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

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

**Eleventh session**

**Addis Ababa, Ethiopia**

**28 November to 2 December 2016**

**DECISIONS**

DECISION 11.COM 2

The Committee,

1. Having examined document ITH/16/11.COM/2 Rev.,
2. Adopts the agenda of its eleventh session (Addis Ababa, Ethiopia, 28 November to 2 December 2016) as follows:

**Agenda**

#### Opening

#### Adoption of the agenda

#### Observers

#### Adoption of the summary records of the tenth session of the Committee

#### Report by the Secretariat on its activities

1. Voluntary supplementary contributions to the Intangible Cultural Heritage Fund
2. Follow-up to the recommendations of the External Auditor’s ‘Report on the governance of UNESCO and dependant funds, programmes and entities’ (Document 38C/23)
3. Clarification on the decision making process concerning inscription, selection, or approval, of nominations, proposals and requests

#### Reports of States Parties

#### 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

#### 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

#### Reports of States Parties on the use of International Assistance from the Intangible Cultural Heritage Fund

#### Report of the Evaluation Body on its work in 2016

#### Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

#### Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity

#### Examination of proposals to the Register of Best Safeguarding Practices

1. Establishment of the Evaluation Body for the 2017 cycle
2. Number of files submitted for the 2017 cycle and number of files that can be treated in the 2018 and 2019 cycles
3. Reflection on the transfer of an element from one List to the other and the removal of an element from a List
4. Preliminary expert meeting on developing an overall results framework for the Convention
5. Intangible Cultural Heritage in emergencies
6. Date and venue of the twelfth session of the Committee
7. Election of the members of the Bureau of the twelfth session of the Committee
8. Other business
9. Adoption of the list of decisions
10. Closure

DECISION 11.COM 3

The Committee,

1. Having examined document ITH/16/11.COM/3,
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](http://www.unesco.org/culture/ich/en/Decisions/10.COM/3),
4. Takes note of the observers present at its eleventh session in conformity with its above-mentioned decision:

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

1. Authorizes the participation, as observer, in the twelfth, thirteenth and fourteenth sessions of the Committee, of the International Council for Game and Wildlife Conservation (CIC).

DECISION 11.COM 4

The Committee,

1. Having examined document ITH/16/11.COM/4,

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

DECISION 11.COM 5

The Committee,

1. Having examined document ITH/16/11.COM/5,
2. Welcomes the revised format of the report of the Secretariat and its periodicity aligned with UNESCO’s reporting processes;
3. Further welcomes the eight States – Cabo Verde, Cook Islands, Ghana, Guinea-Bissau, Ireland, Saint Kitts and Nevis, South Sudan and Thailand – that have ratified the Convention since the tenth session of the Committee and expresses satisfaction with the relentless pace of ratification, encourages the States not party to the Convention to ratify and requests the Secretariat to continue its efforts to promote ratification;
4. Commends the Secretariat for ensuring the effective implementation of the decisions of the Committee and the resolutions of the General Assembly as well as the efficient organization of the statutory meetings;
5. Expresses satisfaction on the expanded reach and continued effectiveness of the global capacity-building programme and also appreciates the regular review, adaptation and enrichment of its content and format to respond effectively to major implementation challenges at the national, or in some cases regional level;
6. Expresses its concern as regards the decreasing mobilization of resources and calls States Parties to offer further support, particularly in the form of contributions to the sub-fund for enhancing the human resources of the Secretariat in order to allow it to address ongoing demands for the continued effective implementation of the Convention;
7. Notes the low implementation rate of the International Assistance mechanism of the Intangible Cultural Heritage Fund and encourages States Parties to make better use of it;
8. Invites the Secretariat to explore creative solutions to resolve the present and potential administrative and human resource bottlenecks in the implementation of the International Assistance mechanism and for a better use of existing financial resources, which would enhance support to beneficiary countries and improve the monitoring of the projects that benefit from the Intangible Cultural Heritage Fund;
9. Further encourages the Secretariat to strive to help States Parties in addressing a number of thematic areas to operationally link the safeguarding of intangible cultural heritage and sustainable development, particularly within the framework of the 2030 Agenda for Sustainable Development, and to seek extrabudgetary resources for this purpose as necessary;
10. Acknowledges that the Secretariat has made substantial progress in response to the recommendations of the IOS evaluation and audit, and in ensuring the Committee’s decisions, and requests that the Secretariat continue its efforts as planned;
11. Further appreciates the efforts of the Secretariat to contribute to the coordination of the growing network of category 2 centres and stimulate these centres’ potential to contribute effectively to the implementation of UNESCO’s strategic objectives in the field of intangible cultural heritage;
12. Further invites the Secretariat to expand the outreach and visibility of its activities by consolidating networks and partnerships with UNESCO-related programmes and institutions, as well as educational institutions, civil society and others.

DECISION 11.COM 6

The Committee,

1. Having examined document ITH/16/11.COM/6 Rev. 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](http://www.unesco.org/culture/ich/en/Decisions/8.COM/12), [9.COM 7](http://www.unesco.org/culture/ich/en/Decisions/9.COM/7), [9.COM 13.e](http://www.unesco.org/culture/ich/en/Decisions/9.COM/13.e) and [10.COM 9](http://www.unesco.org/culture/ich/en/Decisions/10.COM/9),
4. Commends the Republic of Korea for its generous offer of a voluntary supplementary contribution to the Intangible Cultural Heritage Fund to improve the periodic reporting mechanisms under the Convention;
5. Accepts with gratitude the generous contribution of the Republic of Korea, approves its specific purpose and requests the Secretariat to ensure its proper planning and implementation;
6. Expresses its concern on 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’ since its last session;
7. Thanks Brazil for the information concerning the outstanding voluntary supplementary contribution to the Intangible Cultural Heritage Fund, regrets that Brazil will not be able to honour its previous offer and invites other contributors to support the two-year programme for strengthening national capacities for safeguarding intangible cultural heritage in Paraguay that it approved in 2013;
8. Also thanks Viet Nam for the information concerning the outstanding voluntary supplementary contribution to the Intangible Cultural Heritage Fund, regrets that Viet Nam will not be able to honour its previous offer and invites other donors to consider the possibility of supporting initiatives to further explore the links between intangible cultural heritage and climate change, as well as other sustainable development issues;
9. Further takes note that no supplementary voluntary contributions to the Intangible Cultural Heritage Fund have yet been received to cover all of the costs of organizing two open ended intergovernmental working groups to be devoted to, respectively, the development of an overall results framework for the Convention and the procedure for removal of an element from a List and the transfer of an element from one list to the other, while welcoming the expressed intent of the People’s Republic of China to fund and host the former;
10. Thanks all the contributors that have generously supported the Convention and its Secretariat, since its last session, namely Azerbaijan, Belgium (Flanders), China, Japan, the Netherlands, Norway, Spain (Government of Catalonia) and the United Arab Emirates (Abu Dhabi Tourism & Culture Authority and Hamdan Bin Mohammed Heritage Centre) as well as the Norwegian Centre for Traditional Music and Dance;
11. Encourages other contributors to consider the possibility of supporting the Convention, in particular through the Intangible Cultural Heritage Fund, while inviting them to disburse their contribution on time and therefore shorten as much as possible the time lapse between their offer and the payment of the announced contributions, allowing for a smooth and timely implementation of activities;
12. Requests the Secretariat to report, at its twelfth session, on the progress of implementation of any voluntary supplementary contributions it may have received since its last session.

DECISION 11.COM 7

The Committee,

1. Having examined document ITH/16/11.COM/7,
2. Recalling Decisions [8.COM 5.c.1](http://www.unesco.org/culture/ich/en/Decisions/8.COM/5.c.1), [8.COM 5.c.2](http://www.unesco.org/culture/ich/en/Decisions/8.COM/5.c.2), [9.COM 13.g](http://www.unesco.org/culture/ich/en/Decisions/9.COM/13.g), [10.COM 15.c](http://www.unesco.org/culture/ich/en/Decisions/10.COM/15.c), and [Resolution 6.GA 11](http://www.unesco.org/culture/ich/en/Resolutions/6.GA/11),
3. Further recalling the Audit of the Working Methods of Cultural Conventions and the Evaluation of UNESCO’s Standard-Setting Work of the Culture Sector undertaken by the IOS,
4. Also recalling 38C/Resolution 101,
5. Takes note of the efforts and steps already undertaken with a view to improve and streamline the working methods of the governing organs of the 2003 Convention in line with the Recommendations by the External Auditor and IOS on this matter;
6. Further takes note of recent situations as regards the recommendations of the External Auditor’s report which are of direct relevance to the governing organs of the 2003 Convention;
7. Decides to transmit to the open-ended working group on governance, procedures and working methods of the governing bodies of UNESCO a report on the status of the foreseen or ongoing reforms;
8. Requests the Secretariat to include this item on the agenda of its twelfth session with a view to present it to the seventh session of the General Assembly of States Parties.

DECISION 11.COM 8

The Committee,

1. Having examined document ITH/16/11.COM/8,
2. Recalling Chapter I of the Operational Directives and the Rules of Procedure of the Committee,
3. Affirms the crucial role entrusted to the Chairperson of the Committee in directing the discussions on all items of the agenda, including the recommendations of the Evaluation Body;
4. Reaffirms that the working method of the Committee privileges decision making by consensus, thus promoting the spirit of international cooperation and mutual understanding;
5. Recommends the Chairperson of the Committee, in case of amendments on a draft decision recommended by the Evaluation Body, to privilege decision-making by consensus through evaluating both supports and objections to the draft decision under consideration.

