible cultural heritage and its safeguarding ensured. | | | Engagement and international cooperation for safeguarding enhanced among all stakeholders at all levels. | | |
| **Mid-term Outcomes** | Effective relationships built among a diversity of communities, groups and individuals and other stakeholders for safeguarding intangible cultural heritage.  Dynamic development and implementation of safeguarding measures or plans for specific elements of intangible cultural heritage led by a diversity of communities, groups and individuals. | | | | | | | | | | |
| **Short-term Outcomes** | Improved capacities to support the safeguarding of intangible cultural heritage in general.  Improved capacities to implement safeguarding measures or plans for specific elements of intangible cultural heritage. | | | | | | | | | | |
| **Thematic Areas** | Institutional and human capacities | Transmission and education | | Inventorying and research | Policies as well as legal and administrative measures | | Role of intangible cultural heritage and its safeguarding in society | Awareness raising | | Engagement of communities, groups and individuals as well as other stakeholders | International engagement |
| **Core Indicators (brief)** | 1. Competent bodies support practice and transmission 2. Programmes support strengthening human capacities for safeguarding 3. Training is operated by or addressed to communities and those working in the fields of culture and heritage | 1. Education, both formal and non-formal, strengthens transmission and promotes respect 2. ICH integrated into primary and secondary education 3. Post-secondary education supports safeguarding and study of ICH | | 1. Inventories reflect the diversity of ICH and contribute to its safeguarding 2. Inventorying process is inclusive, respects diversity, and supports safeguarding by communities and groups 3. Research and documentation contribute to safeguarding 4. Research findings are accessible and utilized | 1. Cultural policies and legal and administrative measures reflect diversity of ICH and are implemented 2. Education policies and legal and administrative measures reflect diversity of ICH and are implemented 3. Policies and legal and administrative measures in fields other than culture and education reflect diversity of ICH and are implemented 4. Policies and legal and administrative measures respect customary rights, practices and expressions | | 1. Importance of ICH in society widely recognized 2. Inclusive plans and programmes recognize the importance of safeguarding ICH and foster self-respect and mutual respect | 1. Communities, groups and individuals participate widely in awareness raising 2. Media are involved in awareness raising 3. Public information measures raise awareness 4. Ethical principles respected when raising awareness | | 1. Engagement for safeguarding ICH enhanced among stakeholders 2. Civil society contributes to monitoring safeguarding | 1. Committee involves NGOs, public and private bodies, private persons[[1]](#footnote-1) 2. States Parties cooperate for safeguarding 3. States Parties engage in international networking and institutional cooperation 4. ICH Fund supports safeguarding and international engagement[[2]](#footnote-2) |

**Table 2: Core indicators and assessment factors, arranged by thematic areas**

| **Thematic Areas** | **Core Indicators** | **Assessment According to the Following** |  | **Citations[[3]](#footnote-3)** |
| --- | --- | --- | --- | --- |
| **Institutional and human capacities** | 1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH | * 1. One or more competent bodies for ICH safeguarding have been designated or established. |  | Article 13(b)  OD 154(a) |
| * 1. Competent bodies exist for safeguarding specific elements of ICH, whether or not inscribed.[[4]](#footnote-4) |  | Article 13(b)  OD 158(a),  OD 162(d) |
| * 1. Broad and inclusive[[5]](#footnote-5) involvement in ICH safeguarding and management, particularly by the communities, groups and individuals concerned, is fostered through consultative bodies or other coordination mechanisms |  | OD 80 |
| * 1. Institutions, organizations and/or initiatives for ICH documentation are fostered, and their materials are utilized to support continued practice and transmission of ICH. |  | Article 13(d)(iii) |
| * 1. Cultural centres, centres of expertise, research institutions, museums, archives, libraries, etc., contribute to ICH safeguarding and management. |  | OD 79, OD 109 |
| 1. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH | * 1. Tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis. |  | Article 14(a)(iii)  OD 107(k) |
| * 1. Governmental institutions, centres and other bodies provide training in ICH safeguarding and management, on an inclusive basis. |  |  |
| * 1. Community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis. |  |  |
| 1. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage | * 1. Training programmes, including those operated by communities themselves, provide capacity building in ICH addressed on an inclusive basis to communities, groups and individuals. |  | Article 14(a)(ii)  OD 82,  OD 153(b),  OD 155(b) |
| * 1. Training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage. |  | Article 14(a)(iii)  OD 153(b) |
| **Transmission and education** | 1. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH | * 1. Practitioners and bearers[[6]](#footnote-6) are involved inclusively in the design and development of ICH education programmes and/or in actively presenting and transmitting their heritage. |  | OD 107(e) |
| * 1. Modes and methods of transmitting ICH that are recognized by communities, groups and individuals are learned and/or strengthened, and included in educational programmes, both formal and non-formal. |  | Article 14(a)(i); Article 14(a)(ii)  OD 180(a)(iii) |
| * 1. Educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, undertaken by communities, groups, NGOs or heritage institutions, are available and supported. |  | OD 109 |
| * 1. Teacher training programmes and programmes for training providers of non-formal education include approaches to integrating ICH and its safeguarding into education. |  |  |
| 1. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one’s own and others’ ICH | * 1. ICH, in its diversity, is included in the content of relevant disciplines, as a contribution in its own right and/or as a means of explaining or demonstrating other subjects. |  | Article 14(a)(i)  OD 107,  OD 180(a)(ii) |
| * 1. School students learn to respect and reflect on the ICH of their own community or group as well as the ICH of others through educational programmes and curricula. |  | Article 14(a)(i)  OD 105,  OD 180(a)(i)  EP 11 |
| * 1. The diversity of learners’ ICH is reflected through mother tongue or multilingual education and/or the inclusion of ‘local content’ within the educational curriculum. |  | OD 107 |
| * 1. Educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH. |  | Article 14(c)  OD 155(e),  OD 180(d)  EP 5 |
| 1. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions | * 1. Post-secondary education institutions offer curricula and degrees (in fields such as music, arts, crafts, technical and vocational education and training, etc.) that strengthen the practice and transmission of ICH. |  |  |
| * 1. Post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions. |  |  |
| **Inventorying and research** | 1. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding | * 1. One or more inventorying systems oriented towards safeguarding and reflecting the diversity of ICH have been established or revised since ratification. |  | Articles 11 and 12  OD 1, OD 2 |
| * 1. Specialized inventories and/or inventories of various scopes reflect diversity and contribute to safeguarding. |  |  |
| * 1. Existing inventory or inventories have been updated during the reporting period, in particular to reflect the current viability of elements included. |  | Article 12  OD 1, OD 2 |
| * 1. Access to ICH inventories is facilitated, while respecting customary practices governing access to specific aspects of ICH, and they are utilized to strengthen safeguarding. |  | Article 13(d)(ii)  OD 85 |
| 1. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned | * 1. Communities, groups and relevant NGOs participate inclusively in inventorying which informs and strengthens their safeguarding efforts. |  | Article 11  OD 1, OD 2  EP 1, EP 6,  EP 8, EP 10 |
| * 1. Inventorying process respects the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions. |  |  |
| 1. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding | * 1. Financial and other forms of support foster research, scientific, technical and artistic studies, documentation and archiving, oriented towards safeguarding and carried out in conformity with relevant ethical principles. |  | OD 173, OD 175 |
| * 1. Research is fostered concerning approaches towards, and impacts of, safeguarding ICH in general and specific elements of ICH, whether or not inscribed. |  | OD 162 |
| * 1. Practitioners and bearers of ICH participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, all done with their free, prior, sustained and informed consent. |  | OD 109(a),  OD 109(e),  OD 153(b)(ii),  OD 175  EP 1, EP 7 |
| 1. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding | * 1. Documentation and research findings are accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH. |  | Article 13(d)(ii)  OD 85,  OD 101(c),  OD 153(b)(iii)  EP 5 |
| * 1. The results of research, documentation, and scientific, technical and artistic studies on ICH are utilized to strengthen policy-making across sectors. |  | OD 153(b)(ii) |
| * 1. The results of research, documentation, and scientific, technical and artistic studies on ICH are utilized to improve safeguarding. |  |  |
| **Policies as well as legal and administrative measures** | 1. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented | * 1. Cultural policies and/or legal and administrative measures integrating ICH and its safeguarding, and reflecting its diversity, have been established or revised and are being implemented. |  | Article 13(a)  OD 153(b)(i),  OD 171(d) |
| * 1. National or sub-national strategies and/or action plans for ICH safeguarding are established or revised and are being implemented, including safeguarding plans for specific elements, whether or not inscribed. |  | OD 1, OD 2 |
| * 1. Public financial and/or technical support for the safeguarding of ICH elements, whether or not inscribed, is provided on an equitable basis, in relation to the overall support for culture and heritage at large, while bearing in mind the priority for those identified as in need of urgent safeguarding. |  |  |
| * 1. Cultural policies and/or legal and administrative measures integrating ICH and its safeguarding are informed by the active participation of communities, groups and individuals. |  |  |
| 1. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented | * 1. Policies and/or legal and administrative measures for education are established or revised and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage. |  | Article 14(a)(ii) |
| * 1. Policies and/or legal and administrative measures for education are established or revised and implemented to strengthen transmission and practice of ICH. |  | Article 14(a)(ii) |
| * 1. Policies and/or legal and administrative measures promote mother tongue instruction and multilingual education. |  | Article 14(a)(ii)  OD 107 |
| 1. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented | * 1. The Ethical Principles for Safeguarding Intangible Cultural Heritage are respected in development plans, policies and programmes. |  | OD 171(c)  EP |
| * 1. Policies and/or legal and administrative measures for inclusive social development[[7]](#footnote-7) and environmental sustainability are established or revised to consider ICH and its safeguarding. |  | OD 171(d),  OD 178,  OD 179,  OD 181,  OD 182,  OD 188-190,  OD 191 |
| * 1. Policies and/or legal and administrative measures to respond to situations of natural disaster or armed conflict are established or revised to include the ICH affected and to recognize its importance for the resilience of the affected populations. |  |  |
| * 1. Policies and/or legal and administrative measures for inclusive economic development are established or revised to consider ICH and its safeguarding.[[8]](#footnote-8) |  | OD 171(d),  OD 183-186 |
| * 1. Favourable financial or fiscal measures or incentives are established or revised to facilitate and/or encourage practice and transmission of ICH and increase availability of natural and other resources required for its practice. |  | OD 78,  OD 186(b) |
| 1. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH | * 1. Forms of legal protection, such as intellectual property rights and privacy rights, are provided to ICH practitioners, bearers and their communities when their ICH is exploited by others for commercial or other purposes. |  | OD 104,  OD 173 |
| * 1. The importance of customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH is recognized in policies and/or legal and administrative measures. |  | OD 178(c) |
| * 1. Policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to dispute prevention and peaceful conflict resolution. |  | OD 194, OD 195 |
| **Role of intangible cultural heritage and its safeguarding in society** | 1. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by society at large | * 1. Communities, groups and individuals use their ICH for their well-being, including in the context of sustainable development programmes. |  |  |
| * 1. Communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building. |  |  |
| * 1. Development interventions recognize the importance of ICH in society as a source of identity and continuity, and as a source of knowledge and skills, and strengthen its role as a resource to enable sustainable development. |  | OD 170,  OD 173 |
| 1. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect | * 1. ICH safeguarding plans and programmes are inclusive of all sectors and strata of society, including but not limited to: * indigenous peoples; * groups with different ethnic identities; * migrants, immigrants and refugees; * people of different ages; * people of different genders; * persons with disabilities; * members of vulnerable groups. |  | OD 100,  OD 102,  OD 174,  OD 194  EP 1, EP 2,  EP 4, EP 9,  EP 10 |
| * 1. Self-respect and mutual respect are fostered among communities, groups and individuals through safeguarding plans and programmes for ICH in general and/or for specific elements of ICH, whether or not inscribed. |  | Article 1,  Article 2,  Article 14(a)  OD 100,  OD 107, OD 155 |
| **Awareness raising** | 1. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding | * 1. Awareness-raising actions reflect the inclusive and widest possible participation of communities, groups and individuals concerned. |  | OD 101 |
| * 1. The free, prior, sustained and informed consent of communities, groups and individuals concerned is secured for conducting awareness-raising activities concerning specific elements of their intangible cultural heritage. |  | OD 101 |
| * 1. The rights of communities, groups and individuals and their moral and material interests are duly protected when raising awareness about their ICH. |  | OD 101(b),  OD 101(d),  OD 104,  OD 171  EP 7 |
| * 1. Youth are actively engaged in awareness-raising activities, including collecting and disseminating information about the intangible cultural heritage of their communities or groups. |  | Article 14(a)(i)  OD 107(f) |
| * 1. Communities, groups and individuals use information and communication technologies and all forms of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding. |  |  |
| 1. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect | * 1. Media coverage raises awareness of the importance of ICH and its safeguarding and promotes mutual respect among communities, groups and individuals. |  | OD 111,  OD 112,  OD 113 |
| * 1. Specific cooperation activities or programmes concerning ICH are established and implemented between various ICH stakeholders and media organizations, including capacity-building activities. |  |  |
| * 1. Media programming on ICH is inclusive, utilizes the languages of the communities and groups concerned, and/or addresses different target groups. |  | OD 112, OD 113 |
| * 1. Media coverage of intangible cultural heritage and its safeguarding is in line with the concepts and terminology of the Convention. |  |  |
| 1. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect | * 1. Practitioners and bearers of ICH are acknowledged publicly, on an inclusive basis, through policies and programmes. |  | OD 105(d) |
| * 1. Public events concerning ICH, its importance and safeguarding, and the Convention, are organized for communities, groups and individuals, the general public, researchers, the media and other stakeholders. |  | OD 105(b) |
| * 1. Programmes for promotion and dissemination of good safeguarding practices are fostered and supported. |  | OD 106 |
| * 1. Public information on ICH promotes mutual respect and appreciation within and between communities and groups. |  |  |
| 1. Extent to which programmes raising awareness of ICH respect the relevant ethical principles | * 1. The Ethical Principles for Safeguarding Intangible Cultural Heritage are respected in awareness-raising activities. |  | EP |
| * 1. Ethical principles, particularly as embodied in relevant professional codes or standards, are respected in awareness-raising activities. |  | OD 103 |
| **Engagement of communities, groups and individuals as well as other stakeholders** | 1. Extent to which engagement for safeguarding ICH is enhanced among stakeholders | * 1. Communities, groups and individuals participate, on an inclusive basis and to the widest possible extent, in the safeguarding of ICH in general and of specific elements of ICH, whether or not inscribed. |  | Article 15  OD 1, OD 2,  OD 7, OD 79, OD 101(b),  OD 171(a)  EP 1, EP 2, EP 9 |
| * 1. NGOs and other civil society actors participate in the safeguarding of ICH in general, and of specific elements of ICH, whether or not inscribed. |  | OD 90, OD 108, OD 157(e),  OD 158(b),  OD 162(d),  OD 163(b) |
| * 1. Private sector entities participate in the safeguarding of ICH, and of specific elements of ICH, whether or not inscribed, respecting the Ethical Principles for Safeguarding ICH. |  | OD 187 |
| 1. Extent to which civil society contributes to monitoring of ICH safeguarding | * 1. An enabling environment exists for communities, groups and individuals concerned to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures. |  |  |
| * 1. An enabling environment exists for NGOs, and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures. |  | OD 83,  OD 151,  OD 153(b)(ii) |
| * 1. An enabling environment exists for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures. |  |  |
| **International engagement** | 1. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity[[9]](#footnote-9) | * 1. Number of NGOs accredited to provide advisory services, their geographic distribution and their representation of different domains. |  | Article 9  OD 93 |
| * 1. Percentage of accredited NGOs that participate in the sessions and working groups of the Convention’s governing bodies, and their geographic distribution. |  |  |
| * 1. Number of occasions and activities in which accredited NGOs are involved by the Committee for consultative purposes, beyond the evaluation mechanisms. |  | Article 8 |
| 1. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding | * 1. Bilateral, multilateral, regional or international cooperation is undertaken to implement safeguarding measures for ICH in general | . | Article 19  OD 86 |
| * 1. Bilateral, multilateral, regional or international cooperation is undertaken to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements. |  |  |
| * 1. Information and experience about ICH and its safeguarding, including good safeguarding practices, is exchanged with other States Parties. |  | Article 19  OD 156,  OD 193 |
| * 1. Documentation concerning an element of ICH present on the territory of another State Party is shared with it. |  | Article 19  OD 87 |
| 1. Percentage of States Parties actively engaged in international networking and institutional cooperation | * 1. State Party engages, as host or beneficiary, in the activities of category 2 centres for ICH. |  | OD 88 |
| * 1. International networking is fostered among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes, active in the field of ICH. |  | OD 86 |
| * 1. State Party participates in the ICH-related activities of international and regional bodies other than UNESCO. |  |  |
| 1. ICH Fund effectively supports safeguarding and international engagement[[10]](#footnote-10) | * 1. States Parties seek financial or technical assistance from the ICH Fund and implement safeguarding programmes resulting from such assistance. |  | Article 19,  Article 21 |
| * 1. States Parties or other entities provide voluntary supplementary contributions to the ICH Fund, for general or specific purposes, in particular the global capacity-building programme. |  | Article 25.5, Article 27  ODs 68-71 |
| * 1. The ICH Fund is utilized to support costs of participation in the meetings of the governing bodies of the Convention by a wide range of stakeholders, including ICH experts and accredited NGOs from developing countries, public and private bodies, as well as members of communities and groups, invited to those meetings to act in an advisory capacity. |  | Article 8,  Article 9  OD 67 |

DECISION 12.COM 10

The Committee,

1. Having examined document [ITH/17/12.COM/10](https://ich.unesco.org/doc/src/ITH-17-12.COM-10-EN.docx),
2. Recalling Articles 7(f), 29 and 30 of the Convention,
3. Taking note of the discussion of the open-ended intergovernmental working group on the development of an overall results framework for the Convention, as reflected in document [ITH/17/12.COM/9](https://ich.unesco.org/doc/src/ITH-17-12.COM-9-EN.docx),
4. Decides to reform the periodic reporting process with the aim of enhancing its quality, usefulness and timeliness, and ensuring that it is clearly in line with the overarching goals of implementing the 2003 Convention and allowing for more effective monitoring with a view to achieving these goals;
5. Also decides to amend the periodicity of the submission of national reports under Article 29 of the Convention in order for States Parties to submit their report every six years on the basis of a regional rotation;
6. Takes note that the calendar for the first regional cycle of national reporting will be established by the Committee at its thirteenth session in 2018, and that a transition period necessary for reforming the periodic reporting mechanism will be followed by the submission of national reports from the first region on 15 December 2020 for examination by the Committee at its sixteenth session in 2021;
7. Requests that the Secretariat inform the Committee on the transition towards a reform of the periodic reporting mechanism at its thirteenth session;
8. Recommends that the General Assembly approve the amendments to the Operational Directives for the Implementation of the Convention, as annexed to this decision;
9. Further decides to examine, at its thirteen session in 2018, the periodic reports on the implementation of the Convention to be submitted by the deadline of 15 December 2017 as the last batch under the system that has existed so far.

**ANNEX**

|  |  |
| --- | --- |
| **V.1** | No change. |
| 151. | No change. |
| 152. | ~~The State Party submits its periodic report~~ **States Parties submit their national periodic reports** to the Committee by 15 December **every six years on the basis of a rotation region by region. The order of such rotation is established by the Committee at the beginning of the six-year periodic reporting cycle.** ~~of the sixth year following the year in which it deposited its instrument of ratification, acceptance or approval, and every sixth year thereafter~~.**States Parties use the periodic reporting process to enhance active regional exchange and cooperation.**Form ICH-10~~is used for such reports, available at~~ [~~www.unesco.org/culture/ich~~](http://www.unesco.org/culture/ich) ~~or on request from the Secretariat. The reports shall include only the information requested in the form.~~ **has to be completed online by each State Party (**[**https://ich.unesco.org/**](https://ich.unesco.org/)**) and is revised at appropriate intervals by the Secretariat.** |
| 153. | No change. |
| 154. | No change. |
| 155. | No change. |
| 156. | No change. |
| 157. | No change. |
| 158. | No change. |
| 159. | States Parties shall respond, in a timely manner, to specific requests addressed to them by the Committee for additional information, if needed **and independently of the regional cycle set out by the Committee,** ~~between the deadlines~~ **in compliance with** paragraph 152 above. |
| **V.2** | No change. |
| 160. | No change. |
| 161. | Such reports shall normally be submitted to the Committee by 15 December of the fourth year following the year in which the element was inscribed, and every fourth year thereafter. Form ICH-11 ~~is used for such reports, available at~~ [~~www.unesco.org/culture/ich~~](http://www.unesco.org/culture/ich) ~~or on request from the Secretariat. The reports shall include only the information requested in the form.~~ **must be completed online by each State Party (**[**https://ich.unesco.org/**](https://ich.unesco.org/)**) and is revised at appropriate intervals by the Secretariat.** At the time of inscription, the Committee may establish a specific timetable for reporting on a case-by-case basis, which will take precedence over the normal four-year cycle. |
| 162. | The State Party shall pay special attention to the role of gender and shall report on the current status of the element, including:   1. its social and cultural functions; 2. an assessment of its viability and the current risks it faces; 3. the impacts of the efforts to safeguard the element, particularly the implementation of the safeguarding plan that was submitted at the time of nomination; 4. **an update of the safeguarding plan included in the nomination file or in the previous report;** 5. the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their continued commitment to its further safeguarding. |
| 163. | No change. |
| 164. | No change. |
| **V.3** | No change. |
| 165. | No change. |
| 166. | The Secretariat transmits to the Committee an overview of all reports received **as defined in paragraph 152** four weeks prior to its session. The overview **is** ~~and the reports are~~ also made available online for **public** consultation, **together with the reports in the language in which they were submitted by the States Parties, unless the Committee decides otherwise in exceptional cases**. |
| ~~167.~~ | ~~Following the session at which they are examined by the Committee, reports are made available to the public for information, unless decided otherwise by the Committee in exceptional cases.~~ |
| **V.4** | No change. |
| ~~168~~ 167. | Paragraphs 157–159 and 165–16~~7~~**6** of these directives shall apply fully to States non party to the Convention that have in their territories items proclaimed as Masterpieces incorporated on the Representative List of the Intangible Cultural Heritage of Humanity, and that have consented to accept the rights and obligations attendant thereon. |
| ~~169~~ 168. | Such reports shall be submitted to the Committee by States non party by 15 December 2014, and every sixth year thereafter. Form ICH-10 ~~is used for such reports, available at~~ [~~www.unesco.org/culture/ich~~](http://www.unesco.org/culture/ich) ~~or on request from the Secretariat. The reports shall include only the information requested in the form.~~ **must be completed online by each State Party (**[**https://ich.unesco.org/**](https://ich.unesco.org/)**) and is revised at appropriate intervals by the Secretariat.** |

DECISION 12.COM 11

The Committee,

1. Recalling Chapter I of the Operational Directives,
2. Having examined documents [ITH/17/12.COM/11](https://ich.unesco.org/doc/src/ITH-17-12.COM-11-EN.docx), [ITH/17/12.COM/11.a Rev.](https://ich.unesco.org/doc/src/ITH-17-12.COM-11.a_Rev.-EN.docx), [ITH/17/12.COM/11.b+Add.](https://ich.unesco.org/doc/src/ITH-17-12.COM-11.b_Add.-EN.docx), [ITH/17/12.COM/11.c](https://ich.unesco.org/doc/src/ITH-17-12.COM-11.c-EN.docx), [ITH/17/12.COM/11.d+Add.](https://ich.unesco.org/doc/src/ITH-17-12.COM-11.d_Add.-EN.docx) and [ITH/17/12.COM/11.e+Add.2](https://ich.unesco.org/doc/src/ITH-17-12.COM-11.e_Add.2-EN.docx), as well as the files submitted by the respective States Parties,
3. Expresses its satisfaction with the work of the Evaluation Body, thanks its members for their efforts and the quality of the present report and appreciates the assistance of the Secretariat to facilitate the work of the Evaluation Body;
4. Takes note with appreciation of the observations made by the Evaluation Body in the course of its work for the 2017 cycle;
5. Recalls Decisions [10.COM 10](https://ich.unesco.org/en/Decisions/10.COM/10) and [11.COM 10](https://ich.unesco.org/en/Decisions/11.COM/10) and notes that many of the issues raised in these decisions are still relevant to the 2017 cycle;
6. Reiterates the need to elaborate nominations, including the titles of nominations, with utmost care in order to avoid inappropriate expressions or vocabulary that are not in line with the Convention and all norms and principles of international law;
7. Appreciates the benefits brought by the referral option as several nomination files that had been referred in previous cycles have been inscribed on the Lists of the Convention in this 2017 cycle;
8. Takes note of the dual system of draft decisions proposed by the Evaluation Body for nine nominations and underlines that this system was used on an exceptional basis as nominations for the 2017 cycle did not benefit from the nomination forms using a revised format for section 5 that have been introduced for the 2018 cycle;
9. Reminds States Parties that inscriptions on the lists do not seek to establish a system of ownership such as through geographical indication, intellectual property, professional certifications or licenses, and that the inscription of an element on one of the Lists of the Convention does not imply exclusive ownership of a cultural expression;
10. Recalls decisions [5.COM 6](https://ich.unesco.org/en/Decisions/5.COM/6), [6.COM 8](https://ich.unesco.org/en/Decisions/6.COM/8), [7.COM 14](https://ich.unesco.org/en/Decisions/7.COM/14), [8.COM 8](https://ich.unesco.org/en/Decisions/8.COM/8), [9.COM 10](https://ich.unesco.org/en/Decisions/9.COM/10), [10.COM 10](https://ich.unesco.org/en/Decisions/10.COM/10) and [11.COM 10](https://ich.unesco.org/en/Decisions/11.COM/10), expresses its appreciation for the submission of multinational nominations, and encourages States Parties to submit multinational nominations of intangible cultural heritage shared by communities in the territory of more than one State Party and to submit inclusion requests for already inscribed elements;
11. Recallsthat certain elements are shared across different countries and are not restricted to one specific country or specific groupsand calls the attention of the submitting State Parties to Section D in the forms;
12. Recommends that the Evaluation Body indicates, based on the information provided in the nomination file, in paragraph 1 of its draft decisions the sharing of certain elements that are found on the territory of more than one State Party;
13. Further reminds States Parties that more attention should be paid to the possible negative impacts of commercialization and the need to avoid any danger of decontextualization of the element as a result of increased tourism;
14. Further takes note of the recurring challenges encountered by the Evaluation Body in evaluating criterion R.2 and acknowledges the need to undertake a broader reflection on this aspect and also on the purpose of the Representative List of the Intangible Cultural Heritage of Humanity, in light of the lessons learnt from the first evaluation of the transfer of an element from one List to another;
15. Also takes note of the initial observations from the Evaluation Body concerning the transfer of an element from one List to another, the issues raised by this transfer mechanism concerning the purposes and links between the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, the Representative List of the Intangible Cultural Heritage of Humanity and the Register of Good Safeguarding Practices and the recommendation from the Evaluation Body to establish an appropriate procedure for this transfer mechanism;
16. Welcomes the increasing scope of safeguarding projects for which International Assistance is sought and underlines the importance of setting up efficient mechanisms to monitor and evaluate the results, challenges and lessons learnt of these projects;
17. Encourages further efforts to promote synergies between the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and the 1972 Convention for the Protection of the World Cultural and Natural Heritage, as well as other relevant UNESCO conventions and programmes;
18. Commends the four States Parties that submitted proposals to the Register of Good Safeguarding Practices and encourages States Parties to continue submitting effective examples of good practices in the safeguarding of intangible cultural heritage;
19. Acknowledges the need to reflect openly upon the applicability of criterion P.9 for the evaluation of proposals to the Register of Good Safeguarding Practices as currently defined in the Operational Directives.

**DECISION 12.COM 11.a.1**

The Committee

1. Takes note that Botswana has nominated **Dikopelo folk music of Bakgatla ba Kgafela in Kgatleng District** (No. 01290) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The Dikopelo music practice involves vocal singing and dancing in a patterned choreography without musical instruments in which people from a particular area join together to sing as a choir. The element is practised by men, women and children but is mostly dominated by Elders who, forming an informal Council of Advisors, transmit their skills to the younger generation. Dikopelo is a communal practice involving a shared vision of community life. The element is no longer as widespread as it was in the past. Though Dikopelo originated as a communal event practised on farmlands, due to the decline in people engaged in farming the choirs have moved to villages where modernization makes practising it more difficult. Modern entertainment practices have also reduced the number of knowledgeable practitioners capable of explaining the significance of the element. However, though the viability of Dikopelo is low, the community and practitioners are committed to safeguarding it, as illustrated by their willingness to compete with groups from other districts and efforts to revive Dikopelo as a strategy to protect young people from social ills and promote positive messages among the community.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The element is clearly described in terms of its practice, the bearers involved, its transmission and its cultural relevance for the community, including an explanation of its historical development and contemporary needs. Despite its competitive character, the element contributes to the peaceful resolution of conflicts within communities. The practice provides an avenue for rural communities to forge solidarity and share common values that can be shared by a wider community, including their well-wishers.

U.2: The endangered status of the element is fully substantiated by the threats identified in its social and economic contexts. These include the migration of young people to larger cities, a lack of cultural spaces and opportunities to practise the element and the popularity of various forms of modern music, among others. Some modern individual artists, while being detached from communal practices, often missapropriate this community tradition by utilizing patterns of Dikopelo in instrumental performances. Consequently, the communities have raised concerns about such misuses.

U.3: Developed with the active participation of communities, the safeguarding plan includes measures addressing threats to the element. It incorporates a diversity of safeguarding initiatives, such as research and documentation activities aiming at raising awareness of the public, the development of educational materials and promotional activities through various media, which are expected to increase the visibility of the element at the national and international levels. In addition, an annual festival will be established to strengthen the viability of the element, in particular by encouraging its practice outside of the festive season.

U.4: The active participation of the communities was ensured throughout the nomination process, which is the result of their expressions of concern about the future viability of the element. Associations of bearers, institutions and traditional and formal authorities provided their consent.

U.5: Since 2010, the element has been registered in the intangible cultural heritage inventory in Kgatleng District, which is regularly updated and managed by the Phuthadikobo Museum and the Ministry of Youth, Sport and Culture. Evidence of the participation of the communities concerned is provided.

1. Inscribes **Dikopelo folk music of Bakgatla ba Kgafela in Kgatleng District** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

**DECISION 12.COM 11.a.2**

The Committee

1. Takes note that Colombia and the Bolivarian Republic of Venezuela have nominated **Colombian-Venezuelan llano work songs** (No. 01285) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Colombian-Venezuelan llano work songs are a practice of vocal communication consisting of tunes sung individually, a capella, on the themes of herding and milking. The practice emerged from the close relationship between human communities and cattle and horses and is in harmony with the environmental conditions and the dynamics of nature, forming part of the traditional animal husbandry system of the Llanos. Transmitted orally from childhood, the songs are repositories of the individual and collective stories of the llaneros. Llano work songs have been gradually affected by economic, political and social processes that, modifying the llanero cultural universe, have significantly weakened the practice. For example, ambitious government plans conceived from a developmental perspective have led to profound changes in the use of the land and in ownership systems, and the modification of the social, cultural and natural sites of the songs have resulted in a loss of interest in the values and techniques of llano work. Llanero work songs thus face various threats to their viability. Efforts to safeguard the element are nonetheless widespread, including a pedagogical strategy involving more than twenty meetings for bearers and young people in the region, training projects for schoolteachers and a proliferation of festivals.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The element is identified in a clear manner, conveying its characteristics. It constitutes a practice of intangible cultural heritage that is important to the identities of the communities concerned; the element unites the will of local communities to perpetuate the knowledge and memories that give meaning to their way of life. Highly expressive songs help to accustom cattle to the presence of humans and to tame them, ensuring that the relationship between humans and animals during the milking process is close and functional.

U.2: A comprehensive analysis of different interrelated factors affecting the practice of the element is provided. These range from changes to traditional agricultural settings to legislation following the government’s new development agenda, leading to instances of environmental destruction and the migration of bearers of the element to urban areas. Threats to the element include: the delimitation of properties through the use of barbed wire; the construction of extensive road networks; ambitious government plans for large-scale irrigation, oil and gas extraction projects; the exploitation of bio-fuels and the large-scale introduction of economic activities diverging from traditional husbandry modes. The use of new media forms and technologies substituting the human voice are also perceived as threats to the element.

U.3: Efforts to ensure the transmission of the element, as well as research, documentation (e.g. cultural mapping) and promotional (e.g. festivals and competitions) activities are duly explained, showing the committment both of the communities and institutions. They also include joint actions between two countries where practitioners can benefit from an exchange of experiences. These efforts are structured around a five-year plan with three strategic lines of action: knowledge, revitalization and transmission. Specific efforts underway include: support from institutions for the production of documentaries and television broadcasts about the llano traditional husbandry, demonstrating the state of emergency of the element; the foundation of the Museum of Llano Cultures in Venezuela, with the goal of safeguarding the llano work songs; the development of relevant pedagogical programmes, publishing activities and the broad dissemination of information on the element in both countries.

U.4: The fruitful synergies between the efforts of communities, associations and the respective institutions are evident. Diverse and numerous expressions of consent encompass creative written testimonies, fingerprints, palm imprints and photographs.

1. Further decides that, on the basis of the information provided by the submitting States to the Committee at its present session concerning community participation in the inventorying process and the frequency of updating of the inventory in Colombia, the following criterion for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding is satisfied:

U.5: The element is registered in inventories of intangible cultural heritage in both countries. The frequency with which the inventories is updated is clearly indicated and the communities participated in the process of drafting the entries in the inventories concerned.

1. Commends the States Parties for the well-conceived and carefully prepared file, notably in relation to the description of the threats to the element;
2. Inscribes **Colombian-Venezuelan llano work songs** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
3. Reiterates to both States Parties the importance of updating inventories on a regular basis with the participation of the communities concerned.

**DECISION 12.COM 11.a.3**

The Committee

1. Takes note that Mongolia has nominated **Mongolian traditional practices of worshipping the sacred sites** (No. 00871) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Mongolian practices of worshipping sacred sites have developed in the cultural space that is home to the nomadic lifestyle, which is characterized by its close harmony with nature and the environment. According to ancient shamanism, these practices are based on the belief in the existence of invisible deities of the sky, earth, mountains and natural surroundings. Local elders teach young people how to participate in and behave during the ceremony. The worship ceremonies build a sense of community and solidarity and raise awareness about the interdependence of human beings and the environment. During the communist regime in Mongolia, the worship of sacred sites was one of several practices that was banned, severely threatening its viability. Though the government and communities have been actively reviving the tradition, several challenges remain. These include rapid globalization and urbanization and the flow of herdsmen from sacred site areas to cities, a drastic reduction in the number of practitioners and masters with the necessary knowledge, and the operations of a number of mining companies. Locals are nonetheless enthusiastic about reviving the tradition and transmitting related knowledge, and in recent years many temples have been restored and favourable conditions created to conduct worshipping practices in local areas.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The links between intangible and tangible heritage are well explained in the file. There is also a clear description of the link between the element and the natural environment, which is the habitat of the deities that transmit spiritual forces to the bearers, namely the nomadic communities. The element has not only religious but also ecological functions, such as increasing the awareness among the communities concerned of the interdependance of human beings and the environment and respect for nature and the universe. The element also contributes to the preservation of biological and cultural diversity.

U.2: Although the communities and the State Party have demonstrated efforts to revive and safeguard the tradition, it is still threatened by the loss of practitioners, the diminishment of active sacred sites and migrations to urban areas caused by both global and local economic changes. One current threat identified relates to the operations of mining companies across large areas of the State Party which were home to some of the sacred sites, thereby limiting access for the communities. This has led to communities moving away from their traditional lands, thus abandoning the practice and transmission of the element.

U.3: Significant efforts have been made since the end of the communist regime to support and strengthen the remaining practices and their transmission. Temples have been restored. The safeguarding measures adequately respond to the threats identified and include research, documentation, awareness-raising and educational activities. The State Party is planning to establish a legal framework that would require natural and cultural heritage land assessments to be carried out before the issue of mining licences. Other measures include: the inclusion of teaching about the ceremonies in school curricula; dedicated publications; conferences and media productions and the development of a National Action Plan. Although there is a clear commitment to revitalize the ongoing practice and transmission of the element, it is still facing serious threats.

U.4: The nomination describes widespread efforts to revitalize the related ceremonies, involving various stakeholders. It refers to communities, groups and individuals, including religious leaders, who have actively participated in the design and preparation of the nomination at all stages. Evidence of their free, prior and informed consent is provided, including personalized consent letters.

1. Further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the element’s description and viability in the inventory, as well as the evidence of the communities’ involvement in the inventorying process, the following criterion for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding is satisfied:

U.5: The element has been included in the National List of Intangible Cultural Heritage in Need of Urgent Safeguarding since 2010, maintained by the Cultural Heritage Center at the Ministry of Education, Culture and Science. The extract includes a listing of elements along with links to wider descriptions. The communities are involved in the inclusion and updating of the inventory concerned.

1. Commends the State Party for the strong commitment demonstrated towards the safeguarding of the element;
2. Inscribes **Mongolian traditional practices of worshipping the sacred sites** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

**DECISION 12.COM 11.a.4**

The Committee

1. Takes note that Morocco has nominated **Taskiwin, martial dance of the western High Atlas** (No. 01256) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Taskiwin is a martial dance specific to the western High Atlas mountain range in Central Morocco. The dance gets its name from the richly decorated horn each dancer carries – the Tiskt – and involves the art of shaking one’s shoulders to the rhythm of tambourines and flutes. The practice fosters social cohesion and harmony and provides a key means of socialization for young people. Transmission to young generations mainly occurs informally through direct learning. Due to several factors, however, the dance is now limited to a small number of villages and is at risk of disappearing. Globalization has driven it closer to oblivion, as reflected by young people’s increasing disdain for traditional heritage in favour of modern artistic practices. The dance is no longer practised by several communities and the remaining enthusiasts and bearers cannot find aspirants to whom they can transmit their know-how. Craftsmanship relating to the instruments and accessories is also in decline. Nonetheless, the last two decades have seen an increased collective awareness of the need to ensure the viability of Taskiwin among some communities. To this end, the first dedicated association in the region was created in 1993, an initiative followed by several other villages, and several local associations are now being created.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The identification is well articulated. The element consists of an artistic dance practised during festive occasions, which serves various social functions. Despite being of martial origin, its social functions have evolved over time and nowadays it serves to accompany celebrations, peacefully resolve tensions within or between communities, and foster community integration. Informal modes of transmission have been maintained.

U.2: The threats identified include the loss of bearers, in particular due to a severe traffic accident that caused the death of most of the practitioners some years ago. The emigration of young people to urban centers and their lack interest in apprenticeship are also reported. The craft of making the related music instruments is vanishing and there is also an undue commercialization of Taskiwin folk dance.

U.3: Efforts to revitalize the element were mainly initiated by young community members and fully supported by elders. They include awareness-raising, research and documentation activities dedicated to the tradition, as well as its promotion through festivals, all with the full inclusion of the communities. The element is integrated into the region’s programmes aimed at sustainable territorial development. Other specific measures include: the organization of Taskiwin associations into a federation; the diversification of sources of funding for activities; direct and informal apprenticeships with elders and the establishment of archives. The safeguarding plan is coherent and feasible. Clear objectives and measures are described and respond to the perceived theats.

U.4: A local association initiated the nomination process, and the file was prepared with the active participation of stakeholders and representatives including elderly persons, youth, women, a variety of bearers and researchers. Wide public consultation was supported by the Intangible Cultural Heritage Fund within the framework of the preparatory assistance. Written consents and video clips attest to the broad community endorsement.

U.5: The element has been included in the National Inventory of Intangible Cultural Heritage since 2014, with the participation of the communities concerned. It is administered by the Cultural Heritage Directorate at the Ministry of Culture, which ensures its periodic updating.

1. Inscribes **Taskiwin, martial dance of the western High Atlas** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

**DECISION 12.COM 11.a.5**

The Committee

1. Takes note that Turkey has nominated **Whistled language** (No. 00658) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Whistled language is a method of communication that uses whistling to simulate and articulate words. The practice developed as a result of the steep mountains and rugged topography of the region, which required the local population to find an alternative way to communicate across long distances. The practitioners are mainly agricultural communities who spend most of their lives outdoors. The communities concerned consider this practice to be a key reflection of their cultural identity, which reinforces interpersonal communication and solidarity. Although the community is aware of the importance of this practice, technological developments and socioeconomic changes have led to a decline in the number of practitioners and areas where it is spoken. One of the key threats to the practice is the use of mobile phones. The new generation’s interest in whistled language has diminished considerably and there is a risk that the element will be gradually torn from its natural environment, becoming an artificial practice. In spite of such threats, the communities have been actively promoting this linguistic practice both nationally and internationally to ensure its sustainability, and whistled language is still transmitted from generation to generation in the context of parent-child relations through both formal and informal methods.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The element constitutes intangible cultural heritage and reinforces social bonds among local people living in a rugged environment. It is a cultural means of expression used by all segments of society and reflects human creativity through the capacity to comprehend a potentially unlimited number of messages. It is transmitted through parent-child relations and supported by informal and non-formal education.

U.2: The threats described encompass recent socio-economic changes, more specifically the decline in the number of practitioners, primarily older people, and a lack of interest among young people. Rural-urban migrations and the decrease in locations in which the element is practised worsen the prospects of it being sustained. The influence of the mass media and the increased use of mobile phones are also identified among the threats.

U.3: The four-year safeguarding plan is well elaborated and feasible; it includes measures such as research and fieldwork activities, documentation through the production of films, the identification of and support for tradition bearers, along with their localities, and the promotion of the element through festivals involving the participation of communities. Some specific measures include: a village-based pilot project to teach parents who use the whistled language how to transmit the element to their children; the formation of a civil committee targeting youth in this context; the organization of project-based competitions; whistle language certification programmes and the provision of promotional materials.

U.4: Communities were involved both in the early stages of research into the element and later in the nomination process. Community members voluntarily contributed to the conception of the file, which is the visible outcome of collaboration between researchers, government bodies and associations. Personalized free, prior and informed consent letters from community members and practitioners are provided.

U.5: With the full involvement of its bearers, the element was included in the National Inventory of Intangible Cultural Heritage of Turkey in 2010, which is managed and regularly updated by the Ministry of Culture and Tourism.

1. Inscribes **Whistled language** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Reminds the State Party to take particular heed of the impact of tourism and undue commercialization on the safeguarding of the element in order to prevent its decontextualization.

**DECISION 12.COM 11.a.6**

The Committee

1. Takes note that the United Arab Emirates has nominated **Al Azi, art of performing praise, pride and fortitude poetry** (No. 01268) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Al Azi is a traditional poetry recital performed by a group of individuals without rhythmical or musical instruments. It consists of a full-rhymed poem based on traditional poetry and the lines of poetry are sometimes interposed with sayings and proverbs. Bearers and practitioners include the poet, performer, chorus and audience. The practice strengthens bonds and is connected with knowledge and practices related to nature. Al Azi was performed regularly by communities until the mid-1900s, when performances began to dwindle gradually. Due to development, thousands of inhabitants moved from the desert to urban areas, and the economic boom from 1970 to 1990 led to citizens abandoning employment in traditional sectors and the culture and arts associated with such activities. Another factor has been the enactment of State laws instead of traditional tribal customs. The number of poets has decreased greatly over the past twenty years. Despite these challenges, Al Azi has withstood extinction thanks to the efforts of a number of creative people and traditional art troupes. The practice enjoyed a revival several years ago when it was introduced into national events, with a highly successful theatrical production, and media coverage has helped revive Al Azi, encouraging more poets to compose Al Azi poems.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: This element is a Bedouin traditional art practised by many groups that served in the past as the reception ceremony for people returning from a mission. The tradition has evolved, with the recitals expanding to cover wider topics, and with the performances taking place on various occasions including ceremonies, festive events and solemn occasions. Three types of poems and four categories of bearers are clearly identified.

U.2: The frequency of the performances has been gradually declining since the 1960s due to the migration of bearers from desert areas to cities, the limitation of public spaces in which to practise the element, the introduction of State laws taking precedence over tribal customary laws, the loss of human resources and their know-how, and the consequent declining spontaneity of performances. However, communities also showed their commitment to maintaining the tradition with the broad support of the media and public authorities.

U.3: Efforts to safeguard the element include the identification of bearers, research, documentation and publishing activities, public performances such as festivals and contests, educational activities at various informal and formal levels and financial support from the authorities. The safeguarding plan includes comprehensive measures and an adequate budget.

U.4: Community and civil society representatives, including performers of Al Azi, actively participated in the preparation of the nomination, along with researchers and administration officials. The promotion of this process by the media was also ensured.

U.5: The element has been included in the Intangible Cultural Heritage Inventory of the city of Abu Dhabi since 2016, with the participation of local communities, non-governmental organizations and both female and male bearers. It is managed by the Department of Tourism and Culture Authority and updated every five years.

1. Inscribes **Al Azi, art of performing praise, pride and fortitude poetry** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Recommends that the State Party ensure the full participation of the communities throughout all stages of the implementation of the safeguarding activities;
3. Invites the State Party to take particular heed so as to avoid the possible negative consequences of the inscription of the element, such as its over-commercialization and folklorization;
4. Takes note that Al Azi is shared by other communities in the region and that ‘Al ‘azi, elegy, processional march and poetry’ was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2012, and recalls that inscription on any List does not imply exclusivity.

**DECISION 12.COM 11.b.2**

The Committee

1. Takes note that Armenia has nominated **Kochari, traditional group dance** (No. 01295) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kochari is a traditional dance that is widely performed throughout Armenia during holidays, festive celebrations, family ceremonies and other social events. It is open to all participants, irrespective of age, gender or social status. Kochari provides a sense of shared identity and solidarity, contributes to the continuity of historical, cultural and ethnic memory, and fosters mutual respect among community members of all ages. It is transmitted through both non-formal and formal means, and is one of the rare traditional dances whose chain of transmission has never been interrupted. Formal means of transmission include the inclusion of a ‘folk song and dance’ course in the curricula of comprehensive schools in Armenia since 2004, educational programmes in youth arts centres, increased visibility of the element through the internet and other media outlets, and institutional initiatives. Folk dance groups have also been active in various communities since the 1960s, and non-governmental organizations regularly hold dance classes. Non-formal transmission occurs within families and through spontaneously formed dance groups. Communities, groups and individuals are actively involved in ensuring the viability of the element, notably through the ‘Our dances and we’ initiative, which has been carried out since 2008, with experienced practitioners playing a key role in safeguarding efforts.

1. 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: Kochari possesses a symbolic meaning (the perpetuation of fertility and of a harmonious relationship between humans and nature), a social meaning (as a collective practice and connecting force of the Armenian diaspora) and a creative meaning (through music and dance). It is actively transmitted using both informal and formal methods, for example through its inclusion in festivals and higher education curricula, and programmes by youth art centres. Kochari contributes greatly to intergenerational relationships and the socialization of youth, and conveys messages about historical memory and ancestral traditions.

R.2: The element evokes a sense of solidarity among numerous practitioners, thereby widening the platform of cultural dialogue. Apart from Armenians themselves, various ethnic communities and minorities practise the element, which thereby ensures respect for cultural diversity.

R.3: The State Party has developed safeguarding measures undertaken by the communities, groups and individuals concerned to protect and promote the element. These measures have been proposed by the bearer communities themselves, traditional song and dance ensembles and individual practitioners, and include identification, research and documentation activities, public awareness campaigns and activities geared at the transmission of knowledge related to the element. Such activities comprise, for example: classes for the public organized by various non-governmental organizations; State support for the production of the costumes and instruments associated with the dance and national and international festivals. A gender balance has been clearly maintained throughout these efforts. State bodies regularly allocate funds to educational and targeted projects and the legal basis for the safeguarding of Kochari is also ensured since it benefits from the protection offered by Armenia’s 2009 law on intangible cultural heritage. The file demonstrates that the inscription of the element would not result in any unintended consequences such as the over-commercialization of the dance or its prioritization over other elements.

R.4: The State Party has demonstrated the participation of various stakeholders in the nomination process, such as individual bearers, practitioners, non-governmental organizations and authorities. During the preparation of the nomination, working groups travelled around the country to raise awareness. The State Party has confirmed that there are no customary practices restricting access to the element.

R.5: The element has been included in Armenia’s list of intangible cultural heritage since 2010. The main body responsible for this process is the Ministry of Culture. The above-mentioned inventory has been updated with a number of addenda, with the most recent amendment being made in 2016. There is a comprehensive explanation of the preparatory process for establishing the inventory, with the full participation of the local communities. An extract of the national list and its English translation are enclosed, including information about the description, location, communities and viability of the element.

1. Inscribes **Kochari, traditional group dance** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for the improved file following the referral of the nomination in 2015.

**DECISION 12.COM 11.b.3**

The Committee

1. Takes note that Azerbaijan has nominated **Dolma making and sharing tradition, a marker of cultural identity** (No. 01188) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Dolma tradition is a set of knowledge and skills relating to the preparation of the traditional meal ‘dolma’, which takes the form of small fillings (containing meat, onion, rice, peas and spices) wrapped in fresh or pre-cooked leaves or stuffed in fruits and vegetables. The name of the tradition originates from the shortened Turkish word ‘doldurma’, meaning ‘stuffed’. The meal is shared within families or local communities, with different methods, techniques and ingredients used to prepare the traditional meal by different communities. The tradition is present throughout the Republic of Azerbaijan, and is perceived as a central culinary practice in all regions. It is enjoyed on special occasions and gatherings and expresses solidarity, respect and hospitality. It is transmitted from generation to generation and transcends ethnic and religious boundaries within the country. Bearers consist of traditional cooking practitioners, mostly women, and the wider community of people that use dolma for various cultural and social purposes. The tradition is transmitted through parent-child relationships, while formal transmission mainly occurs in vocational and apprenticeship schools. The element enjoys great visibility within Azerbaijani society, and its viability is ensured by the communities through numerous awareness-raising activities and events such as festivals, vocational schools that teach the tradition and the preparation of publications on the subject.

1. 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 Dolma making and sharing tradition has a strong social function, being perceived as a central culinary practice by the communities concerned. It is practised both by individuals and collectively by women preparing the meal during a huge range of cultural and social activities, ceremonies, rituals, traditional holidays, weddings and festive events. The knowledge and skills related to the practice are transmitted through observation, communication, the explanation of the techniques and the principle of ‘learning by doing’.

R.2: The inscription of the dolma tradition on the Representative List would contribute to fostering intercultural and intergenerational dialogue between community-bearers of the practice from different cultural, religious and ethnic backgrounds and would encourage them to benefit from the socialization opportunities that the tradition offers its bearers. The inscription would promote respect for cultural diversity and human creativity, taking into account the great variety of dolma ingredients and different cooking methods used by the communities. It would also promote the diversity of ethnic cultures and encourage respect for the differences of others and for the norms of coexistence. The file further demonstrates that the inscription of the element would raise awareness about traditional culinary practices that use natural ingredients available in local contexts, advocating for nutritional values that contribute to the maintenance of good health.

R.3: The viability of the element is safeguarded by the communities, groups, individuals and authorities concerned through awareness-raising events, publications aimed at enhancing the promotion of dolma making and its social and cultural functions within society, capacity-building sessions and the organization of dolma festivals. The government provides active financial and logistical support to vocational schools that teach the dolma tradition. The Ministry of Culture and Tourism has developed a series of measures to improve the State policy on the safeguarding of intangible heritage. The programme of social and economic development contains a chapter on supporting agricultural practices and living heritage, promoting the use of land for vine crops for the production of dolma. The active commitment of the practitioners is also well demonstrated. A special commission comprising ministry officials, practitioners of the Azerbaijan Culinary Association and representatives of local municipalities will be established to monitor the effects of the increased visibility of the dolma tradition and the sustainability of the safeguarding measures proposed.

R.4: Initiated by Azerbaijan Culinary Association, the communities concerned, the non-governmental organization Simurg, local municipality representatives and a number of individual dolma bearers and practitioners actively participated in all stages of the preparation of the nomination and signed letters of consent. The Ministry of Culture and Tourism facilitated the preparation process through the creation of a coordination group in support of the nomination, with three meetings being held in 2015 and 2016. Women bearers participated in a large number of these efforts.

R.5: Based on the data provided by the local communities, practitioners and non-governmental organizations, the element was included in Azerbaijan’s Register of the Intangible Cultural Heritage in 2010 (under the section ‘Culinary practices – knowledge of traditional foodways’). The Register was established by the Ministry of Culture and Tourism of Azerbaijan, which entrusted its supervision to the Documentation and Inventory Board. The Register is updated every three years. The extract provides information on the element, along with its main features.

1. Inscribes **Dolma making and sharing tradition, a marker of cultural identity** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the State Party to ensure access to the knowledge, practice and transmission of the element for all, regardless of their gender and social affiliations, and encourages it to ensure the broad participation of the communities concerned in the safeguarding measures carried out to promote and reinforce the viability of the element;
3. Encourages the State Party to share safeguarding experiences with other States Parties with similar elements.

**DECISION 12.COM 11.b.4**

The Committee

1. Takes note that Bangladesh has nominated **Traditional art of Shital Pati weaving of Sylhet** (No. 01112) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Shital Pati is the traditional art of making a handcrafted mat by weaving together strips of a green cane known as ‘Murta’. The mat is used by people all over Bangladesh as a sitting mat, bedspread or prayer mat. The main bearers and practitioners are weavers living mostly in the low-lying villages in the greater Sylhet region of Bangladesh, but there are also pockets of Shital Pati weavers in other areas of the country. Both men and women participate in collecting and processing Murta, with women being more involved in the weaving process. The craft is a major source of livelihood and a strong marker of identity; primarily a family-based craft, it helps to reinforce family bonding and create a harmonious social atmosphere. Mastery of the technique commands social prestige, and the practice empowers underprivileged communities, including women. The government promotes awareness of the element through local and national craft fairs, and Shital Pati communities are increasingly being organized into cooperatives to ensure the efficient safeguarding and transmission of the craft and guarantee its profitability. Safeguarding efforts involve the direct participation of the communities concerned and the practice is primarily transmitted from generation to generation within the families of craftspeople.

1. 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 weaving of mats constitutes an element of intangible cultural heritage practised by several communities in Bangladesh, notably in the northeastern part of the country. The mats feature motifs such as natural and religious symbols. The tradition of Shital Pati weaving is transmitted informally within the extended families of the craftspeople, thereby ensuring the continuity of the craft from generation to generation. Furthermore, the element holds a strongly recognizable value for the communities concerned. This craftmanship is fully compatible with principles of bio-diversity and sustainable development.

R.2: The inscription of the element would increase the visibility of the role of traditional knowledge and craftsmanship in contemporary society. It would also contribute to the interethnic and interreligious sharing of practices and products, as well as to intergenerational dialogue among the practitioner communities, as children would be further motivated to practise the traditional crafts of their ancestors and to continue family traditions. The design and motifs of Shital Pati have influenced many other types of mats and quilts, thereby testifying to its impact on human creativity.