DECISION 11.COM 9.a

The Committee,

1. Having examined documents ITH/16/11.COM/6 and ITH/16/11.COM/9.a,
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by the States Parties and Chapter V of the Operational Directives, as well as its Decision [10.COM 6.a](http://www.unesco.org/culture/ich/en/Decisions/10.COM/6.a),
3. Expresses its sincere appreciation to the six States Parties that duly submitted their periodic reports for the 2016 reporting cycle and requests the Secretariat to inform the States Parties concerned by the 2018 cycle at least nine months prior to the deadline of 15 December 2017 about the required submission of their periodic reports in either working language of the Committee or, if possible, in both languages, as well as in other languages;
4. Regrets that it was able to examine only six reports in the current reporting cycle and encourages the 31 States that have not yet submitted their reports to duly submit them at the earliest convenience and possibly by the deadline of 15 December 2016, to be examined at its twelfth session in 2017;
5. Recalls the importance of the reporting exercise and reiterates that States Parties are strongly encouraged to fulfil their reporting requirements before submitting new nominations;
6. Welcomes the generous offer of the Republic of Korea to contribute to the Intangible Cultural Heritage Fund in order to help the Secretariat improve the periodic reporting mechanism of the Convention, and requests the Secretariat to undertake measures to strengthen the visibility and implementation of this mechanism and to report to its twelfth session;
7. Further encourages States Parties to actively involve the communities in the preparation of their periodic reports and to include relevant information provided by the non-governmental organizations, research institutes and centres of expertise concerned;
8. Welcomes with satisfaction the overview and summaries of the 2016 reports as presented in the annex of document ITH/16/11.COM/9.a, appreciates the cumulative focus on measures taken by States Parties concerning the integration of intangible cultural heritage and its safeguarding in cultural and other policies including on sustainable development, and invites the States Parties to widely disseminate the annex among all relevant stakeholders, including non-governmental organizations;
9. Takes note of the different experiences, challenges and lessons learned reported by States Parties in the integration of intangible cultural heritage and its safeguarding in cultural and other policies, and encourages all States Parties to take stock of these experiences as a source of inspiration for improving their own policy approach and methodology for intangible cultural heritage;
10. Invites States Parties to pay special attention to the issues related to gender and to include in their reports information on the role of gender within intangible cultural heritage practices;
11. Encourages States Parties to underline in their periodic reports the contribution of national policy measures regarding the safeguarding of the intangible cultural heritage to sustainable development, particularly in the context of the role of culture in the achievement of the Sustainable Development Goals;
12. Also requests the Secretariat to prepare an analysis with a cumulative focus on measures taken by States Parties to build and strengthen capacities in their territory for the safeguarding of intangible cultural heritage as well as an abstract for each report that will be presented in the 2017 cycle and to include them in the overview and summaries of the 2017 reports;
13. Decides to submit to the General Assembly the ‘Overview and summaries of the 2016 reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List’ and requests the General Assembly to take the appropriate decision concerning the non-production or production delays of periodic reports.

DECISION 11.COM 9.b

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by the States Parties, and Chapter V of the Operational Directives,
3. Thanks the States Parties that submitted their ordinary 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 2016 in order for the Committee to examine them at its twelfth session in 2017;
4. Takes note of the improving rate of submission of these reports that testifies the growing importance that States Parties attach to the safeguarding and monitoring of their elements in need of urgent safeguarding;
5. Welcomes the achievements made by States Parties in ensuring an increased viability of their inscribed elements and encourages them to respond to the old and new threats by fully involving the practitioners, bearers and communities concerned when developing safeguarding plans, as well as when reporting on their implementation;
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 11.COM 9.b.1

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.05](http://www.unesco.org/culture/ich/fr/Décisions/4.COM/14.05),
3. Expresses its thanks to France for submitting its report on the status of the element ‘Cantu in paghjella, a secular and liturgical oral tradition of Corsica’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by France to safeguard the element, in particular the systematic recording of Cantu performances during gatherings where the chants are traditionally sung by building up a freely accessible archive, and supporting transmission activities by bearers especially for school-aged children;
5. Invites the State Party to continue to confront the current low level of viability of the element, the decrease in the number of practitioners and the impoverishment of the repertoire, in particular through continuing the programme of recording the chants and endangered parts of the repertoire, strengthening transmission of the element through training workshops, and seeking increased opportunities for traditional performances of the Cantu;
6. Encourages the State Party to continue to cooperate with the Cantu in paghjella Association and the Regional Directorate of Corsica in safeguarding the element and to provide adequate financial support for expanding the transmission activities currently being undertaken as well as to the bearers who provide training to adults and children;
7. Requests the Secretariat to inform the State Party at least nine months prior to the deadline of 15 December 2017 about the required submission of its next report on the status of this element.

#### DECISION 11.COM 9.b.2

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.10](http://www.unesco.org/culture/ich/en/décisions/6.COM/8.10?dec=decisions&ref_decision=6.COM),
3. Expresses its thanks to the Islamic Republic of Iran for submitting its report on the status of the element ‘Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by the Islamic Republic of Iran to safeguard the element and, in particular, to raise awareness of the element among the bearer community and general public, create a Lenj Research Centre and conduct field research on the current state of the element, institute the training of a new generation of Lenj builders and sailors using traditional apprenticeship methods and improve the capacity of bearers, non-governmental organizations, community-based organizations and experts for safeguarding;
5. Invites the State Party to continue working with a wide variety of state and non‑governmental partners, as well as the community concerned in order to safeguard the element and further develop its role in the contemporary life of the local community, seek ways for reconciling modern methods of boat-building and navigation with traditional methods and provide a real living to Lenj captains and sailors;
6. Encourages the State Party to continue to track the impacts of safeguarding activities on the element and its bearers, to increase the number of Lenj workshops using traditional boat-building techniques and to continue to work with bearers to find innovative means of safeguarding the element in the face of technological and economic challenges and to support its practitioners;
7. Requests the Secretariat to 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 11.COM 9.b.3

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.9](http://www.unesco.org/culture/ich/en/Decisions/6.COM/8.9),
3. Expresses its thanks to the Islamic Republic of Iran for submitting its report on the status of the element ‘Naqqāli, Iranian dramatic story-telling’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by the Islamic Republic of Iran to safeguard the element and, in particular, the financial support given to practitioners as well as other actions including improving their social status through awareness-raising, holding naqqāli festivals, and supporting intergenerational transmission of naqqāli to future naqqāls, illustrators and traditional instrument-makers;
5. Commends the State Party for having established the first Naqqāli House to safeguard the element through research and documentation of the element and training in different aspects of naqqāli and of staging performances;
6. Invites the State Party to continue to develop its safeguarding efforts and, in particular, to undertake its plans to build four more Naqqāli Houses in various regions of Iran and to establish a Naqqāli Foundation for processing and disseminating recordings and other information on the element;
7. Encourages the State Party to continue to provide financial support to naqqāls for their living costs, in particular to those who undertake transmission activities, and to collaborate with practitioners and experts through the Naqqāli Houses in developing and implementing innovative safeguarding approaches;
8. Requests the Secretariat to 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 11.COM 9.b.4

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.12](http://www.unesco.org/culture/ich/en/Decisions/6.COM/8.12),
3. Expresses its thanks to Mali for submitting its report on the status of the element ‘Secret Society of the Kôrêdugaw, the rite of wisdom in Mali’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mali to revitalize the element, in particular through the establishment of Kôrêdugaw associations throughout the country and the active role they play for community-based safeguarding, as well as educational programmes for young people and field studies in which substantial new information has been collected;
5. Invites the State Party, with the view to ensuring the long-term viability of the element, to continue implementing the safeguarding activities and developing the solid cooperation that now exists between various local actors such as the communities in Koulikoro, Ségou and Sikasso regions, Kôrêdugaw associations, the local and customary authorities, village councils and resource persons;
6. Encourages the State Party to address the lack of financial resources required to implement all planned safeguarding activities by mobilizing funds at the national and local levels, and exploring other funding possibilities through international cooperation mechanisms, including the Intangible Cultural Heritage Fund;
7. Requests the Secretariat to 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 11.COM 9.b.5

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.15](http://www.unesco.org/culture/ich/en/décisions/6.COM/8.15?dec=decisions&ref_decision=6.COM),
3. Expresses its thanks to Mongolia for submitting its report on the status of the element ‘Folk long song performance technique of Limbe performances - circular breathing’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mongolia to safeguard the element and, in particular, conducting a field study of the current state of Limbe, its repertoire and its associated customs/rituals, organizing both formal higher education and non‑formal training by a master, holding scientific meetings, distributing tutorial manuals with DVDs on the circular breathing technique, as well as awareness-raising and promotional activities;
5. Invites the State Party to continue supporting the training of new Limbe performers, developing improved methods of safeguarding, especially in the areas of teaching, studying and researching, disseminating and sustaining the element, and to collaborate closely with Limbe bearers, the Mongolian Association of Limbe Performers and other non-governmental organizations in these efforts;
6. Encourages the State Party to continue to address the threat of disappearance of this vulnerable element that has been revived as a result of safeguarding measures taken, and to establish a firm foundation for its future viability, including through ensuring stable and reliable financial support for its practitioners and specific safeguarding activities;
7. Requests the Secretariat to 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 11.COM 9.b.6

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.21](http://www.unesco.org/culture/ich/en/décisions/6.COM/8.21?dec=decisions&ref_decision=6.COM),
3. Expresses its thanks to the United Arab Emirates for submitting its report on the status of the element ‘Al Sadu, traditional weaving skills in the United Arab Emirates’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by the United Arab Emirates to safeguard the element and, in particular, those that have been made to strengthen intergenerational transmission of the element, improve the economic condition of its bearers and develop income-generating opportunities for them associated with the continued practice of the element;
5. Invites the State Party to continue its awareness-raising activities related to Al Sadu weaving, particularly through fairs, festivals and the media, creating a new generation of practitioners and seeking to further develop the function of the element in the contemporary society of the United Arab Emirates;
6. Encourages the State Party to continue working with and encouraging the activities of a number of different public, non-governmental and private organizations in safeguarding the element and expand its safeguarding activities to all of the seven emirates while putting into place the planned actions of building a Sadu House as a workshop combined with a space for training, exhibiting products and conducting a project on providing wool and natural dyes;
7. Requests the Secretariat to 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 11.COM 9.c

The Committee,

1. Having examined document ITH/16/11.COM/9.c,
2. Recalling Article 24.3 of the Convention
3. Expresses 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 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 brought to the beneficiary States for safeguarding intangible cultural heritage present in their territory and further encourages them to continue to ensure the sustainability and enhancement of the results of the projects;
6. Congratulates Morocco for submitting a nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as a result of the preparatory assistance granted by its Bureau;
7. Regrets the non-use of the preparatory assistance mechanism for two consecutive years;
8. Requests the Secretariat to 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;
9. Acknowledges the need to enhance the human capacities of the Secretariat on a lasting basis in order to provide more sustained support to beneficiary States in the implementation of projects financed by International Assistance and better monitor the general implementation of this mechanism.