R.3: The safeguarding measures described include research, inventorying, documentation, promotion and awareness-raising activities, as well as following up on the impact of the possible inscription of the element. With the decline of the caste system, the craft has been particularly strengthened. The community has ensured the continuity and transmission of the practice by diversifying the products and designs, and the traditional mats have been recreated to meet the diverse uses and tastes of a wider range of communities and markets. The Ministry of Land allowed the community to grow the Murta plant on government-owned land without paying tax or rent and is currently examining a proposal for the long-term allotment of government-owned land to Shital Pati weavers. The community also made use of the formal banking system and began to receive small loans from state-owned commercial banks. Moreover, almost all the areas that produce Shital Pati have been brought under an extensive road network as part of the government’s scheme to connect rural growth centers to ensure the viability of the element.

R.4: The preparation of the nomination was organized by the Ministry of Culture and involved the widest possible participation of the communities concerned as well as experts and non-governmental organizations. District cultural officers acted as mediators between the government and the communities concerned. Free, prior and informed consent letters were received from the communities and groups concerned as well as from representatives of relevant non-governmental organizations and local government. There are no customary practices restricting access to Shital Pati weaving.

R.5: In 2007, at the request of the Ministry of Cultural Affairs of Bangladesh, Shital Pati was included in an inventory under the section of Living Traditions in the eleventh volume of a survey conducted by the Asiatic Society of Bangladesh. The element has been included in the inventory, which is updated on an ongoing basis. The Intangible Cultural Heritage National Committee is responsible for maintaining and updating the intangible cultural heritage inventory.

1. Inscribes **Traditional art of Shital Pati weaving of Sylhet** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the State Party to monitor the impacts of the increased visibility of the element as well as to mitigate any adverse impacts relating to its commercialization.

**DECISION 12.COM 11.b.5**

The Committee

1. Takes note that the Plurinational State of Bolivia has nominated **Ritual journeys in La Paz during Alasita** (No. 01182) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

During the ritual journeys in La Paz during Alasita, which begin on 24 January and last two or three weeks, participants procure ‘good luck’ miniatures associated with Ekeko, the city’s beneficent god of fertility. The activities begin with the search for and acquisition of the miniatures, followed by their consecration with the different Andean ritualists or their blessing by the Catholic Church. The miniatures acquire a new meaning since the individuals have vested them with faith, allowing their wishes to come true. People also exchange the miniatures to symbolically pay debts. The bearers and practitioners include a broad community of stakeholders, and inhabitants of the city participate irrespective of their social status. The practice promotes social cohesion and intergenerational transmission and improves intra-family relationships. The importance granted to donations and the payment of debts, even if symbolic, also lowers tensions between individuals and even social classes. Alasita rituals are primarily transmitted naturally within families, with children accompanying their parents during the journey. Efforts to safeguard Alasita have been continuous and depend mainly on civil society. Conservatories and museum exhibitions have raised awareness about certain Alasita themes, and municipal contests are organized to encourage the craft production of the miniatures and develop creativity, enjoying an ever-increasing number of participants.

1. 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 celebration includes ritual and commercial activities as well as activities of a broader social significance. The practice is embraced by the population of La Paz, including: craftspeople, Christmas exhibitors, indigenous communities, Catholic church officiants, families, the press and intellectuals who publish miniature newspapers as a form of critical and satirical expression. The practice constitutes a propitious opportunity to renew hopes of wellbeing and prosperity, family unity and union with friends and city inhabitants. The exchange of gifts and miniatures represents an act of community reintegration. The worship of Ekeko as an indigenous deity coexists with Christian beliefs. Families and individuals define their own ritual journeys and make ceremonial movements. All the actions, components and functions of the element are clearly identified in the file.

R.2: The element contributes to the visibility of traditions that facilitate social dialogue in its various forms. It reveals the active co-existence of different religions, namely Christian and indigenous ones. Participants purchase, donate or swap good luck charm objects in the form of miniatures, thereby fostering different forms of exchange. The element further represents a syncretism of magic and religious beliefs of different kinds. It not only represents the hopes of people from different backgrounds and classes, but also provides an opportunity for dialogue and an appreciation of diversity. Since each individual defines his or her own search and ritual journeys, without the existence of a single ritual practice, the element greatly contributes to the sense of human creativity.

R.3: The safeguarding measures were developed together with the communities concerned and include: documenting the historic memory of Alasita in La Paz by gathering the testimonials of the inhabitants, indigenous ritualists, priests and authorities; creating educational tools; reinforcing Alasita competitions; enhancing Alasita research and inventories; disseminating them using new technologies. The Ministry of Culture and Tourism and the Museum of Ethnography and Folklore play an important role in the process of documenting and presenting the element. The State Party has an Action Plan – established by the institutions that form part of the Committee for Promoting Alasita – with budgetary line items, while the Municipality financially supports Alasita craft creations as a way of promoting the element and its transmission between generations. Stakeholders forming part of the Alasita Promotion Committee were required to take part in meetings and discussions in order to arrive at a consensus regarding the Safeguarding Plan. The safeguarding measures proposed also include the establishment of a Museum of Alasita in La Paz.

R.4: All the social stakeholders and communities, institutions, groups and individuals concerned cooperated throughout the preparation of the file, taking part in three major phases: the first phase involved the creation of a Promotion Committee, with the goal of reuniting all the social stakeholders; the second phase began with twenty meetings devoted to organizing the volume of information, particularly through the organization of workshops on identifying the element; the third phase is described as a reflective, creative process focused on filling out the nomination form. The work was always carried out in liaison with the Promotion Committee. Informed consent was acquired through a campaign requesting inhabitants of La Paz to show their support. Fourteen books of signatures were submitted by numerous inhabitants of La Paz, and due attention is also paid to visual testimonies.

R.5: The Alasita inventory was drawn up between 2013 and 2015 by the Intangible Heritage Unit of the Ministry of Cultures and Tourism, the National Museum of Ethnography and Folklore and the Autonomous Government of the La Paz Municipality. This was carried out with the participation of the communities and related groups such as the National Federation of Craftspeople and Christmas Exhibitors of Alasita. The current inventory is composed of twelve descriptive subjects and is updated accordingly following each new event dedicated to the Alasita tradition.

1. Inscribes **Ritual journeys in La Paz during Alasita** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 12.COM 11.b.6**

The Committee

1. Takes note that Bosnia and Herzegovina has nominated **Konjic woodcarving** (No. 01288) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Konjic woodcarving is an artistic craft with a long tradition in the Konjic municipality. The woodcarvings – which include furniture, sophisticated interiors and small decorative objects – stand out for their recognizable hand-carved motifs and overall visual identity. The woodcarving is a constitutive part of the local community’s culture, a measure of the beauty and amenity of home interiors, and a tradition that forges a sense of community and belonging. The practice not only plays a very important role at the community level in Konjic, however, but also countrywide and in diaspora communities. It is an economically viable, socially inclusive and ecologically sustainable craft practised by different ethnic and confessional groups, which serves as an instrument of dialogue and cooperation. The craft is widespread among Konjic inhabitants, both as an occupation and as a hobby, and while the main bearers are trained craftspeople who work in woodcarving workshops, bearers who practise the craft at home are equally important. The owners of family-run woodcarving workshops are most responsible for safeguarding the element, training apprentice woodcarvers and popularizing the craft. Knowledge and skills are transmitted primarily through on-the-job training of novices in the practising workshops, as well as through intergenerational transmission within the family.

1. 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: Konjic woodcarving serves a social function by reinforcing the cultural identity of the communities concerned, providing them with a sense of continuity and belonging and even serving as a catalyst of social cohesion. It is a powerful symbol of traditional interior design in both public and private spaces. The element also supports the sustainable use of natural resources. The description of the practice of the element and related knowledge is clear and coherent. It is a vivid element practised by men and women alike, with no age restrictions, which is transmitted informally through intergenerational and intragenerational workshops. Woodcarvers have developed a rich repertoire of patterns and motifs that reflect a particular aesthetic taste and local style, conveying a distinctive way of life and a traditional urban dwelling culture.

R.2: The inscription of the element would contribute to the reinstatement of traditional crafts as a socially inclusive and viable economic sector in the post-industrial world. It would also serve as a testimony that the practice of heritage traditions based on collaboration between different generations, genders, ethnic groups and religions would encourage other communities to safeguard their intangible cultural heritage. The element crosses ethnic, confessional, generational and gender boundaries. It also greatly contributes to fostering dialogue and encourages a sense of shared history and cultural cohesion in a society in need of post-conflict reconciliation.

R.3: To ensure the viability of the element, representatives of Konjic woodcarvers have begun undertaking various activities such as research, documentation and seminars on the craft, novice training, the introduction of the element into school curricula, the recruitment of professional designers for workshops, the design of tourist brochures and the presentation of ideas pertaining to the 2003 Convention. The Ministry of Education, Science, Culture and Sports of the the Herzegovina-Neretva Canton and the Federal Ministry of Culture and Sports provide financial support for Konjic woodcarving-related projects. Konjic woodcarving is also supported by the town municipality. The Law on the Protection of the Cultural and Historical Heritage of the Herzegovina-Neretva Canton provides adequate protection measures. The organization of a forum of practitioners is planned, with the objective of monitoring the development of the element after its inscription. There are regional and international cooperative projects supporting the practice and the craftspeople participate by presenting their products at fairs and festivals.

R.4: The communities, groups and individuals concerned have participated actively in preparing the nomination of the element at all stages, paying attention to the role of gender, in collaboration with various non-governmental organizations, business actors, museums, institutions of higher education, and local, cantonal and federal governments who gave their free, prior and informed consent to the nomination. There are no restrictions concerning access to the element. Highly personalized letters of consent are provided, including from the bearers running family workshops. There is also evidence of support from community representatives of various social and professional statuses.

R.5: Konjic woodcarving was included in the Preliminary Open List of Intangible Cultural Heritage in 2012 by the Federal Ministry of Culture and Sports. This ministry has assumed responsibility for the implementation of the 2003 Convention in the Federation, including through the establishment and maintenance of an inventory. A large number of local bearers, inheritors and various stakeholders participated throughout the entire nomination process and that of updating the inventory. The inventory was last updated in 2016.

1. Inscribes **Konjic woodcarving** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for the improved file following the referral of this nomination in 2015.

**DECISION 12.COM 11.b.7**

The Committee

1. Takes note that Bulgaria, the former Yugoslav Republic of Macedonia, the Republic of Moldova and Romania have nominated **Cultural practices associated to the 1st of March** (No. 01287) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Cultural Practices Associated to the 1st of March comprise traditions transmitted since ancient times to celebrate the beginning of spring. The main practice consists of making, offering and wearing a red and white thread, which is then untied when the first blossom tree, swallow or stork is seen. A few other local practices also form part of a larger spring celebration, such as purification actions in Moldova. The artefact is considered to provide symbolic protection against perils such as capricious weather, with the practice ensuring a safe passage from winter to spring for individuals, groups and communities. All members of the communities concerned participate, irrespective of age, and the practice contributes to social cohesion, intergenerational exchange and interaction with nature, fostering diversity and creativity. Informal education is the most frequent means of transmission: in rural areas, young girls are taught how to make the thread by older women, while in urban areas apprentices learn from teachers, craftspeople and through informal education. Another occasion for transmission is provided by Martenitsa/Martinka/Mărţişor workshops organized by ethnographic museums. The communities concerned are actively involved in efforts to inventory, research, document and promote the element, and numerous cultural projects geared at its safeguarding are underway.

1. 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 has deep roots in the beliefs and traditions of the population of the urban and rural regions across all four countries. The submitting States have indicated the social functions of the element, which enhances the cohesion of the communities concerned, marks the beginning of agricultural activities, serves a psychological and magic function, and helps foster a sense of identity. Both genders play significant roles in the enactment of the practice. Knowledge and skills related to the element are transmitted to the younger generation, especially by women, through informal education. It is clear that the element constitutes a constantly recreated practice of cultural heritage shared by people from four States, symbolically expressing interaction with nature and interpersonal relationships.

R.2: As the element is very popular in all four submitting countries, its inscription would raise public awareness of the importance of intangible cultural heritage and enrich the Representative List with an element based on ancient knowledge about nature and the universe, providing an example of people living harmoniously, in accordance with their traditional, inherited calendars. The inscription of the element would encourage communities in both rural and urban areas to discover intangible cultural heritage and recognize the shared heritage existing in a large area of south-eastern Europe.

R.3: The viability of the element is ensured by the communities, groups and individuals concerned through its transmission and informal learning within families and neighbourhoods, as well as through workshops and dedicated optional school programmes and educational museum programmes. Scientific institutes, museums, schools, cultural centres, non-governmental organizations and the authorities in the four countries support the inventorying, research, documentation and promotion of the practice. States Parties also collaborate with bearers of the element through international cultural exchanges. The legislative framework and financial incentives are ensured by the governments, to facilitate the implementation of safeguarding measures which will be monitored by the relevant national commissions.

R.4: The four States Parties prepared the nomination file in close collaboration and with the active participation of a wide variety of community representatives, experts, non-governmental organizations and other relevant cultural actors. They submitted official agreements signed by legal representatives of selected communities and non-governmental organizations, who acknowledge the viability of the element and have agreed to support its nomination and safeguarding in the future. Young people, especially children, are particularly targeted as both participants and beneficiaries. The file provides evidence of the consent of all the stakeholders involved in the nomination process.

1. Further decides that, on the basis of the information provided by the submitting States to the Committee at its present session concerning the procedures for updating the inventories and the involvement of the communities in the inventorying process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: All four States Parties have several intangible cultural heritage inventories (national and regional lists for intangible cultural heritage or Living Human Treasures), in which the element is included. The inventories are regularly updated and drawn up in close cooperation with the relevant communities. They are maintained by the relevant Ministries of Culture and similar agencies in accordance with Articles 11 and 12 of the Convention.

1. Inscribes **Cultural practices associated to the 1st of March** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 12.COM 11.b.8**

The Committee

1. Takes note that Côte d’Ivoire has nominated **Zaouli, popular music and dance of the Guro communities in Côte d’Ivoire** (No. 01255) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Zaouli is a popular music and dance practised by the Guro communities of the Bouaflé and Zuénoula departments of Côte d’Ivoire. A homage to feminine beauty, Zaouli is inspired by two masks: the Blou and the Djela. Its other name, *Djela lou Zaouli* means *Zaouli, the daughter of Djela*. In a single event, the practice brings together sculpture (the mask), weaving (the costume), music (the band and song) and dance. There are seven types of Zaouli masks, each translating a specific legend. The bearers and practitioners include sculptors, craftspeople, instrumentalists, singers, dancers and the notables (the guarantors of the community’s customs and traditions). Zaouli plays an educational, playful and aesthetic role, contributes to environmental preservation, conveys the cultural identity of its bearers and promotes integration and social cohesion. Transmission occurs during musical performances and learning sessions, when amateurs learn under the supervision of experienced practitioners. The viability of Zaouli is ensured through popular performances organized two or three times a week by the communities. The traditional chiefdom, the guarantor of traditions, also plays a key role in the transmission process and inter-village dance competitions and festivals offer further opportunities for revitalization. Research and documentation activities are also underway.

1. 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 traditional performing art that was originally practised on festive occasions only, but which is now also practised during funerals. The bearers and practitioners are clearly identified and the responsibility of the traditional authorities with regard to the element is indicated. Transmission occurs through learning sessions and by means of observation and imitation during performances. The file demonstrates that the element plays an important role in education, conveys a sense of beauty, strengthens gender relationships and social integration, provides a form of entertainment and plays an environmental role.

R.2: The inscription of the element would promote all the cultural practices and expressions related to the element and contribute to dialogue and social communication between the communities of the Guro region, at the national and international levels. Its inscription would also contribute to raising international awareness of the importance of cultural diversity and intercultural dialogue and create a favourable environment for the blossoming of talents and human creativity.

R.3: The viability of Zaouli is enhanced through the identification of talented performers during popular performances and their continued learning under experienced practitioners. Despite the limited resources available from the State for implementing a safeguarding policy, inter-village dance competitions and festivals are organized, and Zaouli is also part of celebrations at the national level. The Guro communities have been at the centre of all the initiatives and will be involved through the chiefdoms, community or village organizations and associations. The safeguarding measures proposed comprise a plan focused on inventorying and awareness-raising activities, the dissemination of documents, digitization efforts, scientific meetings and activities geared at the revitalization of handicrafts. To support the implementation of the safeguarding measures, Côte d’Ivoire plans to create a federation of Zaouli practitioners and a local management committee.

R.4: The Guro communities that act as the bearers and practitioners of Zaouli were fully involved in all stages of the preparation of the nomination file through their spokespersons and representatives. The communities have given their free, prior and informed consent, as is attested to by the signatures that are formalized in a document attached to the nomination file. Their voluntary participation is demonstrated, including in the proposals for the safeguarding measures. The consent for the nomination was followed by a libation ceremony devoted to the ancestors. Both official and traditional authorities are represented in the process.

1. Further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the extract from the inventory, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: The element has been registered in the National Inventory of Cultural Heritage since 2016. The inventory is managed and regularly updated by the Ministry of Culture and Francophonie. The updating is carried out in collaboration with local communities, groups and associations. The description of the element, along with information on the relevant communities, locations and viability of the element are provided.

1. Inscribes **Zaouli, popular music and dance of the Guro communities in Côte d’Ivoire** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the State Party to ensure that efforts to work with the communities, groups and individuals concerned with the element are carried out in close consultation and cooperation with them, and reminds it that top-down approaches that may unduly influence the traditional and spontaneous organization of the practice are not in line with the spirit of the Convention;
3. Reminds the State Party that inscription on the Representative List of the Intangible Cultural Heritage of Humanity does not automatically imply financial assistance from the Intangible Cultural Heritage Fund, and that any requests for financial assistance to implement safeguarding measures should follow the due procedures outlined in the Operational Directives.

**DECISION 12.COM 11.b.9**

The Committee

1. Takes note that Cuba has nominated **Punto** (No. 01297) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Punto is the poetry and music of Cuban peasants, consisting of a tune or melody over which a person sings an improvised or learned stanza of ten octameter verse lines, with a rhyming scheme. There are two main variants of Punto: *punto libre*, a tune of free metre; and *punto fijo*, which can be in key or crossed. Throughout history, the element has typically been practised in the countryside, though variants now exist throughout the rest of the population. Punto is an essential element of Cuban intangible cultural heritage open to all, which promotes dialogue and expresses the feelings, knowledge and values of the communities concerned. Knowledge and techniques related to the practice are transmitted from one generation to the next, with one key method of transmission being based on imitation. A teaching programme is also organized in Houses of Culture across the country, involving workshops taught by bearers and practitioners of the element. Seminars, workshops, contests, festivals and events aimed at safeguarding and revitalizing Punto are organized throughout the country and an occupational category has now been assigned to the work of the practitioners and bearers, turning this into a way of living for many.

1. 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: Punto is the poetry and music of Cuban peasants, accompanied by string and percussion instruments. Bearers of the practice can be children or elders, regardless of education, gender or religion. The element is transmitted orally by imitation from one generation to the next and is constantly recreated by its practitioners. It is taught through games in Houses of Culture all over the country and at schools, and performed at festivals and during political commemorations. Punto is closely tied to the sense of cultural identity of the communities concerned, which ensures its continuity. Punto means both the element and its associated performing space. It is present in family and social gatherings, festivals, homes, plazas or institutions, which become spaces for the dissemination of the element where everyone participates spontaneously and of their own free will. The file demonstrates how the element plays a significant role in rituals and other socio-cultural practices of the communities concerned and Cuban society in general.

R.2: Punto is an expression that is essentially based on dialogue, which is pertinent when considering its potential to contribute to the international visibility of intangible cultural heritage. The messages transmitted by Punto acknowledge the importance of mutual respect and the diversity of cultural manifestations. Its inscription would also raise awareness of Cuban peasant culture at the international level and provide new occasions for the exchange of knowledge between families, institutions and music groups in various regions and communities.

R.3: The viability of Punto is ensured through transmission, research and awareness-raising activities. The proposed measures are well-defined and clearly presented. The communities, agencies and institutions that work with the element teach Punto at schools and organize festivals, contests and other events to reinforce the tradition. In spite of the limited resources available, certain funds have been allocated to safeguarding, including for the assignment of an occupational category to practitioners of the element, which would mean they could receive a guaranteed contribution to their livelihood. Such measures are aimed at encouraging the continued practice and transmission of the element. Communities are actively involved in all stages of the safeguarding activities.

R.4: Cultural institutions, groups and individual bearers of the element participated in the nomination process through several stages. These stages are outlined in the file, including revisions of the inventory, awareness raising, obtaining consent, and several meetings and discussions with non-governmental organizations and other stakeholders. The file presents letters expressing the free, prior and informed consent of the institutional representatives, as well as of the practitioners of Punto (for instance poets, improvisers, musicians, interpreters, writers and composers). Many letters of consent are provided, which testify to the communities’ profound attachment to the element.

1. Further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the body in charge of updating the inventory and the frequency of updating, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: The element was inventoried for the preparation of the Atlas of the Instruments of Folk and Popular Music of Cuba in 1997 and the Ethnographic Atlas of Cuba: Popular and Traditional Culture in 2000 by the Institute for Cultural Research Juan Marinello, the Centre for the Research and Development of Cuban Music, the National Council for Houses of Culture and the Cuban Institute of Anthropology. The submitting State provided information concerning the body responsible for maintaining that inventory and the frequency with which it is updated.

1. Inscribes **Punto** on the Representative List of the Intangible Cultural Heritage of Humanity.

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

The Committee

1. Takes note that Germany has nominated **Organ craftsmanship and music** (No. 01277) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Organ craftsmanship and music has shaped Germany’s musical landscape and instrument-making for centuries, and there are a diverse number of related traditions in the country. Organ craftsmanship and music are closely related since each instrument is created specifically for the architectural space in which it will be played. The highly specialized knowledge and skills related to the practice have been developed by craftspeople, composers and musicians working together throughout history, and the specialized and mostly informally-transmitted knowledge and skills are significant markers of group identity. Transcultural by its very nature, organ music is a universal language that fosters interreligious understanding. Though mostly associated with church services, concerts and modern cultural events, it is also played during important community-building festivities. There are 400 medium-sized craftspeople’s establishments in Germany, which guarantee its viability and transmission, as well as some larger family-owned workshops. Knowledge and skills related to the element are transmitted through a direct teacher-pupil experience, which is complemented by training in vocational schools and universities. Apprentices gain practical experience in organ construction workshops as well as theoretical knowledge in vocational schools, and efforts to safeguard the element also include teaching in universities and music academies, conferences, and presentations via the media.

1. 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: Organ craftsmanship and music is an artistic practice that combines innovative techniques and knowledge about the nature and creative improvisation of performing organ music. There is a wide range of traditions around constructing and playing the organ in Germany, with several thousand organ builders and organists throughout the country. The knowledge and skills used in organ construction and organ music are passed on from masters to their apprentices or from teachers to young organists and organ builders in organ construction workshops. In the context of the Christian church, the organ has had a spiritual influence on the attitudes and values of wide populations. On the other hand, it is also practised in secular contexts, such as during concerts and various cultural events. With regard to sustainable development, the file describes the sustainable use of trees for the construction of organs and the generation of sustainable income for bearers and practitioners.

R.2: The element fosters interreligious understanding and even acts as a connecting factor between believers and non-believers. Its inscription would enhance dialogue among various communities and foster connections between them both within Germany and beyond. It would serve as a unifying element for the communities while acknowledging the diversity of local and regional characteristics. The global visibility of intangible cultural heritage would be ensured given that the element is widely practised in many countries. Organ craftsmanship and music exemplify the constant transmission and development of culture from generation to generation over the centuries.

R.3: Comprehensive educational activities at both the formal and informal levels and activities related to the transmission and dissemination of the element are planned or already underway. Church and international organizations likewise strive to ensure its viability. Diverse funding resources are available through both private incentives and public administrations. The protection of historic heritage is, moreover, part of a long-standing public policy in the country, which includes the safeguarding of organ playing and making. A thorough analysis of the realistic circumstances that may threaten the development of the element in the future is provided. Some awareness-raising activities targeting young people and the wider public are described. These include: advocacy efforts led by churches and higher education institutions; the construction of new concert halls and international organ festivals and competitions, etc. Safeguarding organ culture in Germany relies on the efforts of committed individuals and institutional volunteers, and bearers have founded organizations aimed at safeguarding the tradition. One of their goals is to foster the network of stakeholders in order to exploit synergies and strengthen advocacy.

R.4: With the support of the German Commission for UNESCO, the main associations of practitioners – the Federation of German Master Organ Builders, the German Association of Organ Experts and the Society of the Friends of the Organ – initiated the process of nominating the element for inclusion on the German national inventory in 2013. Numerous community members and institutions interested in organs were actively involved in all stages of the preparation of this nomination file and expressed their free, prior and informed consent. The expressions of consent provide a precise explanation of the roles of every organization supporting this nomination.

R.5: The element was included in the national German Inventory of Intangible Cultural Heritage in 2014. The inventory was drawn up with the active participation of the communities, traditional bearers and non-governmental organizations concerned. The German National Commission for UNESCO is the organization responsible for maintaining the inventory; the expert committee, which comprises twenty-two people experienced in at least one of the five domains of intangible cultural heritage, regularly evaluates and updates the inventory by proposing new elements for inscription as well as by reviewing the viability of the elements already inscribed.

1. Inscribes **Organ craftsmanship and music** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the State Party that references to the ‘universality’ of an element are not in line with the spirit of the Convention.

**DECISION 12.COM 11.b.11**

The Committee

1. Takes note that Greece has nominated **Rebetiko** (No. 01291) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Rebetiko is a musical and cultural expression directly linked to song and dance that initially spread among the urban lower and working-class populations in the early twentieth century. Rebetiko songs are now a standardized repertoire in almost every social occasion involving music and dance. The element is performed in public and performers encourage audience participation. The practice is open to all and bearers could include any Greek or Greek-speaking person who enjoys this form of music and dance. Rebetiko songs contain invaluable references to the customs, practices and traditions of a particular way of life, but above all the practice is a living musical tradition with a strong symbolic, ideological and artistic character. Initially, transmission occurred exclusively orally, through the live performance of songs and the instruction of younger performers with older instrumentalists and singers. This non-formal method of learning is still important, but the recent spread of sound recordings, the mass media and cinema have reinforced other methods of transmission. In the past decade, Rebetiko has increasingly been taught in music schools, conservatories and universities, contributing to its wider dissemination, and the musicians and people who enjoy Rebetiko continue to play a key role in keeping the practice alive.

1. 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: Rebetiko was born in multiethnic milieux and has since evolved to become known, nowadays, as a characteristic cultural expression for the identity of Greek people. The element began its life among the poor urban population and later expanded to the middle classes and other parts of Greek society. Rebetiko is a form of music and dance that is widespread among a vast audience in Greece and other parts of the world, particularly among Greek-speaking people. The nomination explains how the element creatively adapted musical factors from various sources and how it has continued to transmit its music in specific ways over many decades. The State Party has clearly described the dynamic and inclusive nature of the element, including the evolving involvement of women. The skills related to this expression are transmitted through informal means or in music schools. Rebetiko has symbolic and aesthetic functions, and plays an important social identity role. The element also constitutes a powerful reference point for collective memory.

R.2: The inscription of the element would contribute to raising the visibility of intangible cultural heritage at the regional and international levels through the inclusion of an element that testifies to the successful adaptation and creative transformation of old musical, poetical and dance forms taking place in rapidly changing social and economic environments. Inspired by changing ways of life in Greece and other cultures over the past eighty years, Rebetiko is part of a diverse range of urban musical traditions that contribute to the integration of marginalized social groups and refugees, thereby fostering intercultural connections.

R.3: The viability of the element is ensured by the communities, groups and individuals concerned through measures such as research, documentation, transmission and awareness-raising activities. The authorities and institutions of the State Party have also demonstrated a commitment to supporting the implementation of the safeguarding measures by providing both financial and technical support, such as through the management of relevant museums, for example the Museum of Greek Folk Music, as well as through academic research, documentation, educational activities for school children and raising awareness about Rebetiko. V.Tsitsanis Museum, in the town of Trikkala, will be dedicated to the element. The bearer communities took an active part in the long consultation process and their views have been noted and included in the safeguarding measures.