DECISION 11.COM 10

The Committee,

1. Recalling Chapter I of the Operational Directives,
2. Having examined documents ITH/16/11.COM/10, ITH/16/11.COM/10.a, ITH/16/11.COM/10.b and ITH/16/11.COM/10.c, as well as files submitted by the respective States Parties,
3. Appreciates the growing diversity of elements submitted by States Parties, which reflects cultural diversity and testifies to human creativity;
4. Welcomes nominations concerning elements that highlight the linkages between intangible and tangible cultural heritage;
5. Congratulates in particular those submitting States having presented nominations for the first time and those that can serve as good examples for future submissions;
6. Further welcomes the first submission of a nomination for inscription on the Urgent Safeguarding List combined with a request for International Assistance from the Intangible Cultural Heritage Fund, takes note of the initial observations from the Evaluation Body, encourages the States Parties to take advantage of this new combined mechanism and requests the Secretariat to do the necessary revisions in the form ICH-01bis with a view to eliminating the discrepancies between the criteria to grant International Assistance indicated in the Operational Directives and the questions in the form, and between the way objectives and results are defined in different parts of it;
7. Reiterates its concern regarding the limited number of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and requests for International Assistance;
8. Commends the seven States Parties that submitted proposals to the Register of Best Safeguarding Practices and encourages States Parties to continue submitting effective and innovative examples of good practices in the safeguarding of intangible cultural heritage in order for the Register to include a critical mass of practices that could benefit communities, States Parties and other stakeholders;
9. Recalls that Article 18 of the Convention states that programmes, projects and activities best reflecting the principles and objectives of the Convention shall be selected and promoted by the Committee, reaffirms that this mechanism is meant to provide a platform for sharing and learning rather than to define the ‘best’ and therefore suggests that the Secretariat use the shortened title ‘Register of Good Safeguarding Practices’ (rather than ‘Register of Best Safeguarding Practices’) when referring to the Register;
10. Expresses its satisfaction with the work of the Evaluation Body and thanks its members for their efforts and the quality of the present report;
11. Further appreciates the assistance of the Secretariat to facilitate the work of the Evaluation Body;
12. Further requests the Secretariat to propose a procedure, to the next session of the Committee, which would include an intermediary step in the evaluation of files, thus allowing submitting States to respond to preliminary recommendations that the Evaluation Body would have addressed beforehand to the Secretariat;
13. Decides to establish an informal ad hoc working group, to be convened by the Chair of the next session of the Committee, which would meet intersessionally to examine the issues related to the consultation and dialogue between the Evaluation Body and the submitting States, the decision-making process of the Committee on nominations, proposals and requests, as well as any other issue in order to strengthen the implementation of the Convention; and to submit its recommendations to the Committee at its next session with a view to presenting revisions of the Operational Directives to the General Assembly;
14. Reminds States Parties of the importance of linkages between the different criteria for inscription and underlines that a clear definition of the proposed element and of communities, groups and, in some cases, individuals that consider such an element as part of their intangible cultural heritage, is crucial for the elaboration of adequate safeguarding measures;
15. Calls attention to the importance of Article 11.b, 12 as well as 15 of the Convention with regard to drawing up and updating inventories of the intangible cultural heritage prior to submitting nominations to the Lists of the Convention;
16. Encourages States Parties to proactively provide pertinent information in nomination files regarding the compatibility of the proposed element with existing international human rights instruments;
17. Further recalls that the purpose of the Representative List is to ensure better visibility and awareness of intangible cultural heritage in general, and to encourage dialogue which respects cultural diversity, invites States Parties, when responding to criterion R.2, to clearly elucidate among the possible consequences of inscription those related to this overall purpose, and requests the Secretariat to adjust the nomination form to facilitate the provision of appropriate answers to this criterion;
18. Further reminds States Parties of the importance of including in safeguarding plans the establishment of mechanisms to monitor the impact of inscription, including potential negative and unintended consequences of inscription;
19. Expresses its concern towards nominations that seem to describe a top-down governmental and centralized approach or the establishment of coercive measures in safeguarding plans, and emphasizes the importance of the central role of communities, groups and, in some cases, individuals, in elaborating safeguarding plans and nomination files;
20. Takes note of the guidance note on inventorying currently being developed by the Secretariat and welcomes the adjustments to the nomination forms concerning R.5/U.5 following Decision 10.COM 10 that should facilitate the submission of complete nominations by States Parties;
21. Also appreciates the efforts of States Parties to address the contribution of the safeguarding of intangible cultural heritage to sustainable development, notably in terms of environmental sustainability, enhancement of local economies, intercultural or interreligious dialogue, and encourages States Parties to continue elaborating submissions that address these aspects, thus contributing to the objectives of the Convention;
22. Reiterates, as emphasized in Decisions 9.COM 10 and 10.COM 10, the need to elaborate nominations, including titles of nominations, with the utmost care in order to avoid inappropriate expressions or vocabulary that are not in line with the objectives of the Convention or may provoke misunderstanding among communities and affect dialogue and mutual respect;
23. Further expresses its concern towards nominations emphasizing nation-building or even nationalistic purposes and reminds States Parties that nominations shall remain in accordance with the objectives of the Convention and contribute to mutual respect among communities;
24. Also welcomes the submission of multinational nominations and nominations extended at the national level, reiterates, in reference to Decisions 9.COM 10 and 10.COM 10, that such nominations must demonstrate the awareness of all stakeholders concerned regarding the shared nature and, if applicable, extended nature of the proposed element, and reminds States Parties that extended nominations must pertain to the newly defined element as a whole and not only to new aspects of the element;
25. Also reminds States Parties to provide translations of lyrics and verse, including in videos, for nominating elements that involve oral traditions to achieve greater overall audience understanding, thus encouraging dialogue and mutual respect beyond national and language boundaries;
26. Further encourages the Secretariat to continue offering technical assistance and other support to States Parties wishing to request International Assistance and invites States Parties to take advantage of these possibilities.

**DECISION 11.COM 10.a.1**

The Committee

1. Takes note that Botswana has nominated **the use of Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices** (No. 01183) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Bojale is an initiation ceremony for girls of Bakgatla ba Kgafela communities in Botswana, which is also practised in South Africa. Central to the ritual is Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices. Moropa wa Bojale is a drum played specifically for Bojale when girls learn about their culture and adulthood through song and dance. Topics cover cooking, pottery, farming, childcare and more recently marriage and prevention of sexually transmitted diseases. Bearers of the practice include the queen of the community’s royal family who is the tradition’s custodian, other female royals, Rakgadi (the paramount chief’s sister) and the Council of Elderly Women. The drum is considered sacred and can only be played in the queen’s presence. It symbolizes a woman’s duty in the home and when played is believed to have healing powers offering the girls protection. A month after the girls are initiated, they perform the same ritual at a public graduation ceremony and are welcomed into the community receiving a group name that identifies them. While the tradition has helped to promote solidarity amongst women and girls in communities, contributed to their cultural identity and imparted valuable life skills, a modern education system and migration have severely weakened its continuity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.4: The submitting State has provided satisfactory evidence of community involvement in the nomination process;

U.5: The practice was included in 2010 in the district inventory, with the participation of communities concerned. The inventory database is managed by a local museum and the Ministry of Youth, Sport and Culture. The file indicates that the museum is currently engaged in updating the inventory.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

U.1: While the file describes the female initiation rite practised among the Bakgatla ba Kgafela community as a clear element of intangible cultural heritage, and while the file indicates that the practice is central to the identity of the community concerned, additional information is needed in relation to (i) the precise role of the bearers of the element; (ii) the exact contour of the element, in particular to specify whether Moropa is the nominated element or rather part of a larger element, the Bojale. In addition, information is needed as to the implications of the practice related to human rights (especially for young women and girls concerned) and related to sustainable development;

U.2: Evidence of specific threats endangering sustainability of the element (as opposed to general threats, such as urbanization, aging practitioners and religious influence) is considered insufficient. Therefore, the urgent need for inscription has not been adequately demonstrated. The film accompanying the file in fact suggests that the element is currently not under threat;

U.3: Lack of precision in relation to Criterion U.2 is reflected in the vagueness of the proposed safeguarding measures. The involvement of the communities in the proposed measures is also not sufficiently explicit.

1. Decides to refer the nomination of **the use of Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Further invites the submitting State to take into consideration the implications of inscription regarding restrictions imposed for accessing the element.

**DECISION 11.COM 10.a.3**

The Committee

1. Takes note that Portugal has nominated **Bisalhães black pottery manufacturing process** (No. 01199) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Bisalhães in Portugal is known as ‘the land of pot and pan producers’ or more specifically, where black pottery is made. Designed for decorative and cooking purposes, the traditional practice that features on the village’s coat of arms has been an important part of the community’s identity, with old methods still used today to create pieces resembling those of the past. Several steps are involved in making black pottery. First, the clay is crushed with a wooden hammer in a stone tank before it is sifted, water added to it, then kneaded, formed, defined using various laths, smoothened by pebbles, decorated using a stick and finally fired in a kiln. The division of work has evolved over time with the labour-intensive clay preparation now assigned to men, while women still mainly decorate the pots. Furthermore, clay used in the process is now sourced from local tile factories instead of being extracted from pits. Transmitted almost exclusively through kinship ties, the future of the practice appears in jeopardy due to a diminishing number of bearers, waning interest from younger generations to continue the tradition and popular demand for industrially-made alternatives.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: The file describes Bisalhães black pottery manufacturing as a long-standing tradition that is part of the community identity and memory, and constituting an important element of the local intangible cultural heritage, which is transmitted within families from generation to generation. Besides its utilitarian aspect, Bisalhães black pottery manufacturing has symbolic, social and aesthetic dimensions linked to the community concerned;

U.2: The file adequately describes the severity and immediacy of threats that undermine the viability of the element, including competition from industrial products and the waning interest of young people in the community concerned. The strength of traditional modes of transmission and the demographics of its practitioners are also described, with only seven potters and their families said to be still active;

U.3: Several safeguarding initiatives have been implemented, mostly by the municipality, and a further set of actions is proposed. These include, among others, creating conditions to improve the economic sustainability and profitability of the craft, improving the working conditions for existing potters, and training and education. These measures have been discussed with the community, have their agreement and will be implemented with their involvement;

U.4: The active involvement of communities, groups and individuals concerned in preparing and elaborating the nomination is well described. There is a broad and personalized range of attestations of community consent reflecting evidence of free, prior and informed consent. The file indicates that there are no customary practices governing access to the element;

U.5: The element was inscribed in 2015 on the National Inventory of Intangible Cultural Heritage, coordinated by the General Directorate for Cultural Heritage. All requirements (including community participation in the inventorying process and the regular updating of the inventory) and documentary evidence have been provided in sufficient detail.

1. Inscribes **Bisalhães black pottery manufacturing process** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Invites the submitting State to ensure a balance between the role of the municipal council and that of the communities in the safeguarding process.

**DECISION 11.COM 10.a.4**

The Committee

1. Takes note that Uganda has nominated **Ma’di bowl lyre music and dance** (No. 01187) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The Ma’di bowl lyre music and dance is a cultural practice of the Madi people of Uganda. Passed on by the community’s ancestors, the songs and dances involved in the tradition are performed for various purposes, including weddings, political rallies, to celebrate good harvests, educate children, resolve conflict or mourn the passing of loved ones. Several rituals also take place regarding the production and use of the lyre: preparing a special meal to bless the instrument while it is being made; placing pieces of broom and stone taken from a ‘quarrelsome woman’ inside it and praying to the ancestors so the instrument will resemble a similar sound; naming the instrument; and shaking it before and after playing to show respect for it. The traditional practice is a tool for strengthening family ties and clan unity, as well as educating younger generations about their community’s history, values and culture. Associated knowledge and skills on the practice are transmitted from senior bearers to young people. However, the tradition’s continuity is at risk due to it being perceived as old fashioned by new generations and materials that are used to make the instrument coming from plants and animals now being considered endangered.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: Transmitted from generation to generation, the Ma’di bowl lyre music and dance plays a prominent role in conveying cultural norms, communal values and collective memories to its communities and inculcating a spirit of hard work, mutual understanding and respect for elders among young people. The element also performs an important social function to promote harmonious coexistence by resolving conflicts and strengthening relationships within families and clans;

U.2: The continuity of this element has been at risk due to changing sociocultural circumstances in the wake of political conflict and the migration of the Madi people since the late 1970s; the element’s viability is also threatened by changes to the natural environment, such as deforestation, which leads to the shortage of raw materials needed for manufacturing instruments associated with the element. In addition, intergenerational transmission of the element faces threats from an overall decrease of interest among younger generations to continue the practice and a diminishing number of practitioners which is today limited to a dozen;

U.3: Building upon past and current efforts, the safeguarding plan proposed responds to the identified threats and incorporates various activities directed to raising awareness, building capacities and conserving raw material for continuation of the practice, accompanied by a coherent and realistic timetable and carefully elaborated budget. The practising community is actively involved in the design and implementation of the safeguarding plan with the participation of agents of community development, relevant non-governmental organizations and local governmental institutions;

U.4: The nomination file and appended evidence of free, prior and informed consent demonstrate the active participation of a broader community, including practitioners, elders, youth, women and a wide spectrum of parties concerned with the element and its safeguarding such as non-governmental organization representatives and local governmental officials;

U.5: Since 2014, with the participation of the Madi community and all relevant stakeholders, the element has been included in the inventory, which is maintained and updated every year by the Ministry of Gender, Labour and Social Development.

1. Inscribes **Ma’di bowl lyre music and dance** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Congratulates Uganda for submitting a nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as a result of the preparatory assistance granted;
3. Invites the submitting State to take particular heed in exploring alternative materials in response to the lack of raw material associated with enactment of the element and further consider the long-term feasibility of the safeguarding plan to ensure the sustainable viability of the element.

**DECISION 11.COM 10.a.5**

The Committee

1. Takes note that Ukraine has nominated **Cossack’s songs of Dnipropetrovsk Region** (No. 01194) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Cossack songs are sung by communities of the Dnipropetrovsk region which tell stories about the tragedy of war but also the personal relationships of Cossack soldiers. Singers practise the tradition in three different groups: Krynycya, Boguslavochka and Pershocvit. The songs are sung for pleasure and so practitioners can have a connection to the past – their ancestors and their community’s history. Many of the singers, both men and women, are aged in their 70s and 80s and have been involved in the practice for most of their lives. The groups operate around two main performers: the first who has knowledge of all the song lyrics starts the singing, then the second begins (in an upper voice), followed by the rest of the group (with middle and lower voices). If male singers are not present in the group, women impersonate them by deepening their voices. The singers normally meet regularly and while not requiring an audience, may sometimes give a concert. It is a tradition that is transmitted within families where younger members learn from those more experienced, but its continuity is now in question due to an aging bearer population and the sparsity of other knowledge sources for new generations to learn from.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: Cossack’s songs of the Dnipropetrovsk Region constitute an important element of the intangible cultural heritage of this area and involve singers recounting the tragic and heroic history of their land, providing a sense of continuity and identity for the local population. Knowledge and skills are transmitted within a group of singing practitioners. The element meets the requirement of mutual respect among communities, groups and individuals, and contributes to sustainable development;

U.2: The file demonstrates how the viability of the element is threatened, with only three singing groups still active. The main threat to the continuity of the element is the drastic reduction of the element’s bearers and the almost complete cessation of the process of intergenerational transmission within the singers’ groups. Other external threats described in the file are of a more generic nature;

U.3: The nomination file describes past efforts to help safeguard the element and presents a detailed plan for the coming period, centred around the existing three active singing groups. Activities proposed are relevant (e.g. field research for element identification and organization of master classes);

U.4: The nomination file was prepared in collaboration with the communities concerned and other stakeholders, including non-governmental organizations and government authorities. The file provides attestations of community consent from groups of bearers and notes the need for standard declarations because of the weak capacity of the aged practitioners. There are no customary practices governing access to the element;

U.5: The file demonstrates that the element was included in 2014 in the National Inventory of Intangible Cultural Heritage of Ukraine. The inventory was developed with the active participation of researchers, practitioners and representatives of non-governmental organizations. The inventory is regularly updated and maintained by the Ukrainian Centre for Cultural Studies of the Ministry of Culture of Ukraine.

1. Inscribes **Cossack’s songs of Dnipropetrovsk Region** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Reminds the submitting State about the importance of a balanced involvement both of the Ukrainian Association of Young Researchers of Folklore and the practising communities in the nomination and safeguarding processes;
3. Further reminds the submitting State of the need to define clear priority areas and clear sequencing of activities in the elaboration and implementation of the proposed safeguarding plan and budget;
4. Invites the submitting State to ensure the participation of communities in the implementation of the safeguarding plan and in the elaboration of future such plans and to pay specific attention to the increase in the number of practitioners when assessing the effectiveness of the measures proposed;
5. Encourages the submitting State when promoting the element at the international level, to provide a translation of lyrics that are part of the Cossack’s songs into widely-spoken languages.

**DECISION 11.COM 10.a.6**

The Committee

1. Takes note that Cambodia has nominated **Chapei Dang Veng** (No. 01165) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Chapei Dang Veng is a Cambodian musical tradition closely associated with the life, customs and beliefs of the Cambodian people. It features the chapei (a type of lute often played at cultural festivals) accompanied by singing. Song lyrics range from the educational and a type of social commentary, to satire while incorporating traditional poems, folk tales or Buddhist stories. The tradition is considered to have multiple functions within Cambodian communities, such as safeguarding traditional rituals; transmitting social, cultural and religious knowledge and values; providing exposure to the old Khmer language; creating a space for social and political commentary; entertaining; connecting generations; and building social cohesion. Apart from musical talent, skills required to be a chapei player include wit, the ability to improvise and be a good storyteller. While performers are generally male, there are no gender restrictions on who can play the chapei. Transmitted orally within families and informal master-apprentice relationships, today the art form is practised by few performers and even fewer masters exist. The Khmer Rouge regime severely affected the bearer population and disrupted transmission of the practice with long-term implications as communities now face the prospect of a tradition that could potentially disappear.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: Chapei Dang Veng is described as an element of the intangible cultural heritage of several Cambodian communities. This popular musical tradition hinges on the use of a lute (the chapei). The element is shown to be central to the life, customs and traditional beliefs of local communities. This element has multiple social functions, including entertainment, building community cohesion and the transmission of social, cultural and religious knowledge and values. Chapei is transmitted orally within the family and through apprenticeship;