R.4: The meetings organized to obtain consent are well explained, with sufficient details provided. Debates were held among the communities concerned and representatives of institutions concerning which of the Lists the State Party should submit the nomination for. Many highly personalized letters of consent (many of which are handwritten) are provided, describing the exciting personal histories behind the element. Rebetiko is performed publicly and there are no customary practices governing access to it.

R.5: The element was included in the Greek National Inventory of Intangible Cultural Heritage in 2016 and the entry has been uploaded onto the dedicated website of the Ministry of Culture and Sports. The body responsible for inventorying and the implementation of the Convention in Greece is the Directorate of Modern Cultural Assets and Intangible Cultural Heritage within the Ministry of Culture and Sports. The inventory was drawn up following a series of consultations with Rebetiko community performers, bearers and researchers. The Rebetiko entry in the Greek National Inventory of Intangible Cultural Heritage is to be updated every five years.

1. Inscribes **Rebetiko** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the State Party to actively support initiatives from tradition bearers and practitioners aiming at safeguarding the element;
3. Commends the State Party for the quality of the safeguarding activities, particularly as regards the cooperation between musicians and educational programmes in museums.

**DECISION 12.COM 11.b.12**

The Committee

1. Takes note that India has nominated **Kumbh Mela** (No. 01258) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kumbh Mela (the festival of the sacred Pitcher) is the largest peaceful congregation of pilgrims on earth, during which participants bathe or take a dip in a sacred river. Devotees believe that by bathing in the Ganges one is freed from sins liberating her/him from the cycle of birth and death. Millions of people reach the place without any invitation. The congregation includes ascetics, saints, sadhus, aspirants-kalpavasis and visitors. The festival is held at Allahabad, Haridwar, Ujjain and Nasik every four years by rotation and is attended by millions of people irrespective of caste, creed or gender. Its primary bearers, however, belong to akhadas and ashrams, religious organizations, or are individuals living on alms. Kumbh Mela plays a central spiritual role in the country, exerting a mesmeric influence on ordinary Indians. The event encapsulates the science of astronomy, astrology, spirituality, ritualistic traditions, and social and cultural customs and practices, making it extremely rich in knowledge. As it is held in four different cities in India, it involves different social and cultural activities, making this a culturally diverse festival. Knowledge and skills related to the tradition are transmitted through ancient religious manuscripts, oral traditions, historical travelogues and texts produced by eminent historians. However, the teacher-student relationship of the sadhus in the ashrams and akhadas remains the most important method of imparting and safeguarding the knowledge and skills relating to Kumbh Mela.

1. 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: Kumbh Mela – which attracts millions of spiritual seekers and visitors – represents a syncretic set of rituals related to worship and ritual cleansing in holy rivers in India. The file describes the element as an important event in the spiritual lives of Hindus and non-Hindus alike. It is a social ritual and festive event that is closely linked to the community’s perception of its own history and memory; the file provides a clear explanation of the rich and diverse cultural significance of the element, as well as the roles and responsibilities of the bearers. Knowledge and skills related to the element are transmitted through the teacher-student relationship. The element is compatible with existing international human rights instruments since people from all walks of life, without any discrimination, participate in the festival with equal fervor.

R.2: The inscription of the element would underline its contribution to cultural diversity and creativity, as well as tolerance and learning. The element encapsulates a large body of knowledge comprising spiritual wisdom and know-how related to nature and the universe. Since many of the pilgrims that participate have different origins, creeds and traditions, the inscription of the element would promote respect for dialogue. The values it carries, such as religiosity and social dialogue, could inspire similar events and gatherings. As a religious festival, the tolerance and inclusiveness that Kumbh Mela demonstrates are especially valuable for the contemporary world.

R.3: The viability of the element is primarily ensured by saints and sadhus teaching their disciples about traditional rituals and chants. Other safeguarding measures focus mainly on running the festival and addressing the related constraints, such as crowd management and control. The State Party has established a set of measures that are implemented with the participation and support of the bearer communities, the government and non-governmental organizations in two phases. Short-term measures include the Kumbh Mela Fellowship for research, workshops and campaigns, and the Cultural Heritage Outreach Program for schools. Medium-term measures comprise the digital archiving of the ritualistic procedures of all the akhadas, the development of cultural tourism and the restoration of the river waterfront, which is essential for safeguarding the cultural space. The government and non-governmental organizations take care of the logistics and infrastructure, comprising: security, accommodation, hospitality, sanitation and transport facilities.

R.4: The nomination was initiated within the community of bearers. The process was supported by the Holy men of the various akhadas, members of temple trusts, non-governmental organizations, eminent scholars and State Party officials through meetings organized in the cities where the festivals take place. The stakeholders involved in the management of the Kumbh Mela expressed their free, prior and informed consent to the nomination.

R.5: Kumbh Mela was included in the National Inventory of Intangible Cultural Heritage in 2016. The Sangeet Natak Akademi is India’s apex body on culture responsible for maintaining the National Inventory of Intangible Cultural Heritage. The inventory was drawn up with the active participation of the community bearers, who were consulted at every stage of the nomination process. The inventory can be accessed through the website link provided and is planned to be regularly updated.

1. Inscribes **Kumbh Mela** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the State Party to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as ‘intact’ and ‘purest form’, which run counter to the constant recreation of living traditions;
3. Encourages the State Party to take due consideration in its safeguarding measures of any risks to the element associated with tourism and increasing visitor numbers, including those impacting the environment;
4. Further encourages the State Party, when submitting nomination files in the future, to avoid standardized consent letters, ensuring that they are as varied as possible.

**DECISION 12.COM 11.b.13**

The Committee

1. Takes note that Indonesia has nominated **Pinisi, art of boatbuilding in South Sulawesi** (No. 01197) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Pinisi, or the Art of Boatbuilding in South Sulawesi, refers to the rig and sail of the famed ‘Sulawesi schooner’. The construction and deployment of such vessels stand in the millennia-long tradition of Austronesian boatbuilding and navigation that has brought forth a broad variety of sophisticated watercrafts. For both the Indonesian and the international public, Pinisi has become the epitome of the Archipelago’s indigenous sailing craft. Today, the centres of boatbuilding are located at Tana Beru, Bira and Batu Licin, where about 70 per cent of the population make a living through work related to boatbuilding and navigation. Shipbuilding and sailing are not only the communities’ economic mainstay, however, but also the central focus of daily life and identity. The reciprocal cooperation between the communities of shipwrights and their relations with their customers strengthen mutual understanding between the parties involved. Knowledge and skills related to the element are passed down from generation to generation within the family circle, as well as to individuals outside of the family through the division of labour. The communities, groups and individuals concerned are actively involved in safeguarding efforts, for example through marketing initiatives and the publication of books on the subject.

1. 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: Pinisi, or the art of boatbuilding in South Sulawesi, is a practice involving sophisticated cognitive concepts that outline the three-dimensional form of a ship and its countless components as well as the advanced social organization necessary to successfully build, operate and navigate trading vessels. The bearers and practitioners of the element are: the Panrita Lopi (master shipwrights), who oversee a group of workmen (Sawi) and manage the division of labour; the Sawi, a group of workmen such as the foreman, senior shipwright and novice shipwright; and the Sambalu, the customers of the Panrita Lopi. To inherit more sophisticated knowledge, apprentices have to clearly demonstrate self-efficacy and spiritual maturity. The training consists of both practical and religious learning, since the ritual components of the tradition are also important. Building a ship is conceived of in terms of pregnancy and birth. Nowadays, the Pinisi schooner symbolises erudition and customs and has become an epitome of the Archipelago’s maritime tradition per se.

R.2: The inscription of the element would raise awareness of the importance of indigenous knowledge systems and local wisdom. It would also lead to greater respect for the ongoing relevance of traditional knowledge systems in modern societies, which are often misconceived as being outdated. Furthermore, it would highlight not only the complex knowledge related to boat construction in Sulawesi, but also the value of the diversity of different knowledge systems worldwide. Moreover, recognition of the art of boat construction and marine culture would promote respect for human creativity, mutual understanding and intercultural dialogue.

R.3: Around 500 people have been directly employed in the construction and outfitting of the ships, thus contributing to the viability of the element. The proposed safeguarding measures are clearly described, and comprise: inventorying and documentation activities, including the establishment of a boatbuilding database; natural resource management and the systematic provision of raw materials; the preparation of teaching materials for school curricula; the promotion of the practice through design and artwork competitions; the organization of annual boat festivals; awareness raising among visitors to the region and business mentoring assistance. The measures presented are clear in terms of the objectives, outcomes and available resources. The government has offered support for the establishment of certificates of seaworthiness, tree replanting initiatives and sailing expeditions with locally-built boats. Related challenges, such as environmental sustainability in the longer term, are also tackled in the file.

R.4: Since 2014, the preparation of the nomination file has involved a wide spectrum of relevant stakeholders, including the bearer communities, non-governmental organizations, researchers and academics, government institutions at the central and local levels and public figures, all of whom provided their free, prior and informed consent in the form of signed agreements and video recordings. Some aspects of boatbuilding rituals are declared as secret (e.g. the mantra used during certain ceremonies and esoteric concepts regarding the ship itself).

1. Further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the participation of communities, groups and relevant non-governmental organizations in the drafting of the inventory, the body responsible for the relevant inventory and the periodicity of its updating, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: The element was included on the Inventory List of the Cultural Wealth of Indonesia in 2010 with the participation of communities, groups and relevant non-governmental organizations. The submitting State has specified the entity responsible for maintaining and regularly updating the inventory.

1. Inscribes **Pinisi, art of boatbuilding in South Sulawesi** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the State Party to pay attention to the impact of the inscription on environmental sustainability, notably with regard to the preservation of raw materials;
3. Further invites the State Party to strengthen its efforts to ensure the effective and practical transmission of the relevant know-how to younger generations.

**DECISION 12.COM 11.b.14**

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **Chogān, a horse-riding game accompanied by music and storytelling** (No. 01282) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Chogān is a traditional horse-riding game accompanied by music and storytelling; it has a history of over 2,000 years in the Islamic Republic of Iran and has mostly been played in royal courts and urban fields. In Chogān, two rider teams compete and the aim is to pass the ball through the opposing team’s goal posts using a wooden stick. Chogān includes the main game, a corresponding musical performance and storytelling. Bearers include three primary groups: the players, the storytellers and the musicians. Chogān is a cultural, artistic and athletic element with a strong connection to the identity and history of its bearers and practitioners. It has a strong presence in the literature, storytelling, proverbs, handicrafts and ornaments that are valuable parts of the symbolism of its practitioners. As an element that promotes the health of the body and soul, Chogān also establishes a connection between nature, humankind and horses. Traditionally, transmission has occurred informally within the family or in workshops, and Chogān techniques continue to be actively safeguarded by families and local practitioners. However, over the last decades, Chogān associations have also been established, which hold training courses, support local masters and provide assistance in transmitting all aspects of Chogān while safeguarding local diversity.

1. 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 refers to a traditional horse-riding game, accompanied by music and storytelling. Depending on the region, it differs in terms of the size of the Meydan (open area), the number of Chukken (rounds) and the number of Choganbazan (players). The file describes the variety of values associated with Chogān, the connection between nature, humankind and horses that it establishes, the exhilaration and entertainment value of the game and the sense of belonging to society and history that it fosters. Knowledge and skills related to Chogān are transmitted informally or through training courses carried out by the Central Chogān Association and the Chogān Living Museum. Great respect is exhibited to masters and veterans of the practice. The file asserts that no dimension of the element is incompatible with existing international human rights instruments.

R.2: The inscription of the element would contribute to increasing the visibility of intangible cultural heritage in general and raising awareness of its importance since the element fosters an interaction and engagement between humankind, nature, oral traditions and craftsmanship. Associated with other widely practised traditional practices such as Nowrouz, the element would encourage dialogue among communities, groups and individuals and would foster intergenerational dialogue within families in cities and rural areas.

R.3: Past and current efforts to safeguard the element have been constantly initiated or supported by communities, groups, individuals and non-governmental associations. For example, 70 per cent of the cost of the safeguarding activities is covered by local bearers of the element. The description of the five-year plan for implementing the measures covers funding, the organization of seasonal and annual festivals at both the local and regional scales, research activities, the publication of booklets, the organization of annual tribute ceremonies, the establishment of an archive for the oral history of Chogān, youth field training for the players and training workshops for apprentices. The State has supported the activities, with a primary focus on legislation (such as tax exemptions), annual budget allocations and documentation. The State Party has a policy in place to include the historical sites and cultural spaces where the game is played on the national cultural heritage lists. Modern media are very involved in the process, with new technologies mostly targeting young people. Research is also planned to examine ways to mitigate the potentially adverse impacts of over-commercialization and any subsequent loss of meaning related to the element.

R.4: In a meeting held in February 2009, it was decided that an Inscription Committee would be formed by the representatives of the five provincial associations, the representative of the Office for Inscription of Heritage and the representative of the Iranian National Commission for UNESCO. After numerous meetings and discussions, the file was compiled. Various stakeholders provided their consent, including other bearers, experts and government representatives, as documented in the file (including a traditional Chogān or wooden stick belonging to one of the Associations as a sign of consent). The file states that there are no customary practices restricting access to the element and there are no prohibitions in observing, studying or documenting it.

R.5: The element was included in the National Representative Inventory of Intangible Cultural Heritage of the Islamic Republic of Iran in 2010. The inventory is maintained by the Office for Inscriptions, Preservation and Revitalization of Intangible and Natural Heritage, affiliated with the Deputy for Cultural Heritage, the Iranian Cultural Heritage, Handicrafts, and Tourism Organization (ICHHTO), and is updated every one to three years. It was drawn up with the participation of the communities concerned, who contributed actively throughout the proposition, compilation, inclusion and monitoring stages.

1. Inscribes **Chogān, a horse-riding game accompanied by music and storytelling** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for innovative safeguarding initiatives involving awareness raising among youth through the creative use of multimedia and invites it to report the outcomes of such initiatives in the following periodic report on the status of this element;
3. Further invites the State Party to avoid the use of inappropriate vocabulary and concepts when referring to intangible cultural heritage, such as ‘World ICH List’, which may lead to confusion with the 1972 Convention concerning the Protection of World Cultural and Natural Heritage.

**DECISION 12.COM 11.b.15**

The Committee

1. Takes note that the Islamic Republic of Iran and Azerbaijan have nominated **Art of crafting and playing with Kamantcheh/Kamancha, a bowed string musical instrument** (No. 01286) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of crafting and playing with Kamantcheh/Kamancha (‘little bow’), a bowed string instrument, has existed for over 1,000 years. In the Islamic Republic of Iran and Azerbaijan, it constitutes a major element of classical and folkloric music, and performances occupy a central place in a wide number of social and cultural gatherings. Contemporary practitioners mainly use a four-stringed Kamantcheh/Kamancha comprising a body and bow made with horsehair and players perform either individually or as part of orchestras. Bearers and practitioners consist of craftspeople, amateur or professional players, and teachers and students of the element. Kamantcheh/Kamancha is an essential part of musical culture in both countries, and while crafting the instrument represents a direct source of earning a living, craftspeople also perceive the art as a strong part of the intangible cultural heritage of their communities. Through their music, performers convey many themes, from the mythological to the gnostic and the comic. Today, knowledge of performing and crafting Kamantcheh/Kamancha is transmitted both within families and in State-sponsored musical institutions and schools. Knowledge about the importance of the music in promoting cultural identity is transmitted from generation to generation in all strata of society in both countries.

1. 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 art of crafting and playing with Kamantcheh/Kamancha is practised and transmitted both as an expression of vernacular culture and as a professional art. The element brings together a large community of Kamantcheh/Kamancha music lovers and listeners and continues to be a marker of cultural belonging. For many Iranians and Azerbaijanis living abroad, it represents a strong source of cultural identity. The element fully respects the principle of gender equality in both countries. Prominent masters of the instrument are included in the information concerning the bearers and practitioners. The bearers comprise craftspeople, amateur and professional performers, teachers and students belonging to different religions and ethnic groups.

R.2: The nomination describes a single element shared by many different communities, each with their own ethnic, regional and local specificities. The inscription of an element made up of various arts (crafts, singing and music) would raise awareness about the diversity and manifold expressions of intangible cultural heritage. The inscription would also pave the way for stronger cultural ties and dialogue between both amateur and professional craftspeople and performers, who are constantly involved in a joint practice, as well as between their audiences. As a multinational nomination, the inscription of the element would inspire mutual respect among ethnic and social communities in the two countries that practise it, as well as foster new opportunities for transnational cooperation, resulting in a wider appreciation of intangible cultural heritage in general.

R.3: In both countries, communities have undertaken various efforts to ensure the viability of the element, including through: the transmission of the crafting and performance methods, especially to family members; identification, research and documentation activities; publications, including books aimed at children, and safeguarding and raising awareness about the performing art in many regions of the respective countries. The focus on training children and women bearers is particularly noteworthy. Both submitting States Parties plan to apply the existing legislation and institutional framework to ensure the implementation of these safeguarding measures. The countries also proposed allocating funds and mobilizing sufficient human resources to this end. There is a plan to establish a cross-border committee to monitor the effects of the possible inscription of the element. The States Parties also indicated that they wish to avoid large-scale uncontrolled production of the instrument.

R.4: The nomination of the element was carried out at the initiative of the community, in collaboration with other stakeholders. The custodian communities, bearers and practitioners of the element of both countries have actively participated in all stages of the nomination process since 2012. The community members declared their free, prior and informed consent to the joint nomination by the two States. Coordinating efforts were made throughout the process by the non-governmental organization Iran House of Music. The two States Parties have also provided a clear statement indicating unlimited access to the element, except for copyrights related to creativity in Kamantcheh/Kamancha craftsmanship and performance.

R.5: In the Islamic Republic of Iran, the element was included in the National Inventory List of Intangible Cultural Heritage of the Islamic Republic of Iran in 2014. The Office for Inscriptions and Preservation and Revitalization of Intangible and Natural Heritage is responsible for maintaining the inventory, which is updated every one to three years. In Azerbaijan, the element was included in the Register of Intangible Cultural Heritage of Azerbaijan, established by the Ministry of Culture and Tourism, in 2013. The Azerbaijani Register is supervised by the Documentation and Inventory Board, which is composed of experts from the ministry, the National Academy of Sciences, researchers and non-governmental organizations. The inventory file regarding the Kamancha Crafting and Performing Art was last updated in 2015. Both States Parties demonstrated the involvement of the communities concerned in drawing up the inventories.

1. Inscribes **Art of crafting and playing with Kamantcheh/Kamancha, a bowed string musical instrument** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the States Parties for the inclusion in the safeguarding measures of a committee established to monitor the impact of the increased visibility resulting from a nomination.

**DECISION 12.COM 11.b.16**

The Committee

1. Takes note that Ireland has nominated **Uilleann piping** (No. 01264) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Uilleann piping is a musical practice which uses a particular type of bagpipe (known as the ‘uilleann’, ‘Irish’ or ‘union’ pipes) to play Irish music. It is a highly developed instrument with strong roots in tradition dating back many generations. Bearers and practitioners are dispersed throughout the world, but the greatest concentration is in Ireland and Irish communities abroad. Uilleann piping offers an important way of socializing and plays an integral role in life events such as marriages and funerals, where it provides a sense of rootedness and a connection to the past. The most highly valued method of transmission is the practice of one-to-one, master-to-student instruction, but transmission also occurs through more modern methods such as video and DVD tutorials and the internet. The most prominent group involved in safeguarding Uilleann piping is Na Piorabairi Uilleann (NPU), which was founded in 1968 by pipers with a mission to stop the decline of the instrument. Through a programme of research, publications, tuition and training, the NPU has contributed to a huge increase in the use and appreciation of the instrument and its music, resulting in a flowering of the art in modern times, with more players than in any previous period.

1. 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 practice is recognised within bearer communities and more broadly as part of Irish heritage. It is informed by a centuries-old tradition and is constantly evolving. For community members, the element forms a very strong and valuable bond, allowing them to take pride in a native form of cultural expression and consequently enjoy a sense of self-worth. Currently, there are around 6,000 practitioners, and communities include bearers of all ages and genders. Uilleann piping is a way of socializing and connecting to the past, which also has ritual social functions since it is performed during marriages and funerals. The file also refers to supportive activities such as care for children, including teaching visually impaired children, and other measures aimed at ensuring the accessibility of the element, such as providing loans for purchasing instruments.

R.2: The inscription of the element would help raise general awareness about the values of indigenous art forms. It would also heighten the visibility of the element and, in turn, of living heritage in general, which has thus far not been particularly visible to a large percentage of the population since it exists and thrives in a space outside the context of mass-market commerce. As this is the first nomination from Ireland, the inscription would foster discussions on the importance of living heritage in the country.

R.3: The process of safeguarding the practice started in 1968 with only a hundred musicians. Since then, the respected non-governmental organization the Society of Irish Pipers (NPU) has carried out the safeguarding activities with constant and active support from the bearer communities and government agencies. A large increase in the number of practitioners has since been reported, with numbers rising to 6,000. Measures include, for instance, the ’Pipes-on-loan’ initiative, an innovative official programme that has proven to be very successful in attracting interested students and beginners. The instrument bank is also managed by the NPU. Dublin City Council has supported efforts to safeguard the element by providing a historical house for the activities of the NPU in Dublin on a rent-free basis for ninety-nine years. A very systematic approach is taken to outreach programmes aimed at expanding educational activities and awareness raising. The Irish Art Council has also provided funds for educational activities, and the local authorities support the element. Decisions about policies, methods and directives for research are taken by practitioners without any interference by daily politics.

R.4: The file demonstrates that, through the NPU, the communities concerned were central to the nomination process. The nomination of the element was first suggested in 2014 by the Scientific Committee for Intangible Cultural Heritage of ICOMOS, together with the NPU. The State institutions identified the NPU as the focal point providing optimal access and collaboration to bearer communities. The input, support and consent of the communities were openly sought through the NPU’s website and publications. The groups and individuals concerned consented widely across the country, and the consent letters provided, which are mostly highly personalized and distinctive, demonstrate a good knowledge of the element. A broad network of stakeholders is involved, even at the international scale. There is no customary practice of secrecy attached to any aspect of Uilleann piping.

1. Further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the participation of communities in the inventorying process and the periodicity with which the inventory is updated, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: The element was included in the interim National Inventory of Intangible Cultural Heritage in 2016, which was drawn up with the participation of the communities, groups and non-governmental organizations concerned. The Department of Arts, Heritage and the Gaeltacht is responsible for maintaining that inventory. The submitting State explained that the inventory is planned to be regularly updated to reflect additional elements following expressions of interest received from cultural bodies.

1. Inscribes **Uilleann piping** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the State Party to ensure community participation in the inventorying process and the regular updating of the inventory.

**DECISION 12.COM 11.b.17**

The Committee

1. Takes note that Italy has nominated **Art of Neapolitan ‘Pizzaiuolo’** (No. 00722) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of the Neapolitan ‘Pizzaiuolo’ is a culinary practice comprising four different phases relating to the preparation of the dough and its baking in a wood-fired oven, involving a rotatory movement by the baker. The element originates in Naples, the capital of the Campania Region, where about 3,000 Pizzaiuoli now live and perform. Pizzaiuoli are a living link for the communities concerned. There are three primary categories of bearers – the Master Pizzaiuolo, the Pizzaiuolo and the baker – as well as the families in Naples who reproduce the art in their own homes. The element fosters social gatherings and intergenerational exchange, and assumes a character of the spectacular, with the Pizzaiuolo at the centre of their ‘bottega’ sharing their art. Every year, the Association of Neapolitan Pizzaiuoli organizes courses focused on the history, instruments and techniques of the art in order to continue to ensure its viability. Technical know-how is also guaranteed in Naples by specific academies, and apprentices can learn the art in their family homes. However, knowledge and skills are primarily transmitted in the ‘bottega’, where young apprentices observe masters at work, learning all the key phases and elements of the craft.

1. 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 represents the culinary know-how related to pizza-making, involving gestures, songs, facial expressions, local slang, the skills of manipulating pizza dough, performing and sharing. The bearers and guests engage in a social ritual with the Pizzaiuolo, whose bench and oven serve as a ‘stage’ during the pizza-making process. This occurs in a convivial atmosphere involving constant exchanges with the guests. Stemming from the poor neighbourhoods of Naples, the culinary tradition is deeply rooted in the daily life of the community. For many young practitioners, learning to become a Pizzaiuolo also represents a way to avoid social marginality. The file also demonstrates a specific concern with sustainability, i.e. through the use of natural ingredients and wood from forests qualified as sustainable habitats.

R.2: The inscription of the element would point to the importance of food traditions as strong identity markers that are easily accessible to a wide audience from different cultural backgrounds who share primordial nutritional needs. The skills involved in working natural, basic ingredients such as flour and water are a testimony to the creativity of the practitioners. The element is also an example of how intangible cultural heritage can stimulate the creativity of children. Its inscription would contribute to the visibility and diversity of intangible cultural heritage by highlighting the specific nature of an element that combines craftsmanship and foodways, and would further foster dialogue between the community concerned both in Italy and in other communities that practise similar arts linked to food worldwide.

R.3: The viability of the element has so far been ensured by the communities concerned through identification, research, documentation, transmission and awareness-raising activities. For example, regular courses are held by the Association of Neapolitan Pizzaiuoli, along with the Academy of Young Pizzaiuoli. The Italian Ministry of Agriculture has promoted this art in Italy and worldwide and established specific measures aimed at its safeguarding. The safeguarding measures proposed include the establishment of new, specific educational programmes and vocational training, the International Exhibition of Pizzaiuolo Napoletano, which the Association of Neapolitan Pizzaiuoli has been organizing every year since 2002, research and cultural mapping, the initiation of a project aimed at collecting oral histories of master bearers, the creation of a specific mobile application related to the element and so on. The local and national governmental bodies have prepared the funds to support these measures.

R.4: The nomination process began in 2010 when the Association of Neapolitan Pizzaiuoli contacted the Ministry of Agriculture to propose the initiative. The informed involvement of the local communities is demonstrated. Despite the lengthy nomination process at the national level, the continued and reinforced interest of community members (including related associations, scholars, experts and primary schools) has been demonstrated by their wide participation, for example through periodic meetings and social networks. The petition supporting the nomination collected one million signatures from Neapolitans. Children’s artworks illustrating consent to the nomination are attached, together with other consent letters.

R.5: The element is included in several inventories. For example, in 2010 it was included in the National Inventory of Artisans and Traditional Techniques and in 2012 it was listed on the National Register of Traditional Knowledges established by the Ministry of Agriculture, Food and Forestry Policies. The office responsible for the artisan inventory is the National Committee for the Promotion and Preservation of Italian Foodstuffs and Practices. It is updated annually on the basis of proposals submitted by Italian regions. The inventories have been drawn up with the participation of communities, groups and relevant non-governmental organizations.

1. Inscribes **Art of Neapolitan ‘Pizzaiuolo’** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the State Party of the importance of using vocabulary and concepts that are appropriate to the Convention and to therefore avoid expressions such as ‘authenticity’, ‘counterfeit’, geographic ‘origin’, as well as any reference to exclusive ownership over intangible cultural heritage;
3. Underlines that safeguarding measures aiming at ‘preserving the authenticity’ of an element of intangible cultural heritage are not in line with the spirit of the Convention and would contradict the evolving nature of living heritage, which is by definition constantly recreated by the communities concerned.