U.2: The file demonstrates the need for urgent safeguarding despite the efforts taken so far by bearers and practitioners. Threats faced by the element include the diminishing number of masters, aggravated by a concentration of artists in urban areas, lack of interest among youth, difficulty to earn a living from practising the chapei, and limited research and documentation. These all gravely compromise transmission of the element to new generations;

U.3: Complementing past and current efforts, the proposed activities are wide ranging. They include mapping and documentation, media dissemination, education and training, provision of bursaries to talented students and organization of a festival. The objectives of the safeguarding plan are coherent with the threats. The file provides a specific timeframe for each activity and the budget is generally well-explained. The nomination file indicates that the communities concerned will be involved in carrying out monitoring, reporting and evaluation of the project. Their capacity will be enhanced through improved skills in safeguarding, ethno-musicology and strengthened collaboration with the different parties involved in implementing the project. The results of the project would be sustained beyond the project’s life cycle by state programming and support, curriculum development and implementation from teachers and students alongside other forms of capacity building;

U.4: The nomination and proposed project plan were elaborated by the Ministry of Culture and Fine Arts with the engagement of local communities and several other institutions concerned. Drafting the file went through multiple phases – from initial conceptualisation to project planning – with consistent feedback on the part of the communities concerned. The file indicates that they are at the centre of implementation and provision of cultural knowledge and expertise, providing advice, contributing to training, monitoring and evaluating results and taking the lead on some activities;

U.5: The element has been inscribed since 2004 in the Cambodian Inventory of Intangible Cultural Heritage, managed and maintained by the Directorate of Technical Cultural Affairs at the Ministry of Culture and Fine Arts. The inventory is regularly updated approximately every two years. The involvement of communities during the process of inventory building was handled through the distribution of questionnaires to artists, practitioners and non-governmental organizations to gather data.

1. Inscribes **Chapei Dang Veng** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Also takes note that Cambodia requested an allocation of US$238,970 from the Intangible Cultural Heritage Fund for the implementation of the safeguarding plan for Chapei Dang Veng;
3. Decides furthermore that, from the information included in the file, the request responds as follows to the criteria for granting International Assistance in paragraphs 10 and 12 of the Operational Directives:

A.1: The file describes how the bearers of the element, as well as educational and arts organizations concerned, participated in the preparation of the plan proposed and will be involved in the implementation of the activities. The request would, however, benefit from a more comprehensive description of the mechanisms for fully involving rural communities, traditional masters and practitioners, and the local non-governmental organizations, during all steps in the execution and follow-up of the project;

A.2: Overall, a coherent and detailed justification for a set of activities whose costings appear to be reasonable has been provided. The Intangible Cultural Heritage Fund would cover about two-thirds of the total costs, leaving the State to make a substantial contribution. A detailed timetable is also provided. Although most aspects of the budget are clear, detailed and in line with planned activities and expected results, there are some inconsistencies and some figures would need a further breakdown as they may appear excessive. There is also a need to ensure that budgetary provisions are sufficient for the reinforcement of safeguarding capacities of the communities concerned so that they are central to sustained efforts;

A.3: The proposed activities are well-conceived, appear feasible and are presented within a logical flow. They are primarily aimed at (i) counterbalancing risks identified, in particular lack of intergenerational transmission of the traditional knowledge and skills and (ii) focusing on survey and documentation, training and education, which reflects the involvement of non-governmental organizations and representatives of certain communities concerned in their elaboration. The Directorate of Technical Cultural Affairs at the Ministry of Culture and Fine Arts will be responsible for the management and implementation of the project and a working committee comprising members of the Chapei communities, non-governmental organizations and Ministry officials will be established to carry out monitoring and evaluation, in addition to periodic external evaluations. There is, however, a need to ensure that activities are not conceived only for urban communities and art organizations, but rather for the wide participation of local communities, traditional bearers and practitioners and thus avoid any danger of decontextualization of the element;

A.4: The community concerned is expected to assume responsibility for sustaining the project, whose emphasis on transmission (e.g. teacher training) should contribute to lasting results. The project is also supported by the State’s relevant legislative framework. Collaborative mechanisms between the various partners involved are also expected to help in this respect. Some of the projected activities will, however, have to rely on extra support beyond the project’s timeframe (i.e. bursaries and the festival). The project will also need to ensure the active involvement of local communities, surviving masters and other traditional bearers in the implementation of proposed activities to ensure maximum sustainability;

A.5: The submitting State is committed to providing up to 31% of the total project budget while other partners will contribute 7%. The State contribution includes staff time, recording equipment, expert consultancy, design and layout for publications and printing, translation, distribution, artists’ fees, marketing and promotion, broadcast fees and so on;

A.6: The proposed initiative involves knowledge sharing and capacity building with the communities concerned and youth (research mapping, strengthening networks, engaging experts, engagement with partners). The file highlights the collaborative nature of the project between the government and communities concerned, and indicated that the project’s collaborative mechanisms will provide a foundation for future safeguarding initiatives;

A.7: Cambodia has not as yet benefitted from any International Assistance from the Intangible Cultural Heritage Fund;

Consideration 10(a): The proposed project is national in scope and involves national and local partners;

Consideration 10(b): The file describes several multiplier mechanisms (the design of models for increased access to arts education in public schools; strengthening community transmission mechanisms; enhanced access to international sources of support) through the project’s proposed partnerships and enhanced visibility of the element.

1. Decides to approve the International Assistance request from Cambodia for the implementation of the safeguarding plan for Chapei Dang Veng and to grant an amount of US$238,970 to the submitting State to this end;
2. Requests the submitting State to work with the Secretariat at the earliest possible opportunity in order to clarify the budget breakdown and make sure that it corresponds exactly and is appropriate to the planned activities;
3. Further invites the submitting State to use the ICH-04-Report Form to report on the use of assistance granted.

**DECISION 11.COM 10.b.1**

The Committee

1. Takes note that Afghanistan, Azerbaijan, India, the Islamic Republic of Iran, Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan and Uzbekistan have nominated **Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz** (No. 01161) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

New Year is often a time when people wish for prosperity and new beginnings. 21 March marks the start of the year in regions located in Afghanistan, Azerbaijan, India, the Islamic Republic of Iran, Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan and Uzbekistan. Referred to as Nawrouz (‘new day’) and various other denominations in each of the countries concerned, it corresponds to a celebration encompassing a variety of rituals, ceremonies and other cultural events taking place for a period of about two weeks. An important tradition practised during this time is the gathering around ‘the Table’, decorated with objects that symbolize purity, brightness, livelihood and wealth, to enjoy a special meal with loved ones. New clothes are worn and visits made to relatives, particularly the elderly and neighbours. Gifts are exchanged, especially for children, featuring objects made by artisans. There are also street performances of music and dance, public rituals involving water and fire, traditional sports and the making of handicrafts. These practices support cultural diversity and tolerance and contribute to building community solidarity and peace. They are transmitted from older to younger generations through observation and participation.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element marks the celebration of New Year and the beginning of spring, symbolizing the revival of nature in all or many of the families and communities in the submitting States, though with some distinctive characteristics. This celebration includes various ceremonies, rituals, traditional games, special dishes, performances in music and dance, oral expressions and literature, and handicrafts – all reinforcing the cultural identity of the communities concerned. The file describes how the element promotes peace and mutual respect through family and public gatherings, as well as interaction between communities, and how it is transmitted within families (often by women) and via elderly artisans, artists, the mass media, internet, specialized conferences, universities and non-governmental organizations;

R.2: The file indicates that inscription would foster an element that encapsulates cultural diversity, tolerance and the rapprochement of cultures while illustrating the harmonious coexistence of ancient rituals with newer beliefs and social norms. Since the first inscription of this element in 2009, the seven States Parties have observed a positive effect in awareness of intangible cultural heritage at local, national and international levels. Together with five additional States the submitting States believe this process will continue with this extended inscription, which would also encourage inter- and intra-cultural dialogue and understanding for the purpose of peace, social cohesion, integration, reconciliation and solidarity;

R.3: The viability of the element is being ensured by the widespread commitment and active participation of the local communities, groups, individuals, and non-governmental organizations concerned. A comprehensive list of past, current and future safeguarding measures are described. These involve families, communities, the respective governments, non-governmental organizations and academia. The proposed measures are relevant and practical, with some common to several States (e.g. through the involvement of the category 2 centre in Iran, the creation of a regional network among research institutes and centres of expertise, and the compilation of an international encyclopaedia on the element). The establishment of community learning centres is also proposed. The file states that a majority of the safeguarding measures proposed were prepared with the active participation of communities, craftspeople, scholars and other individuals, non-governmental organizations and national institutions concerned. The nomination attaches particular importance to multistate cooperation for several activities;

R.4: The nomination file describes a series of meetings and workshops across all 12 submitting States, during which representatives of communities, experts, States and non-governmental organizations participated between 2012 and 2015 to elaborate the file. It presents letters expressing the free, prior, and informed consent of the representatives of communities from all 12 States to the nomination, although there are qualitative and quantitative differences with regard to the information and the supporting documents provided;

R.5: All submitting States have included the element on their national inventories for intangible cultural heritage, with the involvement of communities concerned. The file presents extracts of these inscriptions. These are said to be regularly updated with continuous collaboration of representatives of local communities, non-governmental organizations and institutions.

1. Inscribes **Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Takes note that the present inscription replaces the 2009 inscription of [Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz](http://www.unesco.org/culture/ich/en/RL/novruz-nowrouz-nooruz-navruz-nauroz-nevruz-00282), in conformity with Chapter I.6 of the Operational Directives.

**DECISION 11.COM 10.b.2**

The Committee

1. Takes note that Azerbaijan, the Islamic Republic of Iran, Kazakhstan, Kyrgyzstan and Turkey have nominated **Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka** (No. 01181) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The culture of making and sharing flatbread in communities of Azerbaijan, the Islamic Republic of Iran, Kazakhstan, Kyrgyzstan and Turkey carries social functions that have enabled it to continue as a widely‑practised tradition. Making the bread (lavash, katyrma, jupka or yufka) involves at least three people, often family members, with each having a role in its preparation and baking. In rural areas, neighbours participate in the process together. Traditional bakeries also make the bread. It is baked using a tandyr/tanūr (an earth or stone oven in the ground), sāj (a metal plate) or kazan (a cauldron). Besides regular meals, flatbread is shared at weddings, births, funerals, various holidays and during prayers. In Azerbaijan and Iran, it is put on the bride’s shoulders or crumbled over her head to wish the couple prosperity while in Turkey it is given to the couple’s neighbours. At funerals in Kazakhstan it is believed the bread should be prepared to protect the deceased while a decision is made from God and in Kyrgyzstan sharing the bread provides a better afterlife for the deceased. The practice, transmitted by participation within families and from master to apprentice, expresses hospitality, solidarity and certain beliefs that symbolize common cultural roots reinforcing community belonging.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element is considered part of the five countries’ common cultural heritage. It is linked to several associated skills and rituals, with common characteristics, as well as distinct traditions in each State, e.g. use of flatbread at funerals, religious occasions, weddings, and to celebrate new seasons. The file demonstrates that the element plays a variety of social and cultural functions, contributing to social cohesion, mutual respect, peace, hospitality and exchanges between related communities. Knowledge and skills for preparing the flatbread has been transmitted over generations, informally at home through mothers to daughters, and formally through masters and apprentices at traditional bakeries and schools. The element reinforces social cohesion through collective activities;

R.2: The file indicates that inscription of the element would contribute to raising awareness on intangible cultural heritage, especially about elements with a strong socializing and sharing dimension and about the cultural dimensions of culinary practices as examples of human creativity and intangible cultural heritage in general. The inscription of the element would also promote the recognition of intangible cultural heritage as a way to maintain environmental sustainability and to promote food security. It is also envisaged that inscription would encourage the communities in the five submitting countries to engage in intercultural dialogue for better understanding of similarities and differences among them;

R.3: The communities concerned in the five submitting States have implemented measures to maintain the viability of the element with practitioners playing a central role (media campaigns, participation in traditional culinary festivals, formal and non‑formal transmission and awareness-raising events). In addition, non-governmental organizations, research institutes, government authorities and trade unions have prepared publications, promoted legislation, run specialized workshops, films, museums and culinary educational institutions. The States Parties have been financially and legally assisting the community efforts. Proposed activities are equally diverse and detailed, with well-defined goals and a six-year timeframe aiming at promoting transmission through formal and non-formal education, preserving the sustainable use of natural resources, conducting research and documentation, as well as awareness-raising actions. In one of the countries, there is an intention to start a programme aimed at preserving traditional ingredients used for flatbread making as part of a more general agricultural policy, as well as inter-country activities (international festivals, cross-border university initiatives and the creation of a commission based on the working groups that prepared the nomination to monitor the effects of possible inscription). The involvement of the communities concerned in the design of the proposed measures and their implementation is also outlined by each submitting State;

R.4: The nomination process was initiated by communities and non-governmental organizations concerned in the five countries, supported by the relevant authorities, which constituted five working groups. The communities were informed from the outset about the multinational character of the nomination and representatives of the five countries met to finalize a common submission. Numerous documents are presented with the file to demonstrate the consent of the relevant communities, non-governmental organizations, research institutions and universities. The file confirms that flatbread making and sharing has been practised freely in the five countries and that there is no restriction on access to information concerning ingredients, tools or other aspects of the element;

R.5: The five submitting States demonstrate that the element was identified and included in national inventories of intangible cultural heritage in each of the submitting States with the participation of the communities, relevant non-governmental organizations, groups and other individuals concerned. Evidence of regular updates is also provided.

1. Inscribes **Flatbread making and sharing culture: Lavash, Katyrma, Jupka, Yufka** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Takes note that the culture of making and sharing flatbread is shared by communities in the region and beyond (see Decision [9.COM 10.3](http://www.unesco.org/culture/ich/en/Decisions/9.COM/10.3)).

**DECISION 11.COM 10.b.3**

The Committee

1. Takes note that Bangladesh has nominated **Mangal Shobhajatra on Pahela Baishakh** (No. 01091) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mangal Shobhajatra is a festival organized by students and teachers of Dhaka University’s Faculty of Fine Art in Bangladesh open to the public to celebrate Pahela Baishakh (New Year’s Day). Taking place on 14 April, the tradition of Mangal Shobhajatra began in 1989 when students, frustrated with having to live under military rule, wanted to bring people in the community in the hope for a better future. Members of the university faculty work together a month before the festival to create masks (said to drive away evil forces and allow for progress) and floats. Among works made for the festival at least one will represent evil, another courage and strength and a third, peace. Items to sell on the day are also produced as a source of funding, such as paintings representing the heritage of Bangladesh people. Mangal Shobhajatra symbolizes the pride the people of Bangladesh have in their living heritage, as well as their strength and courage to fight against sinister forces, and their vindication of truth and justice. It also represents solidarity and a shared value for democracy, uniting people irrespective of caste, creed, religion, gender or age. Knowledge and skills are transmitted by students and teachers within the community.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The Mangal Shobhajatra is an element of the intangible cultural heritage of the community of the Faculty of Fine Art at the University of Dhaka. The students and teachers are the bearers; they constitute a cohesive community who express their solidarity with the general public who not only enjoy the festivity of the event but also feel determined to uphold their democratic rights. Knowledge and skills related to the element are being handed down year to year from senior students to new students under teacher supervision. The element is compatible with existing international human rights instruments and the requirement of mutual respect as the submitting State describes the element as a social event that is open to all across caste, religion, class, gender and age;

R.2: The file demonstrates that inscription of the element would raise the visibility of intangible cultural heritage in general, since the element transcends its message beyond local boundaries, motivating many people – including children – to share in the experience and stand for peace. This fight is everlasting; students’ struggles to safeguard democracy and freedom are understandable all over the world. Inscription would thus promote intercultural dialogue as being essentially a democratic value. The element also provides an illustration of human creativity through its annual re‑enactment;

R.3: The viability of the element is ensured by bearers and practitioners as part of their creative endeavour and vision for a better future through the annual celebration. By varying the artefacts from year to year they also demonstrate their creativeness and the element’s viability as attested by the considerable growth of the celebration in the last 20 years. The proposed safeguarding measures include formal and informal education, research and documentation, as well as public lectures and museum exhibitions. The State Party will provide financial support to implement these measures. Local communities – especially students and teachers of the Faculty of Fine Art – were not only fully involved in designing these safeguarding measures but will also have the greatest responsibility for carrying them out;

R.4: The element was initiated through the innovative effort of the students and teachers at the University of Dhaka. These bearers and practitioners, in close consultation with the Ministry of Cultural Affairs, experts and researchers, actively participated in the preparation of the nomination file at all stages and gave their free, prior and informed consent to the nomination. The consent letters, duly signed, are attached to the nomination file;

R.5: The element was included in 2007 in a survey of the tangible and intangible cultural heritage of Bangladesh, prepared by the Asiatic Society of Bangladesh for the Ministry of Cultural Affairs, as part of the celebration of Pahela Baishakh. This survey is considered as the inventory of the intangible cultural heritage of Bangladesh. It is maintained and updated by the Ministry of Cultural Affairs of Bangladesh.

1. Inscribes **Mangal Shobhajatra on Pahela Baishakh** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of Bangladesh for the clarifications provided to the Committee on the information included in the file concerning criterion R.5.

**DECISION 11.COM 10.b.4**

The Committee

1. Takes note that Belarus has nominated **Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest)** (No. 01174) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

During the first weekend of July up to 40,000 pilgrims from different Christian denominations and countries, as well as tourists visit Budslaŭ, a village north-west of Belarus, for the Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest). The icon, associated historically with the granting of miracles, is housed in the Church of the Assumption of the Blessed Virgin Mary. During the celebration pilgrims visit the church, which hosts special services including an evening procession and youth vigil. A fair also takes place in the town square featuring local artisans, as well as traditional puppet theatre. The Celebration in honor of the Budslaŭ icon of Our Lady acts to promote an atmosphere of respect, understanding and unity among people of different faiths and secular backgrounds. It is a practice that is also part of local history and culture, particularly important for young people, providing them with a form of cultural memory. It contributes to the community’s sense of identity and pride, helps to strengthen social ties amongst different age groups and reinforces values that encourage the development of peace among people. Knowledge linked to the traditional practice is passed on by families and church communities, from older to younger generations.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The Celebration in honour of the Budslaŭ icon of Our Lady provides a sense of identity for the local community. People from different age groups, social status and confessions participate in this fest. The file clearly demonstrates that knowledge about this pilgrimage is transmitted within families and by priests, from generation to generation. The element plays important sacred, social, cultural, recreational and moral functions. Budslaŭ Fest is a collective rite which also plays an important role in uniting people of different views and beliefs. The submitting State indicates that no part of the element is incompatible with existing international human rights instruments or with the requirement of mutual respect but rather promotes inclusion and unity;

R.2: As the element represents a tradition of tolerance, its inscription would raise awareness of intangible cultural heritage as uniting people with different social and religious backgrounds and as an instrument with a potential to facilitate mutual communication and respect. Its ecumenical character makes the feast accessible to Christians of different denominations from all Belarusian churches, as well as lay people. With pilgrims originating from neighbouring towns and countries as well, inscription of the element would promote cultural diversity and mutual respect beyond the local level. The submitting State explains well how the element is inclusive in nature.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.3: The submitting State describes how the community concerned has participated in initiatives to safeguard the element (especially in archiving), as well as its own support (in respect to preservation, research, education, and raising awareness). The file explains how the submitting State will support and finance implementation of the proposed safeguarding measures. These tend to focus rather more on tangible dimensions (such as landscaping around the Budslaŭ church, restoration of its interior, building a Pilgrims’ House, a parking area and tourist routes around the site), and rather less on the intangible aspect of the element – an emphasis, which could possibly strengthen the element’s commercial and tourist interest. This underlines the need for the file to address potential unintended side effects in case of inscription. More details as to how the communities concerned will be involved in the implementation of the proposed safeguarding measures would also be useful;

R.4: The submitting State describes how the communities concerned participated in preparing and elaborating the nomination with respect to generating information, film production and media broadcasting. Representatives of the Catholic Church signed the free, prior and informed consent, but the file does not present any letter of consent from representatives of other Christian confessions (identified elsewhere in the file as groups concerned with the nomination) and local communities are not visible, other than through members of the local village council, local priests and the local parish. The file also does not provide sufficient information on how this consent was obtained;

R.5: The file presents a relevant extract of inscription of the element in the National Inventory of the Intangible Cultural Heritage of Belarus (2014). The inventory is administrated by the Institute of Culture of Belarus, supported by the Ministry of Culture and is regularly updated. There is, however, no information provided as to the participation of the community concerned in the inventorying process.