**DECISION 12.COM 11.b.18**

The Committee

1. Takes note that Kazakhstan has nominated **Kazakh traditional Assyk games** (No. 01086) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kazakh traditional Assyk games are an ancient tradition in Kazakhstan. Each player has their own set of ‘Assyks’, traditionally made out of the talus bone of a sheep, and a ‘Saka’ dyed in bright colours. Players use their Assyk to knock out other Assyks from the field, and the focus is on the position of the bone. The community concerned comprises most of the population of Kazakhstan, including members of the Federation ‘Assyk Atu’ Game as well as the larger community of practitioners, mainly children aged between four and eighteen. The element is an outdoor activity that helps develop children’s analytical thinking and physical state, fostering friendship and social inclusiveness. It is also a good model for positive collaboration, uniting people regardless of their age, ethnic background or religious affiliation. It is widely practised at festive celebrations and gatherings, and the community plays a key role in safeguarding the practice, as well as in popularizing it among other ethnic groups in Kazakhstan, turning it into a national symbol of childhood. It is transmitted from older boys to younger ones through observation, as well as through radio and TV documentaries aimed at encouraging children to play Assyk and acquainting people with their cultural heritage.

1. 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: Traditional Assyk games are mostly played outdoors by children, although adults are also involved. The games contribute to the development of cognitive and physical skills and promote a sense of identity. Assyk is considered as a strong symbol of childhood in the country. It is played mostly in rural areas, but is essentially spread all over the country. Transmission occurrs through gradual observation, guidance from seniors and participation in the practice, to learn about the skills and rules. The media have also facilitated the transmission of the practice through broadcasts and social media. The element serves to improve the socialization of children, as opposed to modern media such as computers, television, video games and interactive tablets etc. The element represents a consolidating factor in ethnically diverse Kazakhstan. The Assyk games teach people about harmonious coexistence from an early age and contribute to social cohesion, peace and prosperity.

R.2: The inscription of the element would raise public interest in traditional games. It would promote a cultural rapprochement between children and their parents and grandparents, as well as between urban and rural citizens. It would also foster a sense of brotherhood and unity among children from different social, ethnic and cultural backgrounds. Traditional children’s games such as Assyks are even performed in official ceremonies and high-ranking events. The inscription of the element would also inspire the wide and creative application of traditional attire and traditional patterns in modern design.

R.3: The viability of the element is ensured by the communities, groups and individuals concerned through their active participation in festive celebrations and gatherings, regular tournaments and international festivals. The Government of Kazakhstan is actively involved in safeguarding and popularizing the element by supporting the community-initiated National ‘Assyk Atu’ (Assyk Games) Federation. Measures include: the allocation of a State budget for the organization of tournaments; the provision of administrative and legal assistance; the creation and broadcasting of television documentaries; the creation and updating of an open-source online database; the production of national souvenirs featuring imagery related to the practice; academic research and the promotion of regional and international cooperation through seminars and exhibitions. Charitable activities related to the element are underway. One of the main goals of the safeguarding measures proposed is to disseminate the element within a modern urban environment. One strategic objective concerns the plan to internationalize traditional sports and games. Children’s opinions and suggestions were also collected and considered during the process of planning these measures.

R.4: During the preparation of the nomination, a series of meetings were organized with the active participation of the communities concerned (represented by the National ‘Assyk Atu’ Federation, the Association of the National Sports of the Republic of Kazakhstan, the Organizing Committee of the ‘Altyn Saka’ Tournament and members of the National Committee on Safeguarding Intangible Cultural Heritage). Letters attesting to their free, prior and informed consent were provided. The element is actively shared and enjoyed by most of the population of Kazakhstan irrespective of age, gender, ethnic origin, religion or other factors. The State Party has confirmed that there are no customary practices restricting access to the element.

R.5: In 2013, the element was identified and included in the National Register of the Intangible Cultural Heritage of Kazakhstan with the wide participation of the communities, groups and individuals concerned. The Register is maintained and regularly updated every two to three years by the Ministry of Culture and Information of the Republic of Kazakhstan, in collaboration with the National Committee on Safeguarding Intangible Cultural Heritage and the National Commission for UNESCO and ISESCO. Institutions, non-governmental organizations and the general public are free to participate in the process of updating and managing the National Intangible Cultural Heritage Register without restriction.

1. Inscribes **Kazakh traditional Assyk games** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the State Party to avoid references to private companies or brands in relation to activities aiming at safeguarding the element and to be aware of over-commercialization that could lead to decontextualization;
3. Invites the State Party to fully involve children in the implementation of the safeguarding measures, considering that they are the main bearers of the element.

**DECISION 12.COM 11.b.19**

The Committee

1. Takes note that Kyrgyzstan has nominated **Kok boru, traditional horse game** (No. 01294) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kok boru, a traditional horse game, is a synthesis of traditional practices, performances and the game itself. It is a traditional game played by two teams on horseback, where players try to manoeuvre with a goat’s carcass (replaced with a mould in modern-day games), or ‘ulak’, and score by putting it into the opponents’ goal. The community of bearers includes players united in higher league, semi-professional and amateur teams, as well as the general public. The most experienced players serve as referees, while another category consists of the ‘Kalystar’ (elders), who ensure the fairness of the game. The element is an expression of the cultural and historic tradition and spiritual identity of its practitioners and serves to unite communities regardless of social status, fostering a culture of teamwork, responsibility and respect. Knowledge related to the element is primarily transmitted naturally by means of demonstration, as well as during festive and social events, and the community concerned is actively involved in ensuring its viability through the transmission of knowledge and skills, research and the organization of training. The National Kok-Boru Federation, established in 1998, plays a key role in promoting and safeguarding the element through the development and organization of activities.

1. 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: Kok boru is a traditional nomadic game involving humans and horses and reflecting their close relationship. It is primarily practised by young men and constitutes an important dimension of the cultural heritage of the communities concerned in Kyrgyzstan. The bearer communities are characterized by an elaborate system of specific roles, comprising: players, trainers, referees, the elders, spectators and horse connoisseurs. Transmission mechanisms include the transfer of know-how relating to horse-riding skills, the rules of the game, learning-by-doing and imitation. A codification of the rules was established recently to ensure the safety of the participants and animals while competing. The element fosters and transmits a strong code of ethics, including notions of teamwork, patience and respect among the players and for the horses.

R.2: The inscription of the element would raise the visibility of a traditional form of social and spiritual entertainment in the contemporary world and reinforce the feelings of pride and self-respect of practitioners of traditional sports by highlighting the relevance of such practices in modern societies. The components of the element are reflected in literature, films and artworks, including folk art, thus serving as a means of intercultural dialogue and exchange. They also exemplify cultural specificities expressed through spiritual and traditional knowledge, which can be found, for instance, in the crafting of the horse equipment and the outfits of the bearers, thereby demonstrating the diversity of living heritage.

R.3: Past and current measures to safeguard the element include: the transmission of traditional knowledge and skills by individual bearers of Kok boru; participation in research and documentation activities resulting in publications such as practical guides developed by practitioners, among others. The Ministry of Culture, Information and Tourism has coordinated various efforts and a national plan for the practice of Kok boru is in place. The State Party concerned has developed a legal framework on intangible cultural heritage, including through the drafting of a Law on National Kinds of Sports (2003) and the establishment of a National Programme on Intangible Cultural Heritage Preservation (2012). It has also improved the infrastructure in the cultural sphere, including through the construction of a hippodrome for the horse games or training camps. Funding opportunities are available from the private sector and horse-breeding businesses. Proposed measures to popularize the element include events such as the ‘II World Nomad Games’ and an international conference on ‘The Role of Traditional Knowledge and Games of the Nomad Culture in Sustainable Development’.

R.4: The safeguarding of the tradition and subsequent nomination process have received an unprecedented level of support from the bearers and the public in general. Through a series of consultative meetings, the communities, bearers and practitioners of Kok boru participated actively in all stages of the preparation of the nomination file and gave their consent to the nomination of the element, as demonstrated by the consent letters attached. Representatives of national and regional Kok boru federations were especially eager to revise and restart the nomination process after the referral in 2015, and a national work group was set up. Debates took place all over the country and the general public was able to provide its inputs through the dedicated website. Communities made voluntary efforts to support the process by covering the costs of meetings, with social media networks playing an instrumental role in that regard.

R.5: Kok Boru was included in the National Intangible Cultural Heritage Inventory in 2015, under the responsibility of the Government of the Kyrgyz Republic. The inventory is updated once every three years, with the last update having occurred in 2014. The process is carried out with the participation of representatives of regional federations and communities in identifying, documenting and proposing safeguarding measures.

1. Inscribes **Kok boru, traditional horse game** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the State Party to pay specific attention to the linguistic quality of the file and to avoid innapprorpiate terms that contradict the spirit of the Convention, such as the notion of ‘world culture’;
3. Commends the State Party for the submission of an improved file following the referral of the nomination in 2015.

**DECISION 12.COM 11.b.20**

The Committee

1. Takes note that the Lao People’s Democratic Republic has nominated **Khaen music of the Lao people** (No. 01296) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The khaen music of the Lao people is played with a mouth organ that resembles panpipes but made with bamboo tubes of varying lengths, each with a metal reed. The player blows into the instrument through an air chamber and the sound produced depends on the size of the tube. Khaen music is popular in all regions of the Lao People’s Democratic Republic due to its harmonic richness. It is usually part of village festivals and it is customary for people listening to it to become active participants in the songs and dances, rather than merely spectators. Khaen music is an integral part of Lao life that promotes family and social cohesion. Thanks to the use of bamboo, the practice is also linked to natural agriculture and healthy lifestyles. Families play an important role in transmitting the art and khaen player associations exist in many local communities where young people can learn the art. To maintain the practice in spite of lifestyle changes – including urbanization – several local communities, associations and groups have begun various initiatives to consolidate and promote it through formal and non-formal education. In 2005, the Association of Khaen Arts was established and various festivals are organized to promote and enhance the art.

1. 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 practised widely in many different communities in the Lao People’s Democratic Republic and is referred to in proverbs. Khaen is practised in numerous settings, including during village festivals, accompanying traditional songs and dances, and at various community and religious ceremonies. The knowledge and practice of khaen music are transmitted to young people through formal and non-formal teaching methods, especially through various communities, starting with the family, in schools or cultural centers. The element holds diverse functions and meanings within the traditional folk culture of Lao people. It also represents an image of good health owing to the use of bamboo materials for the instruments. Efforts are made to constantly renew the knowledge associated with khaen music to adapt to the evolution of society, cultural diversity and technological progress.

R.2: The inscription of khaen music and its performance would encourage international dialogue because the element not only represents a practice that is commonly shared by diverse communities both across the country and in other countries, but also embraces regional and community variations, such as in terms of the shape of the instrument, the number of tubes used and the related events and melodies. Khaen represents harmonious interactions with the environment and nature, thereby demonstrating the relevance of living heritage for sustainable development and the potentiality and creativity of intangible cultural heritage in the process of modernization in general.

R.3 Several local communities, associations, groups or persons have undertaken various initiatives to consolidate and raise awareness about the element through educational or promotional activities. The government has created a national action plan and policies for the safeguarding of intangible cultural heritage. Legal protection and funding resources are ensured. The measures listed have already been undertaken with the involvement of the communities.

R.4: Through a series of consultations and successive workshops organized by the Ministry of Information, Culture and Tourism, the representatives of the communities, associations and individuals concerned participated actively in all stages of the preparation of the nomination. Their views were also reflected in the surveys carried out on those occasions. In addition to the consent letters, photographs and books are supplied as supporting documentation in the file.

R.5 The inventory was drawn up with the active participation of the communities and practitioners concerned. The element was included in the inventory as reviewed in 2013 and approved in 2014. The Ministry of Information, Culture and Tourism granted the necessary administrative authorisations, with the support of cultural councillors at all levels. The inventory is regularly updated.

1. Inscribes **Khaen music of the Lao people** on theRepresentative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the Delegation of the Lao People’s Democratic Republic for the clarifications provided to the Committee on the information included in the file concerning criteria R.3 and R.5;
3. Encourages the State Party to ensure the regular updating of the inventory;
4. Invites the State Party to plan and implement safeguarding measures with the participation of the communities.

**DECISION 12.COM 11.b.21**

The Committee

1. Takes note that Malawi has nominated **Nsima, culinary tradition of Malawi** (No. 01292) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nsima, the Culinary Tradition of Malawi, is a compound name for the culinary and dietary tradition of Malawians as well as the name of a single component of this tradition, a form of thick porridge prepared with maize flour. Nsima is prepared through an elaborate process requiring specific knowledge, from pounding the maize into flour to selecting the accompanying food and then preparing and serving it. Certain customs are followed during mealtimes, for example to regulate gluttony and promote cleanliness and cohesion. The process of growing, storing, processing and preparing the maize from which Nsima is made is bound up with Malawians’ way of life, and eating Nsima is a communal tradition in families and an occasion to strengthen bonds. At an early age, girls learn to pound maize or sift flour to prepare Nsima, while young boys hunt for animals to provide accompaniments. Communities ensure the safeguarding of the element through continued practice, the publication of schoolbooks and recipes on Nsima, the organization of festivals and the revitalization of the practice. Most restaurants in Malawi also feature Nsima on their menus. Knowledge relating to the element is transmitted informally between adults and children, and through on-the-job training and education.

1. 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 preparation of Nsima encompasses a specific body of knowledge, skills and practices concerning nature and the universe. Nsima represents a staple food and central communal tradition in Malawi. The file clearly identifies Nsima as a culinary/dietary tradition based on the use of thick porridge, which is usually made with maize flour, but the element is also accompanied by ritual practices. It is passed down from generation to generation by women who are responsible for transmitting knowledge to girls, while men transmit knowledge to boys on how to hunt, fish or gather wild fruits and vegetables. The element plays an essential role in terms of socialization within the community, for instance serving as a welcoming custom to express hospitality to guests. The file explains that formal institutions have included the element in their curricula and knowledge about the preparation of Nsima is also used in job training in the workplace.

R.2: As the element is widely practised and visible in the State Party, its inscription would help to reintroduce Nsima into culinary practices in towns, where people have moved away from the tradition due to modern ways of consuming food. It could therefore contribute to raising awareness among such people, as well as to improving their nutritional status. The introduction of the meal into school textbooks will raise awareness among youth about the wealth and relevance of living heritage, such as in its association with knowledge about nature. The great diversity of traditions relating to the preparation of food can demonstrate the creativity of practitioners and further inspire bearers of similar culinary practices.

R.3: The file presents very detailed safeguarding measures, specifying the expected outcomes. The proposed activities relate to awareness raising, monograph-oriented research into local variations of Nsima, legal protection, education, training and monitoring. The communities and groups concerned contribute to ensuring the element’s viability by publicizing books of recipes, organizing festivals by tribal chiefs, introducing machine mills into the preparation of Nsima to help lower the costs of the practice and so on. State institutions contribute through educational and awareness-raising activities despite considerable financial constraints. With the support of museums and the National Commission of UNESCO, the government bodies have helped the communities to inventory their intangible cultural heritage. Curricula are designed for the transmission of the element through formal and informal education, the production of raw materials for Nsima is encouraged and a diversified promotion of the element through the media is planned.

R.4: The nomination process completed the previous inventorying process, which lasted four years. Through a series of meetings, the communities, groups and individuals concerned participated actively in all stages of the preparation of the nomination. The chiefs, district council officials, councillors and youths who represented the local governments and various ethnic communities of Malawi provided their free, prior and informed consent. There are no customary practices that restrict access to Nsima.

1. Further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the body responsible for the inventory and the periodicity of its updating, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: The element was included in the Inventory of Malawi’s Intangible Cultural Heritage in 2011, which was created by the Department of Arts and Crafts in collaboration with Museums of Malawi, the National Commission for UNESCO and representatives of eight tribal communities. It was also included in the Inventory of Intangible Cultural Heritage of Malawi in 2013, created using a community-based approach. The submitting State provided relevant information concerning the body responsible for these inventories and the periodicity of their updating.

1. Inscribes **Nsima, culinary tradition of Malawi** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the State Party to provide adequate financial support for the safeguarding measures presented in the file and to seek further financial assistance to this end.

**DECISION 12.COM 11.b.22**

The Committee

1. Takes note that Mauritius has nominated **Sega tambour of Rodrigues Island** (No. 01257) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sega Tambour of Rodrigues Island is a vibrant rhythmic performance of music, song and dance with its origins in slave communities. The leading percussion, the tambour, is banged energetically, while a triyang is hit from the side and the bwat and mayos are clapped. Sega Tambour is performed all over Rodrigues Island in the home and on the streets, at formal and informal functions. The primary bearers are the Rodrigues community, as well as the diaspora on the island of Mauritius and elsewhere, and the art is open to everyone irrespective of age, gender or status. With its origins in defiance and resilience, Sega Tambour facilitates conflict resolution, fosters socialization and consolidates bonds. The government recognizes it as a symbol of the history of the Rodriguan community. Sega Tambour is safeguarded through the efforts of numerous groups that have sprung up since the 1970s and a dedicated non-governmental organization now exists. Competitions and rehearsals are organized in community centres, and the element is also performed in tourism facilities, contributing to the generation of revenue for performers. Knowledge and skills relating to the practice are transmitted from elders to youth through imitation and observation, and instrument-making skills are learned through apprenticeship with experienced craftspeople.

1. 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: Sega Tambour is an exhilarating, rhythmic performance involving music, song and dance, as well as associated theatrical expressions. It is practised in both formal and informal contexts, in the home, in local neighborhoods, on the streets and in tourist facilities. The bearers of the element are the Rodriguan community and the language it is practised in is Rodriguan Creole. Through its unity of purpose, the element bridges the gap between the class and status of participants, celebrating a common identity. Elders in the communities are responsible for teaching others about the local tradition. Family is seen as the centre of the oral transmission of the element, and there is at least one performing group ensuring its continuity in each of the island’s villages. Conflict resolution in the community is an essential function of Sega Tambour, as is socialization, since the practice helps to connect neighbours and spread news. Sega Tambour also supports environmental sustainability through the promotion of the use of recycled items for making the instruments.

R.2: The function of Sega Tambour as a viable, effective mechanism of conflict resolution could attract considerable attention thanks to the creative approach taken to settling disputes, highlighting the relevance of living heritage for social cohesion. The inscription of the element would also encourage further dialogue within various communities about the safeguarding of intangible cultural heritage. Furthermore, the inscription would create opportunities for performing arts and artists to interact and exchange with artists from diverse cultures and backgrounds. This would further increase participation in national and international competitions and festivals and create wider international performing communities, thereby contributing to intercultural dialogue.

R.3: Through a comprehensive cultural policy framework, the Government of Mauritius acts in close collaboration with members of the Rodriguan community of all gender and age groups, with their full participation. The file points out that Sega Tambour is part of a ‘creative economy’ and contributes to the livelihoods of craftspersons and performers. Various institutions and community organizations, such as the *Groupement des Artistes Rodriguais,* the Commission of Arts, Culture and Others, the Ministry of Arts and Culture, the Ministry of Education, the National Heritage Fund (NHF) and the Rodrigues Regional Assembly have undertaken efforts to safeguard the element. Proposed measures listed include: research, documentation and archiving activities; the establishment of national associations and participation in festivals. The file also lists a number of past and current safeguarding efforts, including: the performance of Sega Tambour during official occasions and on homesteads, with the ongoing transmission of the element from older people to youth; the integration of Sega Tambour into school curricula and tertiary education; and encouraging families, groups and individuals to perform Sega Tambour informally as a communal practice. Schools and community centers provide spaces for practitioners and the national media promote the element widely. The comprehensive safeguarding measures proposed also acknowledge the challenges that exist, such as increased visibility following the inscription of the element, as well possible negative consequences such as over-commercialization.

R.4: Representatives of the Sega Tambour community, including practitioners, knowledge bearers, groups (such as non-governmental organizations, specific governmental bodies and the Museum Council), individuals, instrument-makers, dancers, singers, musicians, other artists, both men and women, youth representatives and broader audiences have been fully involved in all stages of the nomination process through various workshops since 2010. The file presents a large number of personalized letters and video recordings expressing free, prior and informed consent to the nomination. There are no customary practices governing access to the element.

R.5: Sega Tambour of Rodrigues Island was included in the National Inventory of Intangible Cultural Heritage for the Republic of Mauritius in 2011 and also figures in the official directory approved in 2013. Representatives of practitioners, artists, instrument-makers and community organizations participated in the identification of the element and in the compilation and revision of the inventory entry. The inventory is regularly updated and is maintained by the NHF.

1. Inscribes **Sega tambour of Rodrigues Island** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for the community-based methodology used in the preparation of the nomination;
3. Further commends the State Party for safeguarding measures aimed at monitoring the possible impacts of the increased visibility and over-commercialization of the element.

**DECISION 12.COM 11.b.23**

The Committee

1. Takes note that the Netherlands has nominated **Craft of the miller operating windmills and watermills** (No. 01265) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The craft of the miller operating windmills and watermills involves the knowledge and skills necessary to operate a mill and maintain it in a good state of repair. With a declining number of people earning their livelihood from the craft, millers today also play a key role in transmitting the cultural history of the practice. There are currently approximately forty professional millers; together with volunteers, they keep the miller’s craft alive. The Guild of Volunteer Millers has around 105 instructors in the field, and 11 Master Millers are now active in the Netherlands. Mills, and therefore the miller’s craft, play a significant social and cultural role in Dutch society and have an iconic value, contributing to a sense of identity and continuity. Various safeguarding activities are undertaken, including training, support and capacity building, educational activities in schools and traineeships. Traditionally, the miller’s craft was transmitted from master to apprentice but since the establishment of the Guild of Volunteer Millers in 1972, almost 2000 volunteers have obtained a miller’s qualification; anyone interested in the craft can apply for training. The Guild offers millers support in keeping their knowledge up-to-date, for example through excursions to mills, evening theory classes, conferences and meetings.

1. 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 craft of the miller operating windmills and watermills comprises technical skills and complex knowledge about nature. It also involves an entire ensemble of related craftspeople. Traditionally, millers were male, but in recent years a growing number of women have joined their ranks. Knowledge related to the miller’s craft is passed down from master to apprentice, with experienced and skilled millers training new millers on a voluntarily basis. The element is open to anyone interested in learning the required skills. The miller’s craft is currently thriving thanks to the voluntary efforts of the communities. Transmission is ensured through the activities of the Guilds, and practitioners have adapted the element to the changing economic and social contexts. Nowadays, professional millers are responsible for running and maintaining the mills, selling artisanal products at the mill shops and organizing tours for visitors. The element has inspired many Dutch sayings and paintings. Windmill sails can also be used to communicate events such as births, marriages or deaths. Mills promote sustainable development through sustainable land use and the use of renewable resources, such as water and wind.

R.2: The inscription of the miller’s craft would enhance people’s interaction with their natural environment. It would also contribute to promoting the natural association between efforts to safeguard intangible and tangible cultural heritage. The importance of not-for-profit engagement for successfully safeguarding heritage would be emphasized. The practice is a good example highlighting the importance of finding creative solutions to energy problems through the use of renewable resources. Intangible cultural heritage projects of this kind could therefore be beneficial for the development of municipal and provincial policies to this end. For artisans in general, the inscription of the miller’s craft could help them consider how to position their sustainable products in a market that is increasingly dominated by industrial production.

R.3: It is clear that the communities, groups and individuals concerned have played an important role in devising and planning the safeguarding measures, taking responsibility for their implementation. Associations such as the Guild of Volunteer Millers and the Guild of Frisian Millers have undertaken a series of initiatives to ensure the viability of the element, supported by relevant national policies and governmental measures. Various millers’ guilds run training courses for aspiring millers, and have awarded qualifications for 2000 millers since 1972. Group insurance packages have also been created specifically for millers. Thanks to the use of social media, the element’s appeal is also reaching young people. The file describes a fast reaction to the threat of the extinction of the craft in the 1970s. International cooperation is foreseen in the form of a European network and a conference that will gather practitioners of the craft worldwide to share their experiences. The State Party, including its local authorities, supports the element through funding initiatives, monitoring their effects. The challenges are identified, and the possible negative effects of inscription are addressed through the provision of information on safety and visitor management.

R.4: The millers and other parties concerned with the miller’s craft were actively involved in all stages of the nomination process. The four millers’ organizations that were directly involved in drafting the nomination file gave their free, prior and informed consent. Government agencies dealing with intangible cultural heritage, such as the Ministry of Education, Culture and Science, were also represented in the working group responsible for drafting the file. The training course for the miller’s craft is open to everyone, regardless of background or gender, and there are no customary practices that restrict access to the element, except for certain security reasons. The consent letters demonstrate the profound attachment of the bearers.

R.5: The element was included in the National Inventory of the Intangible Cultural Heritage in the Netherlands in 2013. The Dutch Centre for Intangible Cultural Heritage coordinates this national inventory, in collaboration with the local communities. The national inventory is updated on a regular basis, every three years. Emphasis is placed on the rights and obligations of all the stakeholders in applying to the national inventory, as well as in terms of their participation in its maintenance. The guilds are required to present a safeguarding plan to be reviewed every three years, answering the following three questions: Is the element in question a living tradition? What is being done to safeguard it? Does the safeguarding plan need updating?

1. Inscribes **Craft of the miller operating windmills and watermills** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for submitting an exemplary nomination.

**DECISION 12.COM 11.b.24**

The Committee

1. Takes note that Panama has nominated **Artisanal processes and plant fibers techniques for talcos, crinejas and pintas weaving of the pinta’o hat** (No. 01272) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The artisanal process of obtaining the plant fibres for weaving talcos, crinejas and pintas used to make pintao hats is a manual process carried out using five plants and swamp mud. Artisans weave braids and create talco weaves with different designs and pintas. Participants either plant, process the raw materials, weave or create the braids used to make the hat. The pintao hat has become an integral part of regional outfits throughout the country worn during traditional dances and community festivities. The practice promotes solidarity as artisans and plant suppliers are encouraged to form cooperatives and groups. As part of efforts to safeguard the craft, the Pintao Hat Museum in the La Pintada District recreates the artisan’s processes and environment and displays hats from different periods. There is a Civic and Memorial Day of the Pintao Hat on 19 October, and the General Directorate of Artisanship holds artisanal markets and fairs to promote artisanal products. The processes and techniques are passed down from generation to generation, and weaving contests encourage artisans to perfect their art. Currently, more than 400 artisans working with the traditional techniques have been identified; artisans make a living from their craft and are proud of their creations.

1. 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 relates to oral history, social practice, knowledge about nature and traditional crafts. The process and techniques are sophisticated and include many different techniques for each stage of the fabrication process resulting in the end product. The element highlights cooperation and support within families and contributes to their livelihood and professional development. The hat is a natural accessory of everyday and formal clothing within the communities, and though the design has evolved over time, the processing of the raw materials and the braid weaves remain the same. Know-how related to the element is transmitted from generation to generation in families through oral and practical instruction. The production process is carried out in an economically sustainable way, providing benefits for the family as a whole, as well as at a wider scale.

R.2 The file demonstrates how the inscription could help increase the visibility of the element and associated techniques, attract the interest of younger generations and reinforce the pride of its bearers and practitioners. School visits by artisans would also enable the children of non-artisan parents to learn about the value of artisanal labour as a respectable, creative activity. The file shows how the inscription would contribute to increasing the visibility of intangible cultural heritage in general by highlighting the links among the sustainable use of natural resources, artisanal and social processes. The inscription will encourage interaction with other artisans and communities at the national and international level, thus promoting dialogue based on mutual respect, as well as fostering human creativity and the appreciation of cultural diversity.

R.3: To ensure the viability of the element, the artisans and tradition bearers have formed cooperatives, taught the weaving techniques and established the Pintao Hat Museum. The State Party approved the law that declared 19 October as the yearly Day of the Pintao Hat. The proposed safeguarding measures include the annual Pintao Hat Festival and the tourist programme of the Pintao Hat route, with support from UNIDO. The element has been incorporated into the school education plan and the wellbeing of the artisans is taken into consideration in the inventorying process. A project database with audiovisual materials is available in different educational and cultural venues, as well as online. The promotion and sale of the products at fairs and markets also contributes to the safeguarding efforts. The acquisition of planting spaces is planned, as are training sessions on the maximization of the related resources. The plan demonstrates the support and deep commitment of the bearers, local authorities and State Party.