1. Decides to refer the nomination of **Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest)** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DECISION 11.COM 10.b.5**

The Committee

1. Takes note that Belgium has nominated **Beer culture in Belgium** (No. 01062) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Making and appreciating beer is part of the living heritage of a range of communities throughout Belgium. It plays a role in daily life, as well as festive occasions. Almost 1,500 types of beer are produced in the country using different fermentation methods. Since the 1980s, craft beer has become especially popular. There are certain regions, which are known for their particular varieties while some Trappist communities have also been involved in beer production giving profits to charity. In addition, beer is used for cooking including in the creation of products like beer-washed cheese and, as in the case of wine, can be paired with foods to complement flavours. Several organizations of brewers work with communities on a broad level to advocate responsible beer consumption. Sustainable practice has also become part of the culture with recyclable packaging encouraged and new technologies to reduce water usage in production processes. Besides being transmitted in the home and social circles, knowledge and skills are also passed down by master brewers who run classes in breweries, specialized university courses that target those involved in the field and hospitality in general, public training programmes for entrepreneurs and small test breweries for amateur brewers.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Serving as an identity marker for its communities of brewers, tasters, mediators and zythologists, beer culture in Belgium combines know-how concerning nature, social practices and craft skills that constitute an integral part of daily and festive life. Regularly shared between practitioners, knowledge and skills are transmitted from masters to apprentices in breweries but also within families, in public spaces and through formal education. Beer culture in Belgium contributes to the economic and social viability at local level and the constitution of the social identity and continuity of its bearers and practitioners, who promote responsible production and consumption;

R.2: Inscription of the element would contribute to the visibility and diversity of intangible cultural heritage by highlighting the specific nature of an element combining craftsmanship and foodways, which has continuously evolved to meet the requirements of sustainable development. It would also serve as an inspiring example of a practice that was revived and whose values were rediscovered and developed after having been marginalized;

R.3: Past and current efforts by the submitting State and communities of bearers and practitioners to revive and safeguard the element since the 1970s are well described. Future safeguarding measures pertaining mainly to the development of professional qualifications, the promotion of the element and the establishment of an observatory of the diversity of brewing arts and their appreciation in Belgium take into consideration the risks of increasing alcohol consumption and are adapted to the current and foreseen viability of the element;

R.4: The Belgian Brewers Federation initiated the nomination process involving brewers, mediators, teachers and the general public, who participated actively through a range of preparatory and consultative meetings and provided their free, prior and informed consent for the inscription;

R.5: Beer culture in Belgium was included in the inventories of the three communities of Belgium, respectively in 2011 in the Inventory of Intangible Cultural Heritage of Flanders, Belgium, maintained and regularly updated by the Arts and Heritage Agency of the Flemish Ministry for Culture, in 2012 in the inventory of intangible cultural heritage maintained and regularly updated by the Cultural Heritage Directorate of the Ministry of the French Community and in 2013 in a registry of intangible cultural heritage maintained and regularly updated by the government of the German-speaking community.

1. Inscribes **Beer culture in Belgium** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.6**

The Committee

1. Takes note that China has nominated **the Twenty-Four Solar Terms, knowledge in China of time and practices developed through observation of the sun’s annual motion** (No. 00647) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The ancient Chinese divided the sun’s annual circular motion into 24 segments. Each segment was called a specific ‘Solar Term’. The element of Twenty-Four Solar Terms originated in the Yellow River reaches of China. The criteria for its formulation were developed through the observation of changes of seasons, astronomy and other natural phenomena in this region and has been progressively applied nationwide. It starts from the Beginning of Spring and ends with the Greater Cold, moving in cycles. The element has been transmitted from generation to generation and used traditionally as a timeframe to direct production and daily routines. It remains of particular importance to farmers for guiding their practices. Having been integrated into the Gregorian calendar, it is used widely by communities and shared by many ethnic groups in China. Some rituals and festivities in China are closely associated with the Solar Terms for example, the First Frost Festival of the Zhuang People and the Ritual for the Beginning of Spring in Jiuhua. The terms may also be referenced in nursery rhymes, ballads and proverbs. These various functions of the element have enhanced its viability as a form of intangible cultural heritage and sustain its contribution to the community’s cultural identity. Knowledge of the element is transmitted through formal and informal means of education.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element is part of the traditional Chinese calendar which has profoundly influenced the people’s way of thinking and code of conduct and is an important carrier of Chinese cultural identity and cohesion. It continues to play an indispensable role in the social and cultural life of the Chinese people, since it provides the timeframe for their everyday life and communal festive events, ensuring the harmonious and overall growth of Chinese society and sustainable agricultural development. The bearers and practitioners are the Chinese people through integration in calendars used by farmers and others. Knowledge and skills about the element are orally handed down through the generations and formally through school education and the efforts of various organizations and institutions;

R.2: Inscription of the element would promote awareness among Chinese people of the importance of transmitting and safeguarding intangible cultural heritage at the national level, as well as an enhanced understanding of regional variations of the element. It would also encourage international cultural exchanges, advance cooperation in safeguarding intangible cultural heritage and dialogue between traditional systems of knowledge about time, and promote appreciation and respect for cultural diversity and human creativity;

R.3: The viability of the element has mostly been ensured by the people who continue to use it to manage their farming activities and other rituals and ceremonies. The submitting State has also been active in safeguarding the element through its introduction into the education system, and the establishment of a research centre. The file presents a coherent five-year safeguarding plan to ensure the viability of the element while coordinating a monitoring system and reducing possible negative risks. The plan includes improvements to transmission mechanisms, promotion of documentation and research, and others. The submitting State will support the implementation of the plan, working closely with communities concerned. All the stakeholders reached a consensus and jointly formulated the plan;

R.4: Through the coordination of the Ministry of Culture of the People’s Republic of China, the China National Centre for the Safeguarding of Intangible Cultural Heritage and the China Agricultural Museum, the communities, groups and individuals concerned have participated actively in preparing and elaborating the nomination at all stages and gave their free, prior and informed consent to the nomination. Adequate supportive evidence is provided;

R.5: The file indicates that the element was included on the National List of Intangible Cultural Heritage in 2006. The inventory was updated in 2011 and 2014. The Department of Intangible Culture Heritage, Ministry of Culture is responsible for maintaining this inventory. The communities concerned were involved throughout the inventorying process, and documentary evidence has been provided to this effect.

1. Inscribes **the Twenty-Four Solar Terms, knowledge in China of time and practices developed through observation of the sun’s annual motion** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.7**

The Committee

1. Takes note that Cuba has nominated **Rumba in Cuba, a festive combination of music and dances and all the practices associated** (No. 01185) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The music and movements of the rumba in Cuba are mainly associated with African culture but also feature elements from Antillean culture and Spanish flamenco. Historically, the rumba in Cuba was developed in marginal neighbourhoods of cities like Havana and Matanzas, near other ports and shanty towns and grew especially popular in rural areas where communities of African slaves lived. Spreading from the west to the east of the country, it has been a major symbol of a marginal layer of Cuban society and identity, acting as an expression of self-esteem and resistance and tool for social outreach, helping to enrich the lives of practising communities. Performances consist of verbal and non-verbal forms of communication such as chants, gestures, handclapping, dance and specific body language. Instruments, either percussion or simply utensils from the home or work, are part of the practice. A festive atmosphere develops where the performers, working within specific cultural codes, and the audience begin to interact. The dances and chants evoke a sense of grace, sensuality and joy that aims to connect people, regardless of their social and economic background, gender or ethnicity. The practice of the rumba in Cuba has been transmitted over generations by imitation within families and neighbourhoods.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the rumba in Cuba as an expressive musical-dancing style with verbal (chants and vocal sounds) and non-verbal (gestures and body language) forms of communication. It is currently performed and practised within family circles and among neighbourhoods, communities and festive-religious environments throughout Cuba. It conciliates tradition and contemporaneity, and develops a strong sense of self-esteem and belonging among its bearers, particularly the ‘rumberos’ and their associates. It also combines people regardless of their gender, social and geographical status or religious beliefs, thereby strengthening social cohesion and mutual respect, promoting harmonic relationships between individuals and communities. The rumba is orally transmitted and recreated through generations both by training and imitation;

R.2: The submitting State indicates how inscription would encourage dialogue by increasing interaction between the communities concerned locally and nationally. Since the rumba in Cuba includes elements from different roots (African, Spanish flamenco and African-Antillean) its inscription would promote respect for cultural diversity and human creativity. It would also raise the visibility of similar forms of Latin American popular traditional cultures arising from marginalized sections of society and enhance recognition of the contribution of African peoples to the cultural identity of the Americas;

R.3: The viability of the element has been ensured through religious and festive events held by families, neighbours, schools as well as the submitting State. The file proposes various safeguarding measures which include training of practitioners, information gathering, exchanges between scholars and bearers, and research. It also explains how the submitting State will assist in these safeguarding efforts and their monitoring;

R.4: The participation of a wide range of stakeholders (ranging from rumbero communities, groups, practitioners, non-governmental organizations, experts, as well as local and national authorities, to international associations) in the nomination process is well documented. Their free, prior and informed consent for the inscription is demonstrated through visual and written statements. The submitting State confirms that there are no customary practices governing access to the element;

R.5: The rumba in Cuba has been included in the Automated Inventory System of the National Council for Cultural Heritage since 2012 and it is registered in the inventory of Popular Festivities initiated in 2006. The compilation and revision of the inventory data was undertaken with the participation and consent of the communities concerned.