R.4: Artisans from the communities concerned and cooperative member groups, as well as the municipal authorities, the Ministry of Commerce and Industries and scholars from the University of Panama have participated in the preparation of the nomination file since 2013. They gave their consent in the form of signed letters along with the video provided in support of the nomination. Expressions of consent are gathered regularly on different occasions and during the Pintao Hat Festival. There are no customary practices governing access to the element.

R.5: The element was included in the Inventory of the Intangible Cultural Heritage of Panama in 2013. It is also included in the provincial and indigenous inventories. The Panama Safeguarding of the Intangible Cultural Heritage Project is responsible for the preparation and maintenance of the inventory, in collaboration with the communities. The inventory is updated every two years.

1. Inscribes **Artisanal processes and plant fibers techniques for talcos, crinejas and pintas weaving of the pinta’o hat** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the Delegation of Panama for the clarifications provided to the Committee on the information included in the file concerning criterion R.2.

**DECISION 12.COM 11.b.25**

The Committee

1. Takes note that Peru has nominated **Traditional system of Corongo’s water judges** (No. 01155) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Traditional System of Corongo’s Water Judges is an organizational method developed by the people of the district of Corongo in Northern Peru, embracing water management and historical memory. The system, which dates back to pre-Inca times, is primarily aimed at supplying water fairly and sustainably, which translates into proper land stewardship, thereby ensuring the existence of these two resources for future generations. The people of Corongo are the main bearers of the element since the system regulates their agricultural tasks, and the highest authority is the water judge, whose role is to manage water and organize the main festivities in Corongo. The element is the pillar of Corongo’s memory and cultural identity and complies with the fundamental principles of solidarity, equity and respect for nature. Its functions, significance and value are transmitted to younger generations within the family and public spheres, and emblematic dances of the city, linked to the system, are taught across all school levels. The relationship between St Peter and water, and hence prosperity and wellbeing, is one of the main values passed on; children learn about devotion to the patron saint either by participating in religious celebrations or through the oral tradition.

1. 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 System of Corongo’s Water Judges is a complex cultural expression and customary organization that embraces resource management, religious values, historical memory and cultural identity. The element relates to the sustainable stewardship of natural resources by indigenous communities. The system of Corongo’s water judges is a traditional way to regulate the use of water in agriculture, ensuring a beneficial management system based on the Andean principles of solidarity, equity and respect for nature. Knowledge related to the practice is transmitted informally within families through oral traditions and by children’s observation of their parents working on the land. The relationship between St. Peter and water and the constant practice of two emblematic dances related to the element are among the core values transmitted. Each year, two water judges take an oath to lead the cleaning of the irrigation canals and to manage the water distribution and related celebrations. The main practitioners of the system also lead the religious celebrations of the Three Wise Men, Carnivals, Easter and the Feast of St. Peter, the city’s patron saint. The phenomenon has adapted to the social changes over the centuries.

R.2: The inscription of the element would promote respect for similar organizational methods, religious coexistence and environmental management around the world, including for other communities and cultures with similar traditional water management systems. In turn, this would encourage the identification of similar phenomena relating to the treatment of natural resources in general. The inscription could also draw attention to water itself, as the most vulnerable yet indispensable resource on earth. It could also lead to a greater appreciation for the value of ancestral knowledge. The great prestige of the judges in the community could underline the effective role of traditional systems of conflict resolution. Overall, the inscription of the element could draw attention to the value of practices of intangible cultural heritage that testify to principles of solidarity, equity, spirituality and respect for nature and the close relationship between human beings and nature.

R.3: The safeguarding measures proposed include: developing the interest in and knowledge of the element among children and young people, including through school contests; disseminating information about its history and cultural significance; compiling traditions and customs related to the element; creating spaces for the revitalization and safeguarding of the traditions of the water judges and raising awareness about the importance of environmental care and about the district farming activity that forms the basis of the element, through research activities. A safeguarding committee for the element was set up, activated and coordinated by the Ministry of Culture, the Municipality of Corongo and representatives of community organizations. Each proposed safeguarding measure is described in terms of the following aspects: action objectives, concrete activities and the participating organizations. During the process, the main risks and threats associated with the discontinuity of the system were identified, as were the necessary measures to mitigate them.

R.4: Through a series of meetings and workshops, a committee was established at the request and on behalf of the Corongo people for the preparation of the nomination file in 2014. The file demonstrates the free, prior and informed consent to the nomination of people who have assumed the roles of water judges, ‘campos’ and ‘cabecillas’. The written consents and documentation are accompanied by a number of photographs and audiovisual recordings. Access to all of the components of the Traditional System of Corongo’s Water Judges is of a public nature, with no customary restrictions.

R.5: The Traditional System of Corongo’s Water Judges was declared an element of National Cultural Heritage and entered on the Declarations of Cultural Heritage of the Nation in 2013. The Ministry of Culture is in charge of implementing this system. The inventory is regularly updated by the communities of bearers, who submit requests for the declaration of their cultural expressions. The declaration of the element as an expression of National Cultural Heritage is available online at the website link provided.

1. Inscribes **Traditional system of Corongo’s water judges** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for submitting an exemplary nomination.

**DECISION 12.COM 11.b.26**

The Committee

1. Takes note that Portugal has nominated **Craftmanship of Estremoz clay figures** (No. 01279) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Craftsmanship of Estremoz Clay Figures involves a production process lasting several days: the elements of the figures are assembled before being fired in an electric oven and then painted by the artisan and covered with a colourless varnish. The clay figures are dressed in the regional attires of Alentejo or the clothing of religious Christian iconography, and follow specific themes. The production of clay figures in Estremoz dates back to the seventeenth century, and the very characteristic aesthetic features of the figures make them immediately identifiable. The craft is strongly attached to the Alentejo region, since the vast majority of the figures depict natural elements, local trades and events, popular traditions and devotions. The viability and recognition of the craft are ensured through non-formal education workshops and pedagogical initiatives by the artisans, as well as by the Centre for the Appreciation and Safeguarding of the Estremoz Clay Figure. Fairs are organized at the local, national and international levels. Knowledge and skills are transmitted both in family workshops and professional contexts, and artisans teach the basics of their craft through non-formal training initiatives. Artisans are actively involved in awareness-raising activities organized in schools, museums, fairs and other events.

1. 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 craftsmanship of Estremoz clay figures in Portugal was initially linked to the creation of nativity scenes, but the figures also depict natural elements, local trades and events, popular traditions and everyday life. The bearers and practitioners of the element include both men and women, mostly in their fifties and sixties. When passing on knowledge and skills related to the element, practitioners have adapted their attitudes and transmission practices to meet current social and cultural demands. Although the number of producers of the Estremoz clay figures has always been small, the specific procedures, production methods and usages of the Estremoz clay figures in daily life have been recognized by the related communities, especially in connection with the representation of the natural world, religious beliefs and the historical memory of the society in question and its social changes.

R.2: As the element depicts some common topics shared with other cultures worldwide, as well as several specific features of the Estremoz clay figures, such as the clothing of the clay figures, activities performed and local products, the inscription of the element would promote respect for cultural diversity and human creativity in general while encouraging mutual understanding among communities that share some of the features depicted by the clay figures. Given that the skills associated with the clay figures are practised in many countries worldwide, the inscription of the element would foster greater appreciation of the craft and could encourage dialogue among people interested in exchanging views about their lives and traditions.

R.3: The viability of the element is ensured through the artisan community’s participation in safeguarding actions. Such measures include non-formal education workshops, itinerant exhibitions, local, regional, national and international fairs and pedagogical initiatives organized in partnership with Estremoz Municipal Museum. These initiatives are aimed at awakening the talents of young people interested in the practice and raising their awareness of the importance of Estremoz Figures for the local identity, both in technical and aesthetic terms. The activities of the Center for the Appreciation and Safeguard of the Estremoz Clay Figure also contribute to the safeguarding efforts, for example by supporting the development of extra-curricular activities in schools aimed at encouraging young people to take an interest in the element. In spite of market pressures from collectors requesting extravagant pieces, artisans are aware that the identity of Estremoz clay figures should be maintained although innovations may be appropriate. Measures are also taken to protect artisans and their practice from any adverse effects of industrial production. Innovative approaches are described, such as those of the Interpretative Center of Estremoz’ Clay Figures and the Estremoz Clay Figure Artisans Incubator, which offer free workspace for artisans.

R.4: From 2012 to 2016, Estremoz City Hall coordinated the process of preparing the nomination for the inscription of the craftsmanship of Estremoz clay figures. This was carried out with the active participation of the local artisans and regional authorities, who gave their free, prior and informed consent, demonstrating a keen interest in the inscription. The roles and specific responsibilities of the participants in the nomination process are all clearly demonstrated in the file. There are no customary restrictions governing access to the craftsmanship of Estremoz clay figures.

R.5: In 2015, the element was included in the National Inventory for Intangible Cultural Heritage, which is maintained by the General-Directorate for Cultural Heritage. The process of inventorying the element was carried out by the Municipal Museum of Estremoz, with the artisans’ participation through interviews and constant interaction. The inventory will be updated every ten years: the Municipality of Estremoz, through its Municipal Museum, shall be responsible for this updating process. The inventory can be accessed through the website link provided. The website is participatory and provides instructions for entries for the National Inventory for Intangible Cultural Heritage and for developing safeguarding actions.

1. Inscribes **Craftmanship of Estremoz clay figures** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 12.COM 11.b.27**

The Committee

1. Takes note that Saudi Arabia has nominated **Al-Qatt Al-Asiri, female traditional interior wall decoration in Asir, Saudi Arabia** (No. 01261) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Qatt Al-Asiri, a traditionally female interior wall decoration, is an ancient art form considered as a key element of the identity of the region of Asir. It is a spontaneous art technique carried out largely by women today in the community that involves decorating the interior walls of their houses, specifically rooms for visiting guests. Women invite female relatives of various age groups to help them in their homes, thereby transmitting this knowledge from generation to generation. The base is usually white gypsum and the patterns consist of icons of geometric shapes and symbols. In the past, only women practised the element, but nowadays male and female artists, designers, interior designers and architects practise it, including on other surfaces. The art enhances social bonding and solidarity among the community and has a therapeutic effect on its practitioners. The application of the art in most households ensures its viability within the community, and local individuals have created galleries within their houses in order to safeguard it. Observation and practice are the key methods for transmitting the practice from one generation to the next, and societies, non-governmental organizations and individuals all play a key role in safeguarding, promoting and transmitting the related knowledge and skills.

1. 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-Qatt Al-Asiri is a spontaneous art technique, initially performed by women. The element reflects the aesthetic traditions and local understanding of the natural and cultural symbols of Saudi Arabians through a traditional form of interior decoration. The way in which the walls are decorated also reflects the taste of the lady of the house and represents a sense of pride for the owner. The element has a therapeutic effect on the practitioner, as it provides a sense of comfort, serenity and inner peace, away from the stresses of daily life. It is transmitted within the community from generation to generation. The art is considered as a key element in the identity of Asir and enhances social bonding and solidarity among the female community in the region. As an artistic expression, the element is a sign of appreciation for guests. The practice demonstrates respect for women’s rights of expression, and has also become a way of earning money, with artists offering their skills to other families.

R.2 At the local, national and international level, the inscription can raise awareness about the values of traditional crafts that nowadays incorporate modern techniques and can encourage the development of creative skills. The nomination describes how the inscription of the element would contribute to raising the visibility of intangible cultural heritage in general. The inscription will enhance the visibility of the element, its contribution to dialogue and mutual respect, within the community and beyond.

R.3: Wide community and public actions are carried out to enhance the status and viability of Al-Qatt. The viability of the element is ensured through its transmission within families and training courses, its application in households, contemporary interpretations in numerous public locations, research, inventorying, documentation and awareness-raising activities, legal protection and the establishment of a center for world cultures. Despite financial constraints, various governmental agencies and non-governmental organizations have dedicated budgets to implementing programmes aimed at safeguarding and raising awareness about Al-Qatt. Community members, especially Al-Qatt artists, play a key role in planning and implementing the proposed safeguarding measures. The State provides administrative and financial support. Strong family traditions benefit from the safeguarding of the element. Activities aimed at improving the market prospects of the products are also proposed, thereby enhancing the contribution of the practice to the livelihood of its practitioners.

R.4: The initiative for the nomination came from the bearers of Al-Qatt and related information was first disseminated by the media. A workshop on community-based inventorying held in 2016 instigated the process, leading to the nomination. The Asiri community, the bearers and practitioners of the element (female artists, visual artists and the individuals concerned), governmental sectors, non-governmental organizations, various societies and researchers were heavily involved in all stages of the preparation of this nomination and provided their free, prior and informed consent. Nowadays, Al-Qatt is displayed in various public locations and is not limited to living rooms inside houses. There are no customary practices governing access to the element.

R.5: The element was included in the Intangible Heritage of Saudi Arabia Inventory (IHSAI) in 2016. The inventory was drawn up with the active participation of the communities concerned, researchers, non-governmental organizations and government representatives. Every year, new elements are added to the IHSAI and the inventory is regularly updated every five years. The Ministry of Culture is responsible for maintaining and updating the inventory.

1. Inscribes **Al-Qatt Al-Asiri, female traditional interior wall decoration in Asir, Saudi Arabia** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the State Party to avoid measures such as granting licenses for practitioners, which may limit community access to the practice of intangible cultural heritage and would therefore not be in the spirit of the Convention;
3. Thanks the Delegation of Saudi Arabia for the clarifications provided to the Committee on the information included in the file concerning criterion R.2.

**DECISION 12.COM 11.b.28**

The Committee

1. Takes note that Serbia has nominated **Kolo, traditional folk dance** (No. 01270) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kolo is a traditional, collective folk dance performed by dancers who are interlinked to form a chain, usually moving in a circular line holding hands with their arms down. It is performed to the accompaniment of music at private and public gatherings and involves all members of the local community. Cultural-artistic societies and folk dance troupes are also important bearers and practitioners of the element. Kolo has an important integrative social function, fostering collective identities at different levels in the communities. Performances during celebrations of the most important events in individuals’ and communities’ lives make this element very present and sustainable at all levels. Bearers and local communities ensure its visibility by organizing local, regional and national fairs, festivals and competitions, and the sustainability of the practice is also ensured by cultural and artistic societies. Learning through direct participation is the most common way of transmitting the skills and skilled dancers motivate other players, awakening in them a desire to learn and improve their own performance. Knowledge is also acquired through the regular education system and in ballet and music schools.

1. 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: Kolo is an important folk dance tradition in the daily life of the communities concerned in Serbia, which is performed in family settings and during community celebrations such as weddings, birthdays and local events. As such, Kolo gives local communities a sense of identity, enables social cohesion and facilitates dialogue among community members. Bearers and practitioners can include all members of society, irrespective of their gender, ethnicity, religion or age. Cultural and artistic societies, folk dance troupes, local musicians and authors of music are important actors in the transmission of the traditional practice. The element is transferred from an older generation to the younger generation through formal and non-formal education.

R.2: The element contributes to promoting tolerance and peaceful co-existence between peoples through its potential to bring together people of diverse ethnic origins, social backgrounds and professional affiliations. At the national level, the inscription of the element would highlight the importance of performing arts and contribute to raising the interest of communities in the transmission and revitalization of cultural practices. It would also raise public awareness of the role of intangible cultural heritage as an effective tool for advancing social cohesion.

R.3: The file provides a clear description of past and current safeguarding initiatives by the submitting State, developed in collaboration with representatives from the communities and groups concerned. In particular, the State Party established an adequate legal framework for the safeguarding of the element and provided support to institutions involved in its study, documentation, promotion and dissemination. Proposed safeguarding measures have been designed to ensure the current and foreseen viability of the element. Such measures include: research, transmission in formal and non-formal contexts within schools and cultural groups, awareness raising through local, regional or national fairs, festivals and competitions and the promotion and revitalization of lesser-known or endangered variants of Kolo.

R.4: In addition to having been fully involved in the national inventorying process, the community of bearers and practitioners fully participated in developing the nomination and planning the safeguarding measures presented in the file. Other stakeholders within civil society, for instance academic institutions and cultural institutions, were consulted during the preparation of the nomination file. The free, prior and informed consent of the communities concerned, including representatives of local governments, cultural institutions, associations and folklore ensembles and researchers is well demonstrated through letters supporting the inscription of the element.

R.5: The element was included in the National Register of the Intangible Cultural Heritage of Serbia in 2012, following an inventorying process conducted by the Centre for Intangible Cultural Heritage, which is a professional body responsible for maintaining the National Register and established at the Ethnographic Museum in Belgrade. The National Register is regularly updated with the cooperation of local communities, institutions and experts.

1. Inscribes **Kolo, traditional folk dance** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 12.COM 11.b.29**

The Committee

1. Takes note that Slovakia has nominated **Multipart singing of Horehronie** (No. 01266) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Multipart Singing of Horehronie is characterized by a variable solo melody of pre-singing and more static choir answers, either by men or women. The singing culminates in intertwined parallel melodies with rich variations, consisting of two or three parts; each section presents a variation of the initial melodic formula. The song genres are associated with agricultural work, the family cycle and calendric events, and new songs arise in response to social events affecting people’s lives. The bearers and practitioners are the inhabitants of the villages in question as well as the broader public. The folk multipart singing is perceived as a characteristic local phenomenon, which provides an opportunity for relaxing and socializing as a group, contributes to overall social cohesion and gives people a sense of pride in their local tradition. Bearers endorse the element by practising it and using it in regular cross-generational exchanges, and its viability is manifested through spontaneous singing during celebrations and ceremonies, church performances, local festivals and singing and dancing workshops. The practice is transmitted from generation to generation mainly in family circles, as well as through informal education and thanks to the efforts of local folklore groups, local municipalities and individual singers.

1. 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: Multipart singing of Horehronie is a collective artistic expression. The songs are inspired by local professional activities, family events, various celebrations and social situations in everyday life such as weddings, baptisms, funerals and Christmas. The element is transmitted from generation to generation within families and local folklore groups through informal education. While some songs are influenced by religious traditions, they also serve entertainment purposes. Both children and adult groups are included in festivals. The songs express the collective heritage of the communities, and link singers – including community members who migrate – with their villages or regions. Thanks to its improvisational character and capacity to react to and mirror natural conditions and social changes, the element is an example of the vivid practice of a tradition that raises awareness in communities about themes linked to sustainable development.

R.2: The inscription of the element would contribute to raising public interest in intangible cultural heritage in general, both in Slovakia and beyond. As the practice of multipart singing is socially inclusive and characterized by improvisation and diverse interpretations, its inscription would promote respect for cultural diversity and human creativity. There is a constant demand for the element during official and unofficial occasions, which attests to a broad public awareness. The inscription is also expected to lead to improved communication with the Roma community in the region, since they are among the bearers of the element. Moreover, given that multipart singing serves as an inspiration for other contemporary musical and theatrical expressions, its inscription could initiate human creativity in various art forms.

R.3: The State Party has developed a comprehensive set of safeguarding measures focused on public support for research, documentation, education and monitoring. Grant schemes are available at the Ministry of Culture to support children’s folklore ensembles, awareness raising by the media, the organization of festivals and national competitions, the publication of audio recordings and activities aimed at supporting the element in its environment. The element is being incorporated into the formal educational system, from primary schools to university curricula. Professional institutions, such as the Slovak Arts Council, the Intangible Cultural Heritage Centre and the Central Slovakia Cultural Center also provide measures of support. The communities, municipalities, folklore groups, experts and individuals concerned are involved in implementing the safeguarding measures. The State Party has also indicated the measures proposed to help ensure that the element’s viability is not jeopardized in the future.

R.4: The initiative to inscribe this element on the Representative List came from the members of the Civic Association Opora Pohorelá in 2014. Practitioners of the element, as well as representatives of the municipalities concerned, civic associations, folklore groups, national institutions and an expert in ethnomusicology all participated in the nomination process. They provided their free, prior and informed consent in written form as well as in the short video. Volunteers collected the consents. There are no customary practices that restrict access to the element.

R.5: The element was included in the National List of Intangible Cultural Heritage of Slovakia in 2016. The inventory is part of the Programme of Care for the Traditional Folk Culture carried out by the Ministry of Culture. Proposals for the inscription of elements were made with the active participation of the communities, groups, individuals and non-governmental organizations concerned. The List is updated regularly, with the last update made in 2015. The Intangible Cultural Heritage Centre is the specialized agency that coordinates and administers the inventory.

1. Inscribes **Multipart singing of Horehronie** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 12.COM 11.b.30**

The Committee

1. Takes note that Slovenia has nominated **Door-to-door rounds of Kurenti** (No. 01278) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Door-to-door rounds of Kurenti is a Shrovetide custom practised from Candlemas (2 February) to Ash Wednesday. Kurenti practise their rounds through villages and nowadays also through the town of Ptuj. Groups consisting of Kurenti and one or more devils run from house to house, form a circle in the yard and jump around the owners. According to their beliefs, the noisy bell-ringing and brandishing of the wooden stick chase everything evil away and bring happiness to those they visit. Men, women and children are actively involved in all activities associated with the custom. Kurenti normally form groups, and some establish associations. One important bearer is the Federation of Kurenti Associations, which acts as the umbrella organization. The practice helps strengthen interpersonal bonds and is key to the regional identity of the communities concerned. Kindergartens and elementary schools assist in the safeguarding process, and some formal education courses and informal workshops help maintain respect for the practice. Related knowledge and skills are most commonly transmitted within the family, but youngsters also learn from elderly members of the groups they are part of and schools and museums play an important role by organizing activities, workshops and contests.

1. 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: Door-to-door rounds of Kurenti encompass several cultural expressions embodied in social practices, performing arts, knowledge concerning nature and traditional craftsmanship. The custom has adapted over time to involve all members of the community (men, women and children), although the element was initially performed only by men. Museums, schools and other educational facilities are involved in the transfer of know-how related to the element. The file clearly indicates that the annual preparations for the event and performances of Kurenti contribute to strengthening interpersonal bonds and regional and local identities.

R.2: The inscription of the element would raise the general public interest in intangible cultural heritage at the local and national level, and strengthen networks with countries in which similar elements are practised, such as in Croatia and Hungary. The inscription may also contribute to a better understanding of annual customs in general and their seasonal rhythms, since they are related to occurrences that take place at certain periods of a year, such as carnivals. In this regard, the inscription would contribute to the celebration of cultural diversity. Given the highly creative and imaginative nature of the costumes and dances, it would also testify to human creativity.

R.3: Past and current initiatives taken to ensure the viability of the element include transmission and awareness-raising measures and the provision of financial sources to take care of the premises needed by the bearers for social gatherings, preparations for Shrovetide, and taking care of the Kurenti attires. The federation of Kurenti associations is central to the practice and safeguarding of the element. Through the Ministry of Culture and the Slovenian National Commission for UNESCO, the State Party supports the organization of events to raise awareness about intangible cultural heritage and the door-to-door rounds of Kurenti, which has been proclaimed as an expression of intangible heritage of national importance in Slovenia. Likewise, museums and a research centre contribute to safeguarding through various activities. The proposed safeguarding measures comprise research, publications, exhibitions, lectures and training workshops, the organization of symposiums and raising awareness about cultural heritage. In accordance with the Slovene Cultural Heritage Protection Act, mechanisms have been set up to provide financial support for the element. The stakeholders, of both genders, were all actively involved in planning the proposed safeguarding measures and will participate in the implementation process. The communities contribute not only through their enthusiasm and time, but also through their own resources.

R.4: To prepare for the nomination, an interdisciplinary work group was formed at the local level, consisting of bearers, representatives of the municipalities, museums and the Bistra Ptuj research center. The latter took charge of the application procedure for the national list in 2011. The federation of Kurenti, together with the local museum of Ptuj, proposed nominating the element for inscription on the Representative List in 2015. During all the stages of the preparation, consultations were carried out among the bearers, the Coordinator for the Safeguarding of the Intangible Cultural Heritage (the Slovene Ethnographic Museum) and the Ministry of Culture of the Republic of Slovenia. Numerous personalized consent letters are available in support of the nomination.

R.5: Door-to-door rounds of Kurenti was included in the Register of Intangible Cultural Heritage in 2012, with the active participation of the communities, groups and individuals concerned (such as Kurenti associations, craftspeople organizations, schools and other institutions). The Ministry of Culture of the Republic of Slovenia has been responsible for maintaining the Register of Intangible Cultural Heritage since 2008. The Register is updated on a regular basis and is publicly available via the website link provided.

1. Inscribes **Door-to-door rounds of Kurenti** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for submitting an exemplary nomination.

**DECISION 12.COM 11.b.31**

The Committee

1. Takes note that Switzerland has nominated **Basel Carnival** (No. 01262) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Beginning on the Monday following Ash Wednesday and lasting exactly 72 hours, Basel Carnival is the largest carnival in Switzerland. Two parades take place on the Monday and Wednesday, bringing together 11,000 costumed carnivalists in parades of fife and drum cliques, floats and carriages. Tuesday is dedicated to children, with concerts and lantern exhibitions, while other events also punctuate the festival. The carnival can be compared to a huge satirical magazine where all visual or rhetorical means are used to make fun of flaws and blunders. Around 20,000 people of any age, social status, origin and political persuasion actively participate in the festival, which attracts around 200,000 Swiss and foreign visitors. The bearers and practitioners form associations of different types, composed equally of men and women. The carnival contributes to social cohesion, promotes tolerance through social criticism and helps safeguard the local dialect. Transmission occurs informally in families taking part for several generations. The ‘cliques’ also play an important role in this regard, with several having a section dedicated to encouraging the next generation. Several pre-carnival events are also organized, allowing for transmission beyond the carnival. The carnival has been successfully safeguarded over past decades thanks to measures taken by the communities as well as the authorities’ constant support.

1. 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 displays various aspects of cultural tradition such as performances of fifes, drums and verses, and the creation and presentation of masks, lanterns and costumes. The Carnival Committee manages most of the participating groups through the services of volunteers. The element is inclusive of all people regardless of their gender, age and class and allows for freedom of speech. It is passed on from generation to generation within family circles, through cliques and using formal education methods. The file indicates that the Basel Carnival contributes to social cohesion, promotes tolerance through social criticism and contributes to safeguarding the local dialect and promoting cultural creation. The carnival reinforces mutual understanding among participants through satirical performances, which are an integral part of the celebration. It is considered as an excellent means of integrating new inhabitants of the city.

R.2: The inscription of the element would raise the visibility of intangible cultural heritage in Switzerland and internationally, especially in urban areas. It would also act as a reminder of the role of language as a vector of intangible cultural heritage. The constant introduction of new satirical topics and carnival outfits testifies to the element’s contribution to human creativity and cultural diversity, as does the know-how linked to the traditional craftsmanship involved. The carnival is in itself a place of dialogue and exchange. It is a festive moment that creates a sense of equality among all the participants, because social classes mix together and many cultural and other barriers fall down during the event. Its practitioners are invited to participate in other carnivals and festivals across the country and abroad.

R.3: The file describes past and current safeguarding efforts made by the community over the past decades, with the authorities’ constant support. These concern, primarily: measures to encourage the next generation to engage in the related practices, such as fife and drum playing; training (in particular through the mentoring system) as well as evaluating the quality of the topics presented during the carnival. The viability of the carnival is ensured by the activities of over 1,000 carnival societies. Museums and schools run the respective programmes throughout the year. Through the Basel-City (Bâle-Ville) canton and the Basel municipality, the State Party strongly supports the event and ensures that the Carnival Committee’s website is constantly updated. The proposed safeguarding measures encompass the transmission of the element, the adjustment of infrastructure and legislation at different administrative levels, preservation and protection, research, documentation, publishing and awareness-raising activities. The Carnival Committee plays an important role in perpetuating the existing measures, and the Basel tourism office offers training for the carnival guides.

R.4: Since 2011, the Carnival Committee has participated in the process of inventorying the Basel Carnival. Based on that activity, the nomination of the Basel Carnival to the Representative List was also proposed. In 2015, the Carnival Committee presented the proposal for the nomination to the representatives of the 222 carnival societies. The latter supported the nomination and formed a steering committee to work on the file. The file presents personalized letters expressing free, prior and informed consent to the nomination. A wide array of consents is available both in terms of quantity and quality.

R.5: The element was included in the National Inventory of Intangible Cultural Heritage in 2012. The inventory was drawn up with the participation of the communities and groups concerned, involving representatives of the regions, experts and non-governmental organizations active in the safeguarding of intangible cultural heritage. The Federal Office of Culture coordinates the updating of the inventory in partnership with the twenty-six cantons. The updating process, which involves the widespread participation of the communities, began in 2016 and will end in 2018.

1. Inscribes **Basel Carnival** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the State Party for submitting an exemplary nomination.

**DECISION 12.COM 11.b.32**

The Committee

1. Takes note that Tajikistan has nominated **Falak** (No. 01193) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Falak is a musical genre of traditional music in the mountain Tajiks. Performances of Falak can assume both vocal and instrumental forms: the vocal kind is performed solo with or without the accompaniment of musical instruments, while the instrumental form includes both solo and ensemble performances. The bearers of the practice are the singers and instrumentalists who perform the music; they can be either men or women, young or old, but a certain amount of preparation is required. Falak is performed during family ceremonies and rites including weddings and funeral processions, and in the Kulob region musical parties are popular among the local population. Falak is a central form of traditional music that has survived up to now primarily thanks to the ustod-shogird method of transferring related experience and knowledge to the next generations; this is the traditional method that has ensured the vitality and viability of the falak genre for many centuries. Falak is developed through formal and non-formal education. Local residents organize competitions and the element is collected, recorded and inventoried by its bearers. State programmes, symposiums, conferences and workshops on the history, theory and method of falak are also conducted on a biannual basis.

1. 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 file indicates that Falak is a central and leading phenomenon of traditional music of the mountain Tajiks. Moreover, Falak also has an economic function, since it is how performers earn their living. Traditional family schools are listed in the file and, in addition to informal methods of transmission, Falak is also included in the syllabuses of colleges and higher educational institutions in Tajikistan. However, while the transmission of the practice is said to be achieved partly through the ustod-shogird method as well as within families, these methods of transmission are not clearly explained in the file. In addition, there is an undue focus on professional performances and formal occasions for the practice of Falak, which may not adequately describe the element in its complexity.

R.2: The inscription of Falak would represent a sign of pride in the element and a recognition of it as an example of traditional creativity at the international level. It would also lead to a wider involvement of people of all ages in the network of traditional artistic schools, speed up the development of traditional teaching methods and introduce the element into music schools. However, the file focuses instead on how the inscription would enhance the understanding of ‘Tajik culture’ at the international level and the State Party has not explained how it would contribute to the visibility of intangible cultural heritage in general or raise awareness about its importance at the local, national and international levels. The file also fails to show how the inscription would encourage dialogue among communities, groups and individuals and at the same time promote respect for cultural diversity and human creativity.

R.3: The file lists a number of past and ongoing efforts to safeguard Falak, including competitions and annual festive events for Falak Day and documentation, inventorying, research and publication activities. However, it is not clear how the communities and individuals concerned are concretely involved in these safeguarding measures, whereas the efforts made by the institutions to this end appear to be clear. Moreover, the nomination does not present any safeguarding measures for the future. There is also a concern that the safeguarding measures could lead to the decontextualization of the element outside of its proper functions, and that its apparent institutionalization could result in its folklorization.

R.4: The file does not demonstrate how the communities, groups and individuals concerned have actively participated in all stages of the preparation of the nomination. Furthermore, the file does not mention the stages undertaken during the preparation process, nor does it indicate the names of the various persons and institutions involved. In addition, there is no description of how the communities concerned provided their free, prior and informed consent to the nomination.

R.5: The element was included in the National Inventory in 2014. The Ministry of Culture and the Research Institute of Culture and Informatics are responsible for maintaining this inventory. However, the nomination does not indicate clearly how the inventory was drawn up with the participation of the communities, groups and non-governmental organizations concerned, nor how it is regularly updated. Moreover, the extract presented in the nomination form is only in the form of a list and there are no important details regarding the description and explanation of the element.

1. Decides to refer the nomination of **Falak** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Reminds the State Party of the need to involve the communities concerned in all stages of the drafting of the nomination file;
3. Encourages the State Party, should it wish to resubmit the nomination during a following cycle, to ensure that detailed information on the sociological and geographical aspects of the element is provided and that it is consistent throughout the file.

**DECISION 12.COM 11.b.33**

The Committee

1. Takes note that the former Yugoslav Republic of Macedonia and Turkey have nominated **Spring celebration, Hıdrellez** (No. 01284) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Spring Celebration Hıdrellez takes place annually on 6 May, which is recognized as Spring Day, or the awakening of nature. ‘Hidrellez’ is a compound noun derived from ‘Hidir’ and ‘Ilyas’, which are believed to be the protectors of earth and water and the helpers of individuals, families and communities in need of them. To mark this occasion, various ceremonies and rituals connected with nature are performed, guaranteeing the wellbeing, fertility and prosperity of the family and community and protecting livestock and crops for the upcoming year. The element belongs to all participants: families, children, youth, adults, dancers and singers. The rituals have deep-rooted cultural meanings and provide the community with a sense of belonging and cultural identity and an opportunity to strengthen relations. The communities concerned ensure the viability of the element by participating in the Spring Celebration on an annual basis. The complex organization of related events at the local, regional and national levels ensures the wide participation of individuals, groups and communities. The element is recognized as a key part of the cultural identity of the local communities and related knowledge and skills are transmitted within the family and between community members through oral communication, observation, participation and performances.

1. 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: Spring celebration, Hıdrellez is celebrated on 6 May to mark the reawakening of nature among different communities in the two submitting States. The element encompasses different aspects and cultural spaces such as rituals, beliefs, performances and games. The main bearers and practitioners of the element comprise both the older and younger generations, including families, children, youth, adults, dancers and singers. The transmission of the element includes family members and groups who have distinct roles in the transmission process, such as organizing rituals, participating in sports competitions, singing songs, cooking special meals and carrying out other cultural practices depending on the specific characteristics of the element practised. Hıdrellez is recognized as part of the cultural identity of the local communities, who learn the specific cultural codes and undertake certain steps and initiation stages, according to their age, gender and marital status. The element also raises awareness about protecting nature. There are various social meanings and functions attached to the element, which include healing, environmental protection and uniting families.

R.2: The inscription of the element would contribute, in general, to illustrating how different cultures and geographical regions can share similar beliefs and traditions. While the element is already greatly appreciated by the older generation, its inscription could enhance the active participation of youth in such rituals and practices and hence improve their understanding of the value of intangible cultural heritage as part of their cultural identity. The inscription is expected to foster cultural dialogue among people, especially younger generations, whether they are followers of different religions or speak different languages. It would also promote respect for the different symbolic ways in which people connect with nature. The creation of the Mani testifies to human creativity since talent and skill are required to compose and improvise the quatrains carrying specific messages. National and international festivals related to the element also contribute to raising the visibility of intangible cultural heritage at the national and international levels.

R.3: The file provides a set of comprehensive safeguarding measures involving transmission, research, documentation, awareness raising, capacity building and the protection of cultural spaces. The file clearly demonstrates that the measures have been proposed and carried out with the participation of the communities, groups and individuals concerned, including relevant non-governmental organizations. The Ministry of Culture of the former Yugoslav Republic of Macedonia has supported the Hıd Bah Sen Festival and all the activities related to the celebration of Hıdrellez in the Valandovo region for the past thirty-five years. In Turkey, the Ministry of Culture and Tourism plays an active role in supporting the organization of the celebration together with the communities concerned, and provides financial support to the relevant municipalities and non-governmental organizations to this end. The local authorities are also duly involved in the safeguarding measures. The file presents a good list of proposed joint safeguarding measures, which include joint efforts between the two States to produce a documentary film, publish a book, organize an exhibition (including photography, paintings and objects) and undertake comparative research. The file also describes the important role of schools and universities in safeguarding the element in both countries and relevant measures include the introduction of the element into school curricula.

R.4: The individuals, communities and non-governmental organizations concerned in both States Parties have been involved in all stages of the nomination process. This includes beginning the initiative, providing the necessary documents and preparing the nomination proposal, which in turn further inspired more local communities to take a serious approach to the transmission of the element. Evidence of the free, prior and informed consent of the related communities in both countries is duly provided, and as an event that is open to the public, irrespective of the age, gender and social status of participants, it does not have any customary restrictions.

1. Further decides that, on the basis of the information provided by the submitting States to the Committee at its present session concerning the participation of the communities in the inventorying process and the periodicity of its updating in the former Yugoslav Republic of Macedonia, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: In the former Yugoslav Republic of Macedonia, the element was included under the Exceptionally Important Category of Cultural Heritage of the Republic of Macedonia in 2011. It was also added to the National List of Protected Cultural Goods, which is held at and regularly updated by the Cultural Heritage Protection Office within the Ministry of Culture. In Turkey, the element was included in the Intangible Cultural Heritage National Inventory of Turkey in 2009, which is maintained and updated twice a year by the Intangible Cultural Heritage Boards jointly established by the Ministry of Culture and Tourism, representatives from related institutions and intangible cultural heritage bearers. The communities concerned participated in the inventorying process in both States Parties.

1. Inscribes **Spring celebration, Hıdrellez** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the States Parties about the importance of the participation of communities in safeguarding measures, including attention to gender roles.

**DECISION 12.COM 11.b.34**

The Committee

1. Takes note that Turkmenistan has nominated **Kushtdepdi rite of singing and dancing** (No. 01259) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Kushtdepdi rite of singing and dancing is a performing art involving creative poeticizing focused on good feelings and wishes. It involves singing with vocal improvisation and dancing with movements of the hands, gestures and footsteps in accordance with the tune of the song. The rite serves as a tool for conveying good wishes and is an inseparable part of ceremonies and national celebrations. The bearers and practitioners are the master singers and dancers experienced in the art and able to pass on the vocal techniques and the skills of the dance. The element serves as a bridge between generations based on shared spiritual and cultural values. The bearers and practitioners are actively involved in safeguarding the element, and community members ensure the viability of the element through performances at ceremonies and social gatherings that foster social cohesion and mutual understanding. Community members also partake in compiling introductory teaching resources on the practice and regular field expeditions are organized to gather information about it. Knowledge and skills relating to the practice are traditionally transmitted from master singers to amateurs through informal oral learning and practical training, but specialized music schools and cultural centres also help amateurs develop their skills through formal training.

1. 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: Kushtdepdi rite of singing and dancing forms part of family ceremonies (such as births and weddings) and national celebrations. The rite serves to promote happiness, fertility and welfare for the communities, and promotes peace and solidarity, social cohesion and unity among community members. Bearers can include anyone irrespective of age, gender, social status and vocation, and comprise students, farmers, fishermen, workers, researchers, scholars and artisans. Transmitting a code of ethics is also an important aspect of the practice.

R.2: The inscription of the element would contribute to a better understanding of the performing arts as a tool for dialogue between generations and for social cohesion both in the country and abroad. Inscription would promote further scientific studies and academic interest in the element and other similar practices. As a platform for exchange and cultural cooperation that could strengthen ties between people of different age categories and foster tolerance and respect between genders, the element contributes to intercultural and intergenerational communication.

R.3: The viability of the element has been ensured by coordinated efforts by the communities and institutions concerned, in both the past and present. Such measures include: publishing activities; identification, documentation, educational, awareness-raising and capacity-building measures at the national level and performances during wedding ceremonies, social events and national celebrations. Courses on the element have also been included in secondary schools and the higher education system since 2009 and field surveys are frequently organized to gather data on the current status of the element. All the expenses related to the implementation of the planned safeguarding measures are financed through the State Budget of Turkmenistan. The local government has created a legal basis to support the safeguarding of intangible cultural heritage.

R.4: The idea for the nomination came from community members involved in the international cultural festival in 2014. The preparation of the nomination file involved the wide, active participation of the communities concerned. They were also intensely involved in collecting documentation during the nomination process. The State Party has specified that practitioners and community members were actively involved in the registration of living bearers and existing folklore ensembles, gathering the required information, including photographs, audio and video recordings, identifying modes of practice and transmission and determining the cultural meanings and social functions related to the element.

R.5: The element was included in the National Inventory of the Intangible Cultural Heritage of Turkmenistan in 2013. The Department of the Intangible Cultural Heritage at the Ministry of Culture of Turkmenistan is the body responsible for the administration and maintenance of the National Inventory. The Inventory was drawn up with the active participation of bearers, practitioners, community members and members of folklore groups, in close cooperation with participants of organized folklore field expeditions consisting of scholars and specialists from the Ministries of Culture and Education and the academic sector. The National Inventory is updated annually.

1. Inscribes **Kushtdepdi rite of singing and dancing** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the State Party that measures aiming at safeguarding the element should not attempt to ‘freeze’ the element and underlines the inherently living and evolving nature of intangible cultural heritage, which is constantly recreated by communities.

**DECISION 12.COM 11.b.35**

The Committee

1. Takes note that Viet Nam has nominated **the art of Bài Chòi in Central Viet Nam** (No. 01222) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of Bài Chòi in Central Viet Nam is a diverse art combining music, poetry, acting, painting and literature. It takes two main forms: ‘Bài Chòi games’ and ‘Bài Chòi performance’. Bài Chòi games involve a card game played in bamboo huts during the Lunar New Year. In Bai Choi performances, male and female Hieu artists perform on a rattan mat, either moving from place to place or in private occasions for families. The bearers and practitioners of the art of Bài Chòi are Hieu artists, solo Bài Chòi performers, card-making folk artists and hut-making folk artists. The art of Bài Chòi is an important form of culture and recreation within village communities. Performers and their families play a major role in safeguarding the practice by teaching song repertoires, singing skills, performance techniques and card-making methods to younger generations. Together with communities, these performers have set up nearly 90 Bài Chòi teams, groups and clubs to practise and transmit the art form, which attracts wide community participation. Most performers of the art learn their skills within the family and the skills are mainly transmitted orally, but artists specializing in Bài Chòi also transmit knowledge and skills in clubs, schools and associations.

1. 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 art of Bài Chòi is an important cultural practice within the village communities, providing entertainment as well as a context for socializing and enjoying the arts. Bài Chòi stories include lessons on morality, compassion, as well as love for the village, and for the communities concerned, the element provides an aesthetic platform to express their feelings, knowledge and life experiences. The distinctive roles of the bearers are indicated. As a community element, the transmission of the practice occurs mostly within the family, and to some degree in clubs and schools. The element is gender inclusive and promotes mutual respect among communities.

R.2: The inscription of the art of Bài Chòi would encourage dialogue among communities, groups and individuals. It would also create opportunities for exchange and the sharing of experience between performers, thereby enriching knowledge and skills related to the practice of the art form. The inscription may also strengthen the cohesion between individual performers, groups and clubs associated with the practice and with other cultural traditions through activities and festivals. Moreover, it would raise awareness of the diversity of intangible cultural heritage, as the element combines multiple domains of cultural expressions.

R.3: The file provides a clear, sufficiently detailed description of the past and current efforts to safeguard the element and ensure its viability by communities, groups and clubs, with the support of the government. Such efforts include the organization of Bài Chòi festivals and performances and teaching the related song repertories, singing skills, performance techniques, hut- and card-making methods and playing techniques. Through the Ministry of Culture, Sports and Tourism and the local authorities, the State Party will provide financial, legal and human resources to support the implementation of the measures, in cooperation with members of the community and artists. Businesses and banks contributed funds for the workshops and festivals. Institutional support is focused on the practice and transmission of the element, as well as cataloguing, documentation and revitalization measures since it is still threatened, mainly due to the difficulties in its transmission. Incentive policies for artists have been introduced and a formal education curriculum has been designed in order to attract younger generations. The local and national media are committed to raising awareness about the value of the element, and most of the practitioners volunteer to partake in its dissemination.

R.4: The community actively contributed ideas for cataloguing the element, filled in inventory forms and participated in all stages of the preparation of the nomination file. Individuals and representatives of Bài Chòi groups and clubs signed to demonstrate their free, prior, informed consent to the nomination, which is also expressed in the audio and video recordings of interviews conducted in regions that practice Bài Chòi. The Department of Cultural Heritage of Vietnam and the Vietnamese Institute of Musicology were entrusted with the consultation process through national and international meetings and conferences held in 2014 and 2015. There are no customary practices that govern or restrict access to the element.

R.5: The element was included on the National List of Intangible Cultural Heritage by the Ministry of Culture, Sports and Tourism of Viet Nam in 2013-2014. The inventory is held in the intangible cultural heritage management information system archive of the Department of Cultural Heritage of Viet Nam. The Departments of Culture, Sports and Tourism in the nine provinces are responsible for cooperating with communities to update information about the element every year. The Vietnamese Institute for Musicology manages the database on the art of Bài Chòi and updates it every year.

1. Inscribes **the art of Bài Chòi in Central Viet Nam** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 12.COM 11.c**

The Committee,

1. Recalling Decision 6.COM 8.23 and Nomination file No. 00538,
2. Takes note of the request of Viet Nam to transfer the element **Xoan singing of Phú Thọ province, Viet Nam** from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity:

As a performing art, Xoan singing of Phú Tho province includes singing, dancing, drumming and clapper beating. It is closely linked to the worship of the Hùng Kings, a belief rooted in the ancestor worship practice of the Viet people. Bearers and practitioners form four guilds, in which the male and female Trum play the most important role: they preserve the songs, select students, transmit the singing styles and repertoires and organize practices. They are also active in introducing and teaching Xoan singing at the four Xoan guilds, and in clubs and guilds. As a community performing art, Xoan singing fosters cultural understanding, community cohesion and mutual respect. The Vietnamese Institute for Musicology has collected thirty-one Xoan songs, and thanks to the efforts of several Xoan artists four guilds have been established. Thirty-three dedicated clubs also exist, and seminars are held to expand knowledge of Xoan. Leaders and senior Xoan artists transmit the singing orally, combined with the use of written songs and audio and visual recordings. Experienced artists also teach Xoan singing to members of clubs and to music teachers in schools, who then transmit this knowledge to other club members and students.

1. Recalls that it decided in Decision 10.COM 19, on an exceptional basis and pending the adoption of relevant procedures by the General Assembly, to concurrently examine the report on the status of the element ‘Xoan singing of Phú Thọ Province, Viet Nam’, inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and the new nomination of the same element to the Representative List of the Intangible Cultural Heritage of Humanity, in order to make a decision on the requested transfer;
2. Further recalls that it had decided in Decision 10.COM 19, provided that voluntary supplementary contributions to the Intangible Cultural Heritage Fund are received in due course, to convene an open-ended intergovernmental working group to discuss draft operational directives on the procedure for the removal of an element from a List and the transfer of an element from one List to the other;
3. Takes note that the Operational Directives still need to be revised in order to establish clear procedures for the removal of an element from a List and the transfer of an element from one List to the other based on the experience acquired during the Committee’s examination of the present request submitted by Viet Nam;
4. Also recalls that the nomination of the element to the Representative List of the Intangible Cultural Heritage of Humanity in the 2017 cycle will only be examined if, after examining the report, the Committee first decides to remove the element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
5. Decides that, from the information included in the report on the status of the inscribed element **Xoan singing of Phú Thọ province**, **Viet Nam**, which was submitted by the State Party in 2016, and after assessing the implementation of the safeguarding plan, the nomination does not satisfy one or more criteria of the List of Intangible Cultural Heritage in Need of Urgent Safeguarding List as follows:

The report on the status of the element demonstrates that Xoan singing is no longer in need of urgent safeguarding since recent efforts by the local communities and the government have considerably restored its viability since its inscription on the Urgent Safeguarding List in 2011. For example, in 2009 the four Xoan guilds had around 100 singers and instrumentalists who operated irregularly, with more than half being over 60 years of age. Today, the guilds have nearly 200 members with an average age of 35. In 2009, out of 31 of the oldest artists (aged from 80 to 104), only 7 were capable of performing and transmitting the old Xoan repertoires to others. Today, a total of 62 successors have been trained, all of whom are fully equipped to teach the Xoan repertoires. The number of young people involved is growing fast. However, certain challenges still persist. For example, there is the threat of homogenizing the performances. Young people still leave the villages in large numbers in search of work and to study, thus losing the opportunity to perform. Somewhat better safeguarding results could have been achieved through synergies with national projects for sustainable development.

The project for the safeguarding and promotion of Xoan singing, implemented since 2013 and to be continued until 2020, has played an essential role in safeguarding and reviving the element, with the full support of the community. The safeguarding measures combined training in Xoan singing, training in safeguarding intangible cultural heritage, the restoration of spaces needed to perform the element, the collection of folklore materials in the field and their publication for educational purposes and the introduction of the element in schools. The four guilds of Xoan singers have made tremendous contributions to the safeguarding of Xoan singing from the 1980s to the present day. It is their knowledge and continuing practice that has made it possible to restore the genre.

The Xoan guilds and the communities, practitioners and institutions concerned have actively participated in the preparation of the report, and approved it, enthusiastically taking part in interviews, discussions and seminars. Furthermore, the element was extensively inventoried with the participation of the communities from 2012 to 2015, with the information being updated every year. Xoan singing is included in various inventories, such as the one at the Vietnamese Institute for Musicology within the Vietnam National Academy of Music.

1. Removes **Xoan singing of Phú Thọ province, Viet Nam** from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Further decides that, from the information included in the file **Xoan singing of Phú Thọ province**, **Viet Nam** (No. 01260), the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Xoan performances involve music and singing as a way of worshipping and expressing gratitude to the Hùng kings. The performances invoke good health and fortune, and include songs of courtship. Xoan practitioners are organized into music guilds. The leaders of each guild are called ‘Trùm’: they preserve the songs, select students, transmit singing styles and repertoires and organize the practices of the guild. The nomination file demonstrates how the communities have invested significant energy into spreading knowledge and passing on the practice of Xoan singing to a large group of new bearers, thus confirming the further strengthening of the social function of the practice. As a form of community performing art, Xoan singing provides the residents of Phú Tho Province with a strengthened sense of cohesion, harmony, mutual respect, identity and continuity, thereby connecting the living legacy of the practice with present-day needs. The tradition also reflects the central message behind a common Vietnamese proverb – ‘when drinking water, remember the source’ – which it seeks to transmit, especially to young practitioners. The lyrics are often suited to the age and interests of young people. No element of Xoan singing is incompatible with existing instruments of international human rights or hinders sustainable development.

R.2: Given that the element experienced a critical decline during the twentieth century and has been successfully revitalized thanks to the considerable efforts of the local communities and other stakeholders, its inclusion on the Representative List could serve as an example of a good practice and inspire dialogue with communities worldwide on the safeguarding of intangible cultural heritage. This is also an opportunity to honor the artists, encouraging them to pass down their knowledge to younger generations.

R.3: The efforts described should be considered within the context of the long-term project for the safeguarding and promotion of Xoan singing (2013-2020). The viability of the element is being ensured by the communities, groups and individuals concerned through studies, efforts geared at revitalization and transmission, the collection of Xoan songs, the establishment of Xoan guilds and the organization of Xoan clubs. The State Party and authorities have invested considerable funds and human resources into safeguarding the tradition, although the resources available were otherwise quite limited. The measures proposed are realistic and feasible. They include establishing a safeguarding fund for Xoan singing, providing support for each Xoan guild, restoring Xoan singing spaces, organizing regular festivals, publishing books, producing documentaries on Xoan singing and carrying out research, regular media programmes and training sessions. Surveys on the element’s viability are carried out regularly.

R.4: The process of developing a nomination file to inscribe the element on the Representative List was carried out with the active participation of the communities of the four Xoan guilds. An ongoing consultation process was pursued between the practitioners and the Phú Thọ Department of Culture, Sports and Tourism, the Cultural Heritage Department, the Centre for Research and Promotion of the Cultural Heritage of Việt Nam and the Vietnamese Institute for Musicology. This was demonstrated through the provision of written letters of free, prior and informed consent from community members and local officials.

R.5: The element was included in the National List of Việt Nam Intangible Cultural Heritage in 2012. Together with the communities concerned, the Phú Thọ Department of Culture, Sports and Tourism updated the inventory entry of Xoan singing from 2012 to 2015.

1. Inscribes **Xoan singing of Phú Thọ province, Viet Nam** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the Delegation of Viet Nam for the clarifications provided to the Committee on the communities’ consent;
3. Encourages the State Party to complete the implementation of the safeguarding plan as foreseen in the report on the status of the element.

**DECISION 12.COM 11.d.2**

The Committee,

1. Recalling Chapter V of the Convention and Chapter I of the Operational Directives,
2. Having examined Document [ITH/17/12.COM/11.d+Add.](https://ich.unesco.org/doc/src/ITH-17-12.COM-11.d_Add.-EN.docx) as well as International Assistance request no. 01210,
3. Takes note that Uganda has requested International Assistance for a project entitled **Community-self documentation and revitalization of ceremonies and practices associated with Empaako naming system in Uganda** (No. 01210):

Inscribed on the Urgent Safeguarding List in December 2013, Empaako is a traditional naming system whereby, in addition to their family and given names, a child is given an Empaako from a list of twelve shared by the entire community. The practice is associated with rituals and ceremonies whose meaning is central to the identity and belief systems of the communities concerned. However, Empaako is faced with serious threats to its viability and the language of the Empaako tradition is declining even among its traditional communities. Empaako is threatened by religious groups, the reduced performance of its ceremonies and a drastic loss of knowledge about these ceremonies. In response to this situation, the general objectives of this safeguarding plan are to revitalize the practice and the observance of associated ceremonies, enhance the capacities of the communities concerned to transmit knowledge and skills to successive generations and mobilize practitioners to revive the practice. The capacity of eighty-seven stakeholders to document their own intangible cultural heritage will be developed, creating a network of promoters of community-based documenters of intangible cultural heritage. The communities concerned will be the main drivers of the project and ten selected community professionals will facilitate throughout the capacity-building workshops.

1. Further takes note that this assistance concerns support for a project carried out at the national level aimed at safeguarding intangible cultural heritage, in accordance with article 20 of the Convention, and that it takes the form of the granting of a donation in line with article 21 (g) of the Convention;
2. Also takes note that Uganda requested an allocation of US$232,120 from the Intangible Cultural Heritage Fund for the implementation of the project;
3. Decides that, from the information included in the file, the request responds as follows to the criteria for granting International Assistance, as set out in paragraphs 10 and 12 of the Operational Directives:

**Criterion A.1**: The request concerns the development of a practical guide regarding community-based self-documentation of intangible cultural heritage related to the local naming tradition. The request places communities in a central position and is based on a thorough study of community needs. Active community participation is ensured throughout the various stages of the project, and community members will be involved in the entire process, from collecting the data to disseminating the results and monitoring. Monthly clan meetings will be organized in order to mobilize bearers.

**Criterion A.2**: In light of the diversity and density of the activities planned within this project, which are aimed at enabling communities to document and revitalize a ceremony and its associated practices, the amount of assistance requested is appropriate, as demonstrated in the detailed budget breakdown provided. The budgetary items are clear and the sources of funding are well-defined.

**Criterion A.3**: The budget is well-conceived, reasonably structured and consistent with the planned activities. There is a clear overview and precise timetable of the project, and the objectives are clearly specified and match the identified threats. The activities are planned in a logical sequence, from the development of the practical guide to the capacity-building workshops, the documentation of ceremonies associated with Empaako and the dissemination of the results.

**Criterion A.4**: The mechanisms established by the project will continue to function beyond the lifespan of the project. The documentation gained will feed into educational materials, with its multimedia formats being adapted for distribution through the mass media and for dissemination within and by cultural institutions and various cultural events. The project’s supervising committee will be responsible for integrating intangible cultural heritage-related issues into community programmes in general.

**Criterion A.5**: The Intangible Cultural Heritage Fund would ensure 80 per cent of the total project budget, while the State Party is committed to providing 13 per cent, with other partners contributing 7 per cent. The share of the State Party relates to logistics for monitoring, evaluation and reporting, as well as to the editing and translation of the practical guide.

**Criterion A.6:** The request for assistance is specifically aimed at reinforcing capacities to safeguard intangible cultural heritage. Practitioners of Empaako traditions from clans, community associations and cultural institutions will acquire documentation skills, as well as the specific skills needed to carry out research, fieldwork and training that will be introduced and developed through the project. Public awareness of the implications of the 2003 Convention will also be raised.

**Criterion A.7**: The State Party has so far benefited from International Assistance from the Intangible Cultural Heritage Fund five times, for the following projects: 1) ‘Inventorying the intangible cultural heritage of four communities in Uganda’ (2013-2015; USD$216,000); 2) Preparatory assistance for ‘The male-child cleansing ceremony of the Lango people of North Central Uganda’ (2012-2013; US$8,570); 3) Preparatory assistance for ‘Madi bow lyre music, O’di’ (2013-2015; US$10,000); 4) ‘Safeguarding and promotion of Bigwala, gourd trumpet music and dance of Busoga Kingdom in Uganda’ (2015-2017; US$24,990) and 5) ‘Promoting intangible cultural heritage education in institutions of higher learning in Uganda’ (2017-2020; US$97,582).

**Paragraph 10(a)**: The project is local in scope and would involve partners at the district and national levels, such as the Ministry of Gender, Labour and Social Development, the UNESCO National Commission, the Ministry of Education and Sports, local governmental bodies and cultural institutions. The non-governmental organization responsible for the implementation of the project is funded by international partners.

**Paragraph 10(b)**: A network of trainers and promoters of community self-documentation will be produced, thereby allowing for the extension of programmes related to intangible cultural heritage. The project is likely to stimulate financial and technical contributions from other sources and stakeholders. In this respect, documentation is seen as a crucial tool for strengthening the transmission of the element to successive generations.

1. Approves the International Assistance request from Uganda for the project entitled **Community-self documentation and revitalization of ceremonies and practices associated with Empaako naming system in Uganda** and grants the amount of US$232,120 to the State Party to this end;
2. Invites the State Party to pay particular attention to the existing religious sensitivities in the region concerned both during and beyond the planning and implementation of the project;
3. Recommends that the State Party strive to ensure the long-term viability of the ceremonies and practices associated with the element, given that the final assistance requested is limited to twenty-one months;
4. Further invites the State Party to use Form ICH-04-Report to report on the use of the assistance granted.

**DECISION 12.COM 11.d.3**

The Committee,

1. Recalling Chapter V of the Convention and Chapter I of the Operational Directives,
2. Having examined Document [ITH/17/12.COM/11.d+Add.](https://ich.unesco.org/doc/src/ITH-17-12.COM-11.d_Add.-EN.docx) as well as International Assistance request no. 01281,
3. Takes note that Zambia has requested International Assistance for a project entitled **Strengthen the capacity for the safeguarding and management of intangible cultural heritage in Zambia** (No. 01281):

Since 2010, a number of capacity-building, inventory-making and awareness-creating activities have been carried out in the field of safeguarding intangible cultural heritage by different stakeholders. Participants appreciated these training workshops and were unanimous in calling for a more advanced, comprehensive version of the training to be introduced. To this end, this project intends to develop and implement a degree programme specializing in intangible cultural heritage at the University of Zambia. The project’s objectives are threefold: to provide a critical mass of experts for the safeguarding of intangible cultural heritage in Zambia; to improve the level of training of administrators and experts working in the field of intangible cultural heritage to degree level; and to provide a niche for critical research and in-depth understanding in this field. In its first year, the degree programme is expected to enroll at least 20 district cultural officers sponsored by the project. These officers are currently responsible for identifying and safeguarding intangible cultural heritage together with local communities in all 105 districts in Zambia. The project will use the UNESCO capacity-building programme and its materials to develop a local syllabus and training manual for the degree programme. It is intended to inspire many people to take an interest in issues related to intangible cultural heritage and will have far-reaching benefits for people interested in its safeguarding.

1. Further takes note that this assistance concerns support for a project carried out at the national level aimed at safeguarding intangible cultural heritage, in accordance with article 20 of the Convention, and that it takes the form of the granting of a donation in line with article 21 (g) of the Convention;
2. Also takes note that Zambia requested an allocation of US$334,820 from the Intangible Cultural Heritage Fund for the implementation of the project;
3. Decides that, from the information included in the file, the request responds as follows to the criteria for granting International Assistance, as set out in paragraphs 10 and 12 of the Operational Directives:

**Criterion A.1**: Through training sessions recently held as part of the capacity-building programme, the participating members of the community repeatedly expressed their desire to acquire a formal qualification in the field of safeguarding intangible cultural heritage, such as through the development of a degree programme at the University of Zambia. During the preparation of the proposal, the views of the different communities were represented by the chief cultural officer of the ministry responsible for intangible cultural heritage and team of provincial and district cultural officers, who were actively involved in the capacity-building programme.

**Criterion A.2**: The file provides a detailed budget, grouping costs by activity. The timetable is planned according to the progress of each stage of the programme, and provides reasonable time frames.

**Criterion A.3**: The budget is well-conceived, consistent with the planned activities and reasonably structured, with a clear overview and precise timetable of the project. The Institute of Economic and Social Research (INESOR) at the University of Zambia will be responsible for implementing the project, in collaboration with the National Commission of UNESCO. The expertise and experience of the human resources involved in the realization of the project are clearly indicated, as are the background, structure and mission of the implementing organization.

**Criterion A.4**: In terms of lasting results, the project will lead to the development of a national curriculum to strengthen capacities to implement the 2003 Convention, notably in relation to safeguarding through identification, research, documentation and inventorying activities. For instance, research projects carried out by students within communities would raise awareness about intangible cultural heritage. After UNESCO’s support for twenty experts and practitioners during the initial three years, their subsequent fees and the costs associated with new enrolments for the degree programme will be supported by the Zambian government or corporate sponsors. The impact of the project can also be seen in its establishment of a more solid body of experts, including community members.

**Criterion A.5**: The Intangible Cultural Heritage Fund would cover 90 per cent of the total project budget, with the State Party providing the remaining 10 per cent to finance staff fees, training materials, facility rental costs, equipment, communication costs, operational overheads and so on.

**Criterion A.6**: The project will achieve the goal of strengthening the skills and abilities of community representatives to independently undertake various intangible cultural heritage safeguarding measures thereafter. It is mandatory for every student to carry out a practical project together with the communities and for their benefit. With the knowledge and skills acquired through the degree programme, beneficiary students will be able to produce inventories and develop safeguarding projects in line with the 2003 Convention. Thanks to the practical component of the programme, which will provide participants with the learning and experience required to be a professional in the field of intangible cultural heritage, the capacities of the communities are also expected to be reinforced.

**Criterion A.7**: The State Party has so far benefited from International Assistance from the Intangible Cultural Heritage Fund two times, for the following two inventorying projects: 1) ‘Inventorying of proverbs of Lala community in Luano District of Zambia’, contract under preparation (2016-2017; US$24,999.90); 2) ‘Inventorying of the music and dance of the Lozi and Nkoya people of Kaoma District’, contract under preparation (2016-2017; US$24,928.30). These are implemented in accordance with UNESCO regulations.

**Paragraph 10(a)**: The proposed bachelor’s degree programme in intangible cultural heritage is national in scope and involves participants from all ten provinces in Zambia. However, experts from other southern African countries will also be invited to teach the subject in the future.

**Paragraph 10(b)**: The project is nationwide in scope, with the potential to expand beyond Zambia’s borders. The University of Zambia is one of the first universities in the wider region to offer degree programmes of this kind, and may attract students from different countries, as well as sponsors to contribute to the sustainability of the programme in the longer term.

1. Approves the International Assistance request from Zambia for the project entitled **Strengthen the capacity for the safeguarding and management of intangible cultural heritage in Zambia** and grants the amount of US$334,820 to the State Party to this end;
2. Invites the State Party to seek the involvement of other collaborating institutions and organizations, including partners outside of the University of Zambia, in the implementation of the project, as a means to ensure transparency and greater impact;
3. Highlights the need for the State Party to ensure that the outcomes of the project are sustainable beyond the completion of the first cycle of the degree programme funded with this assistance;
4. Further invites the State Party to use Form ICH-04-Report to report on the use of the assistance granted.

**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 methodologies and measures.

**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.

DECISION 12.COM 13

The Committee,

1. Having examined document [ITH/17/12.COM/13](https://ich.unesco.org/doc/src/ITH-17-12.COM-13-EN.docx),
2. Recalling [Decision 11.COM 10](https://ich.unesco.org/en/Decisions/11.COM/10),
3. Also recalling Chapters I.8 and I.10 of the Operational Directives,
4. Commends the work of the informal ad hoc working group and takes note of its report;
5. Recognizes the importance of dialogue to enhance the evaluation process;
6. Notes in particular the view expressed by the Evaluation Body about the need to give time, at least until the end of the 2019 cycle, for a number of adjustments introduced in the evaluation process to take effect, before considering the establishment of a formal ‘dialogue’ process;
7. Decides to resume the discussion on the establishment of a ‘dialogue’ process between the Evaluation Body and the submitting States Parties at its fourteenth session;
8. Further decides to submit the report of the informal ad hoc working group to the General Assembly at its seventh session;
9. Also decides to continue the informal ad hoc working group in 2018, now open-ended to all interested States Parties:
10. to study the funding mechanism of the Convention, including resource mobilization;
11. to enable implementation of the relevant recommendations of the Open-Ended Working Group on the Governance, Procedures and Methods of Work of the Governing Bodies of UNESCO as adopted at the 39th session of the General Conference;
12. to further reflect on an appropriate ‘dialogue’ mechanism, in consultation with the Evaluation Body, taking into account the respective resolutions by the next General Assembly;
13. to reflect, in consultation with accredited NGOs, on the possible ways in which the participation of NGOs under the 2003 Convention could be further enhanced and how this would be reflected in the accreditation and renewal mechanisms of NGOs;
14. to reflect on any other issues to facilitate the work of the Committee.

DECISION 12.COM 14

The Committee,

1. Having examined document [ITH/17/12.COM/14](https://ich.unesco.org/doc/src/ITH-17-12.COM-14-EN.docx),
2. Recalling paragraphs 38, 39, 40 and 80(e) of the Operational Directives,
3. Further recalling Decisions [10.COM 19](https://ich.unesco.org/en/Decisions/10.COM/19), [12.COM 11](https://ich.unesco.org/en/Decisions/12.COM/11), [12.COM 11.c](https://ich.unesco.org/en/Decisions/12.COM/11.c) and document [ITH/17/12.COM/11](https://ich.unesco.org/doc/src/ITH-17-12.COM-11-EN.docx),
4. Notes that the open-ended intergovernmental working group to discuss draft Operational Directives on the procedure for the removal of an element from a List and the transfer of an element from one List to the other could not be organized before the twelfth session of the Committee, as no supplementary voluntary contributions to the Intangible Cultural Heritage Fund have been received;
5. Recalls that the Evaluation Body, on an exceptional basis, concurrently examined the report on the status of the element ‘Xoan singing of Phu Tho Province, Vietnam’ inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and the new nomination of the same element to the Representative List of the Intangible Cultural Heritage of Humanity, in order to make a decision on the requested transfer;
6. Takes note of the observations and recommendations from the first experience of evaluating a request for the transfer of an element;
7. Recognizes that a revision of the Operational Directives is necessary in order to establish clear and specific procedures, criteria and forms for the removal of an element from a List and the transfer from one List to the other;
8. Acknowledges, on the basis of its debate at the twelfth session, that the issue of the transfer of an element from one List to the other and the removal of an element from a List raises fundamental questions linked to the intent and purpose of the Convention and its listing mechanisms;
9. Further recognizes the importance to ensure that in cases of transfer of elements between lists, the communities concerned are fully informed about the distinct and specific objectives of the two lists and the implications of the transfer;
10. Invites States Parties to refrain from submitting requests for the transfer of an element from one List to the other and the removal of an element from a List until clear procedures have been created and the Operational Directives have subsequently been revised;
11. Decides to convene an open-ended intergovernmental working group, to be held before the fourteenth session of the Committee in 2019, to reflect *inter alia* on the procedures for the removal of an element from a List and the transfer from one List to the other, on the nature and purposes of the Lists and the Register established under the Convention and on the relevance of the various criteria for each of these mechanisms; this meeting would be organized on the condition that voluntary supplementary contributions to the Intangible Cultural Heritage Fund are received in due course, and in any case not later than January 2019, in order to cover all of the costs of organizing the meeting and the costs of the participation of representatives of developing countries that are Parties to the Convention, whether or not they are members of the Committee, but only for persons who are experts in intangible cultural heritage;
12. Encourages the Secretariat to raise the necessary funding to convene an expert meeting in preparation of the open-ended intergovernmental working group.

DECISION 12.COM 15

The Committee,

1. Having examined document [ITH/17/12.COM/15](https://ich.unesco.org/doc/src/ITH-17-12.COM-15-EN.docx),
2. Recalling Article 11 of the Convention, Chapters VI.3 and VI.4 of the Operational Directives, as well as the fifth point of the Ethical Principles for Safeguarding Intangible Cultural Heritage, along with Resolution 2347 of the United Nations Security Council (2017) and Resolution 38C/48 of the General Conference on the reinforcement of UNESCO’s action for the protection of culture and the promotion of cultural pluralism in the event of armed conflict and all relevant resolutions and decisions,
3. Further recalling Resolution 39C/57 of the General Conference (2017) endorsing Decision 202 EX/5.I.H of the Executive Board,
4. Expresses its deepest solidarity with all peoples affected by emergency situations, including, *inter alia*, armed conflicts and disasters caused by natural and human-induced hazards, and commends the inestimable commitment of communities, groups and individuals to safeguarding their intangible cultural heritage and ensuring its continued practice despite the challenges presented by such situations;
5. Encourages States Parties to ensurethat communities, groups and individuals, including displaced persons, have access, to the extent possible, to the instruments, objects, artefacts, cultural and natural spaces and places of memory whose existence is necessary for expressing their intangible cultural heritage;
6. Takes note of the findings resulting from the activities carried out and encourages the Secretariat to pursue its endeavours in this regard including by exploring linkages and cooperation with relevant UN and international bodies;
7. Welcomes community-based needs identifications as the initial operational modality of the Convention in emergency situations, with a view to safeguarding intangible cultural heritage and mobilizing it as a tool for resilience and recovery, and requests that the Secretariat continue piloting this activity as the primary intervention to respond to emergency situations, in case of armed conflict and disasters caused by natural and human-induced hazards, in the framework of the 2003 Convention as well as exploring and informing on further methodological approaches;
8. Acknowledges the contribution of intangible cultural heritage to disaster risk management strategies and, conversely, the importance of disaster risk management strategies for the safeguarding of intangible cultural heritage, and underlines the need to foster the links between them;
9. Invites States Parties to therefore take into consideration threats related to disasters caused by natural and human-induced hazards when assessing the viability of intangible cultural heritage, as well as to take into account the disaster risk management perspective in safeguarding measures and plans, where appropriate, and requests that the Secretariat consider integrating disaster risk management into the guidance note for inventorying intangible cultural heritage and related capacity-building training materials;
10. Also encourages the Secretariat to pursue its cooperation with the Education Sector in order to harness the potential of intangible cultural heritage for the prevention of violent extremism;
11. Further encourages the Secretariat to pursue cooperation with other institutions with expertise in the field of risk management in the cultural sector;
12. Further invites States Parties to request emergency International Assistance, as they deem appropriate, and to make use of the technical assistance mechanism with the support of the Secretariat, with a view to finalizing their requests in line with the principles of the Convention;
13. Requests that the Secretariat report to it on this issue at its next session in 2018.

DECISION 12.COM 16

The Committee,

1. Having examined document [ITH/17/12.COM/16](https://ich.unesco.org/doc/src/ITH-17-12.COM-16-EN.docx),
2. Recalling [Decision 11.COM 7](https://ich.unesco.org/en/Decisions/11.COM/7) and the ongoing and foreseen actions taken by the governing bodies of the Convention to assess, improve and streamline their working methods,
3. Recalling also Resolution 38C/101 and welcoming the adoption by the UNESCO General Conference at its 39th session of the recommendations of the Open-Ended Working Group on the Governance, Procedures and Methods of Work of the Governing Bodies of UNESCO,
4. Takes note of the efforts and steps already undertaken with a view to improving and streamlining the working methods of the governing organs of the 2003 Convention, in line with the Recommendations by the External Auditor and the IOS on this matter;
5. Takes further note of the recommendation and good practice regarding the Convention for the Safeguarding of the Intangible Cultural Heritage identified by the Open-Ended Working Group on the Governance, Procedures and Working Methods of the Governing Bodies of UNESCO;
6. Invites the Secretariat to implement relevant recommendations of the Open-Ended Working Group on the Governance, Procedures and Working Methods of the Governing Bodies of UNESCO;
7. Further invites the Bureau to conduct its work in accordance with the guiding principles and responsibilities of representatives of Electoral Groups in Bureaus, annexed as Appendix 2 in the recommendations of the Open-Ended Working Group on the Governance, Procedures and Working Methods of the Governing Bodies of UNESCO, adopted at the 39th session of the General Conference;
8. Invites also the open-ended informal ad hoc working group to take up relevant recommendations of the Open-Ended Working Group on the Governance, Procedures and Working Methods of the Governing Bodies of UNESCO that may require further discussion before appropriate implementation, such as on the role of the Bureau;
9. Decides to inscribe an item on its agenda on ‘Follow-up on implementation of the relevant recommendations of the Open-Ended Working Group on the Governance, Procedures and Working Methods of the Governing Bodies of UNESCO’ at its thirteenth session in 2018.

DECISION 12.COM 17

The Committee,

1. Having examined document [ITH/17/12.COM/17](https://ich.unesco.org/doc/src/ITH-17-12.COM-17-EN.docx), the requests for accreditation, as well as the quadrennial reports submitted by organizations accredited by the General Assembly at its fourth session in 2012,
2. Recalling Article 9 of the Convention, Chapter III.2.2 of the Operational Directives and [Decision 9.COM 14](https://ich.unesco.org/en/Decisions/9.COM/14),
3. Further recalling [Resolution 6.GA 8](https://ich.unesco.org/en/Resolutions/6.GA/8), [Decision 8.COM 14.b](https://ich.unesco.org/en/Decisions/8.COM/14.b) as well as document [ITH/13/8.COM/14.b](https://ich.unesco.org/doc/src/ITH-13-8.COM-14.b-EN.doc),
4. Considers that those 29 organizations listed in paragraph 4 of document [ITH/17/12.COM/17](https://ich.unesco.org/doc/src/ITH-17-12.COM-17-EN.docx) satisfy the criteria set out in the Operational Directives and recommends to the General Assembly that they be accredited to provide advisory services to the Committee;
5. Further considers that those 42 organizations listed in paragraph 12 of document [ITH/17/12.COM/17](https://ich.unesco.org/doc/src/ITH-17-12.COM-17-EN.docx) satisfy the criteria set out in the Operational Directives and decides to maintain their accreditation to provide advisory services to the Committee;
6. Also decides that the accreditation of those 17 organizations, listed in paragraphs 13 and 14 of document [ITH/17/12.COM/17](https://ich.unesco.org/doc/src/ITH-17-12.COM-17-EN.docx), is terminated given that their contribution and commitment to the work of the Committee are deemed insufficient with reference to paragraphs 94 and 95 of the Operational Directives or given that they have not submitted a quadrennial report allowing the Committee to appreciate their contribution and commitment to its work;
7. Acknowledges the need to take stock of the current situation and challenges as regards the participation of NGOs to act in an advisory capacity to the Committee;
8. Invites the Secretariat and the informal ad hoc working group to reflect, in consultation with accredited NGOs, on the possible ways in which the participation of NGOs under the 2003 Convention could be further enhanced and how this would be reflected in the accreditation and renewal mechanisms of NGOs, as well as to report the results of such reflection to the Committee for examination at its thirteenth session;
9. Encourages non-governmental organizations from under-represented Electoral Groups that meet the criteria for accreditation to submit their requests for accreditation at the earliest opportunity so as to improve the geographical distribution of accredited NGOs and invites States Parties from those Electoral Groups to make this call widely known among NGOs operating within their territories.

DECISION 12.COM 18

The Committee,

1. Having examined document [ITH/17/12.COM/18 Rev. Add.](https://ich.unesco.org/doc/src/ITH-17-12.COM-18_Rev._Add.-EN.docx),
2. Recalling Article 8.3 of the Convention, paragraphs 27 and 28 of the Operational Directives and Rule 20 of its Rules of Procedure,
3. Further recalling its [Decision 9.COM 11](https://ich.unesco.org/en/Decisions/9.COM/11),
4. Establishes a consultative body to be known as the ‘Evaluation Body’ for the evaluation in 2018 of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and on the Representative List of the Intangible Cultural Heritage of Humanity, of proposed programmes, projects and activities that best reflect the principles and objectives of the Convention and of International Assistance requests greater than US$100,000, and adopts its terms of reference as annexed to this Decision;
5. Appoints the following individual experts and accredited non-governmental organizations as members of the Evaluation Body for 2018:

**Expert representatives of States Parties non-Members of the Committee**

1. EG I: Ms Amélia Maria de Melo Frazão Moreira (Portugal)
2. EG II: Mr Saša Srećković (Serbia)
3. EG III: Ms Sonia Montecino Aguirre (Chile)
4. EG IV: Ms Hien Thi Nguyen (Viet Nam)
5. EG V(a): Mr John Moogi Omare (Kenya)
6. EG V(b): Mr Saeed Al Busaidi (Oman)

**Accredited non-governmental organizations**

1. EG I: Norsk Håndverksinstitutt / Norwegian Crafts Institute
2. EG II: Czech Ethnographical Society
3. EG III: Erigaie Foundation
4. EG IV: Korea Cultural Heritage Foundation (CHF)
5. EG V(a): The Cross-Cultural Foundation of Uganda (CCFU)
6. EG V(b): Egyptian Society for Folk Tradition

**Annex: Terms of Reference of the Evaluation Body for the 2018 cycle**

|  |  |  |
| --- | --- | --- |
| The Evaluation Body | | |
| 1. | shall be composed of twelve members appointed by the Committee: six experts qualified in the various fields of intangible cultural heritage representative of States Parties non-Members of the Committee and six accredited non-governmental organizations, taking into consideration equitable geographical representation and various domains of intangible cultural heritage; | |
| 2. | shall elect its Chairperson, Vice-Chairperson and Rapporteur; | |
| 3. | shall hold private meetings in accordance with Rule 19 of the Rules of Procedure of the Committee; | |
| 4. | shall be responsible for the evaluation of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and on the Representative List of the Intangible Cultural Heritage of Humanity, of proposed programmes, projects and activities that best reflect the principles and objectives of the Convention and of International Assistance requests greater than US$100,000, in conformity with the Operational Directives for the implementation of the Convention. It shall, in particular, include in its evaluation: | |
|  | a. | an assessment of the conformity of nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding with the inscription criteria as provided in Chapter I.1 of the Operational Directives, including an assessment of the viability of the element and the feasibility and sufficiency of the safeguarding plan, and an assessment of the risks of it disappearing, as provided in paragraph 29 of the Operational Directives; |
|  | b. | an assessment of the conformity of nominations to the Representative List of the Intangible Cultural Heritage of Humanity with the inscription criteria, as provided in Chapter I.2 of the Operational Directives; |
|  | c. | an assessment of the conformity of proposed programmes, projects and activities that best reflect the principles and objectives of the Convention with the selection criteria, as provided in Chapter I.3 of the Operational Directives; |
|  | d. | an assessment of the conformity of International Assistance requests greater than US$100,000 with the selection criteria, as provided in Chapter I.4 of the Operational Directives; |
|  | e. | recommendations to the Committee:  - to inscribe or not to inscribe the nominated elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding or the Representative List of the Intangible Cultural Heritage of Humanity, or to refer the nominations to the submitting State(s) for additional information;  - to select or not to select the proposed programmes, projects or activities that best reflect the principles and objectives of the Convention, or to refer the proposals to the submitting State(s) for additional information;  - to approve or not to approve the International Assistance requests greater than US$100,000, or to refer the requests to the submitting State(s) for additional information; |
| 5. | shall provide the Committee with an overview of all files and a report of its evaluation; | |
| 6. | shall cease to exist following submission to the thirteenth session of the Committee of the report on its evaluation of files to be examined by the Committee in 2018. | |
| Once appointed by the Committee, the members of the Evaluation Body shall act impartially in the interests of all States Parties and the Convention. | | |

DECISION 12.COM 19

The Committee,

1. Having examined the proposal of the Republic of Mauritius to host its thirteenth session,
2. Decides to hold its thirteenth session in Port Louis (Republic of Mauritius), from 26 November to 1 December 2018.

DECISION 12.COM 20

The Committee

1. Decides to elect the Chairperson of the Committee for its thirteenth session through electronic consultation by 31 January 2018 at the latest;
2. Elects Ms Gabriele Detschmann (Austria) as Rapporteur of the Committee;
3. Elects Cyprus, Armenia, Guatemala, Philippines and Lebanon as Vice-Chairpersons of the Committee.

DECISION 12.COM 21

The Committee

1. Invites the Secretariat to prepare a report on the use of International Assistance mechanism and capacity-building programs in relation to elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as well as to explore further possibilities for utilising these in order to safeguard elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

1. . This indicator is monitored and reported only at the global level. [↑](#footnote-ref-1)
2. . This indicator is monitored and reported only at the global level. [↑](#footnote-ref-2)
3. . This column presents a partial list of some relevant provisions of the Convention, Operational Directives, and Ethical Principles, for the information of the working group. It is proposed that this column not be adopted formally as a part of the results framework; however, the citations would be integrated into the respective guidance notes. [↑](#footnote-ref-3)
4. . References to ‘whether or not inscribed’ should be understood to mean ‘inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding or the Representative List of the Intangible Cultural Heritage of Humanity’. [↑](#footnote-ref-4)
5. . References to ‘inclusive’, ‘inclusively’ or ‘on an inclusive basis’ should be understood to mean ‘inclusive of all sectors and strata of society, including indigenous peoples, migrants, immigrants and refugees, people of different ages and genders, persons with disabilities and members of vulnerable groups’ (cf. Operational Directives 174 and 194). When these actions and outcomes are reported, States Parties will be encouraged to provide disaggregated data or to explain how such inclusiveness is ensured. [↑](#footnote-ref-5)
6. . Although the Convention consistently utilizes the expression, ‘communities, groups and individuals’, several assessment factors, like some Operational Directives, choose to refer to ‘practitioners and bearers’ to better identify certain of their members who play a specific role with regards to their ICH. [↑](#footnote-ref-6)
7. . In conformity with Chapter VI of the Operational Directives, ‘inclusive social development’ comprises food security, health care, gender equality, access to clean and safe water and sustainable water use; quality education is included within indicator 12. [↑](#footnote-ref-7)
8. . In conformity with Chapter VI of the Operational Directives, ‘inclusive economic development’ comprises income generation and sustainable livelihoods, productive employment and decent work, and impact of tourism on the safeguarding of ICH and vice versa. [↑](#footnote-ref-8)
9. . This indicator is monitored and reported only at the global level. [↑](#footnote-ref-9)
10. . This indicator is monitored and reported only at the global level. [↑](#footnote-ref-10)