1. Inscribes **Rumba in Cuba, a festive combination of music and dances and all the practices associated** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the submitting State to ensure the fullest participation of communities concerned in the implementation of safeguarding measures, while paying particular attention to the need for such measures to be specific and appropriate for the viability of the element;
3. Reminds the submitting State of the importance, when promoting the element at the national and international levels, to avoid the use of inappropriate language such as ‘world heritage’ and ‘Masterpieces’.

**DECISION 11.COM 10.b.8**

The Committee

1. Takes note that the Democratic People’s Republic of Korea has nominated **Ssirum (wrestling) in the Democratic People’s Republic of Korea** (No. 01160) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In communities of the Democratic People’s Republic of Korea, men would traditionally practise ssirum as a way of building their physical strength to do work. They would learn the practice at a young age from their father or grandfather, consolidate their skills with brothers or neighbours then develop their techniques at school and in competitions. Today the sport is still practised and transmitted in the same manner. The method varies according to region but generally consists of three different styles of wrestling moves using the torso, the hands or the legs. About 20 different skills are needed. The winner is he who pushes the opponent (or a part of his body above the ankle) on the ground first. Some ssirum contests are held on a large scale, such as the Grand Bull Prize National Ssirum Tournament, featuring famous wrestlers from throughout the country. Contests provide participants with an opportunity to not only demonstrate their skills but also represent the honour of their community. Ssirum is a practice that encourages trust, respect and understanding among communities to promote harmony. It has inspired oral traditions, works of art and performances of music and dance that have enriched the practice as an element of the country’s intangible cultural heritage.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.4: The submitting State demonstrates the involvement of different stakeholders in the nomination process. The file presents letters expressing the free, prior and informed consent of representatives from national and regional institutions, social organizations, well-known practitioners, prize-winners and others;

R.5: The file indicates that the element has been included since 2013 in the State Inventory of the Intangible Cultural Heritage of the Democratic People’s Republic of Korea. This inclusion involved government institutions, social organizations and individual persons. This inventory is regularly updated by the National Authority for the Protection of Cultural Heritage.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.1: As a sport, ssirum promotes individuals well-being and has a social function of promoting the unity of communities. The information provided, however, does not sufficiently allow for a clear definition of the element, but rather describes a sporting practice (as opposed to a tradition with a specific cultural significance). Other than stating that ‘all Korean men’ are bearers and practitioners, the file does not sufficiently elaborate on the communities directly concerned and their responsibilities in transmitting the element, the main focus being on elite practitioners. Information concerning the involvement of women in the practice of the element is also lacking. In addition, the communities and groups concerned identified in Section C are not fully consistent with those listed under Criterion R.4;

R.2: The submitting State needs to describe how inscription would contribute to the visibility of intangible cultural heritage in general at local, national and international levels rather than to the visibility of the element itself. Where mention is made of inscription fostering dialogue among communities, groups and individuals and the promotion of respect for cultural diversity and human creativity, the file needs to be more explicit as to precisely how inscription would contribute to these outcomes;

R.3: National institutions have undertaken initiatives for promoting the element regarding dissemination, development, research and documentation of the element. The proposed safeguarding measures pertain mainly to documentation, education, and promotion, to be supported by governmental institutions and ssirum specialists. However, the file needs to provide further information on the involvement of local communities in the design and implementation of these measures. The gender aspect also needs to be considered. While a number of promotional activities to enhance the visibility of the element are described, the file does not sufficiently demonstrate anticipation of unintended results of inscription and how these would be mitigated.

1. Decides to refer the nomination of **Ssirum (wrestling) in the Democratic People’s Republic of Korea** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DECISION 11.COM 10.b.9**

The Committee

1. Takes note that the Dominican Republic has nominated **Music and dance of the merengue in the Dominican Republic** (No. 01162) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The merengue is considered part of the national identity of the Dominican community. It plays an active role in various aspects of people’s daily lives – from their education to social gatherings and celebrations, even political campaigning. In 2005, the traditional practice was recognized by presidential decree with 26 November declared National Merengue Day. Merengue festivals are held in cities in the Dominican Republic like Santo Domingo and Puerto Plata every year. Danced in pairs, flirtatious gestures are used as participants move in circles to the rhythm of music played on instruments such as the accordion, drum and saxophone. It is a dance that is usually introduced to learners at an early age. Knowledge and skills on the practice are transmitted through observation, participation and imitation. The merengue attracts people from different social and economic backgrounds, which helps to promote respect and coexistence among individuals, groups and communities. The north of the country is considered to be the cradle of the practice with the area of influence extending to Puerto Rico, the United States of America and the Caribbean region. The merengue is also popular in other Latin American countries, such as Venezuela and Colombia where variations have emerged, and in countries in Central America.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The proposed element fully conforms to the definition of intangible cultural heritage as defined by the Convention. It constitutes an important dimension of the heritage of the Dominican people, irrespective of social and economic background, gender and age and is unanimously recognized in the set of knowledge, customs and practices that define this largely traditional cultural expression. The file identifies the holders and practitioners of the element, as well as informal transmission mechanisms;

R.2: The file indicates that inscription of the merengue on the Representative List is likely to contribute to the visibility of intangible cultural heritage in general and to draw attention to its importance at local, national and international levels. Reflecting its European and African roots, as well as its popular appeal across social and geographical divides, it can also encourage dialogue between communities, and promote cultural diversity and human creativity;

R.3: The viability of the element has been sustained by families, groups and local communities through their practice, with the support of the submitting State. The element has been also taught in schools and city halls. The file elaborates proposed safeguarding measures to be undertaken by the communities concerned with State support, which include strengthening means of transmission, research, documentation, celebrations and festivals;

R.4: Practitioners and bearers, representatives of state institutions, experts, artisans and members of groups associated with the practice participated in different regions of the country in meetings, workshops, etc. leading to the elaboration of the nomination file. These stakeholders have expressed their prior, free and informed consent;

R.5: The file provides evidence of inclusion of the element in the Partial Inventory of Dominican Cultural Heritage under the responsibility of the Ministry of Culture. The inventory is elaborated with the participation of the communities and is regularly updated.

1. Inscribes **Music and dance of the merengue** **in the** **Dominican Republic** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of the Dominican Republic for the clarifications provided to the Committee on the information included in the file concerning criterion R.5;
3. Encourages the submitting State to continue to work in order to ensure the full participation of the communities concerned in the elaboration and updating of the inventories.

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

The Committee

1. Takes note that Egypt has nominated **Tahteeb, stick game** (No. 01189) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In ancient Egypt, tahteeb was used as a form of martial arts. Its role has since changed to that of a festive game but some of the symbolism and values associated with the practice remain. Performed in front of an audience, it involves a brief, non-violent interchange between two adversaries, each wielding a long stick while traditional music plays in the background. Complete control must be exercised as no striking is allowed. Practitioners are male both young and old, mostly from Saeedy populations in upper Egypt, particularly rural areas where the tahteeb stick has been used by inhabitants as part of their daily lives and considered a sign of manhood. The rules of the game are based on values such as mutual respect, friendship, courage, strength, chivalry and pride. Tahteeb is practised in public and private social settings. Sometimes competitions are held to encourage new players and special tahteeb evenings involving different governorates that can last almost a week. Transmission occurs within families, neighbourhoods and to anyone who wishes to learn. The game gives participants confidence from skills acquired and a sense of pride performing before their community. It also helps to strengthen family ties and foster good communal relations.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The submitting State demonstrates that tahteeb constitutes an element of intangible cultural heritage as defined in Article 2 of the Convention. Communities, groups and individuals concerned throughout much of Egypt recognize it as part of their cultural heritage, embodying mutual respect, dignity and social cohesion and thus providing a sense of belonging to its practitioners. While of martial origin, tahteeb’s contemporary functions relate to entertainment and festive celebration while bringing practitioners and audiences together in both rural and urban communities. The nomination file also contains a detailed account of transmission mechanisms, both formal and informal;

R.2: Tahteeb is an element of intangible heritage deeply rooted in Egyptian society; its origins go back to ancient Egypt; and its strong presence in Egyptian culture has continued throughout the different eras of its history up until now as its traditions and rules reflect essential societal values such as pride, chivalry, courage and respect. The inscription of the Tahteeb stick game is a strong international recognition that would raise the profile and awareness of this particular element, and intangible cultural heritage in general and would encourage all official and civil society stakeholders to work and collaborate further. The inscription of the element will strongly promote the teaching of this game as part of the physical education curricula at the educational institutions and convey the values of intangible cultural heritage to the younger generation. Further, the inscription will contribute to urban-rural dialogue and mutual respect;

R.3: The communities concerned have (and continue to) play an important role in the viability of tahteeb with their dedication to practising and perfecting it through informal competitions, and their eagerness to pass it on to their children. The submitting State has described safeguarding measures that include the active participation of relevant communities in the development and implementation of these measures especially through the Train the Trainers TTT program to form new Tahteeb trainers and players. The program is led by a local non-governmental organization; it ensures the involvement of communities, traditional bearers and practitioners to protect the element from any decontextualization effects. The TTT program has also been validated on the governmental level by the Egyptian Ministries of Sports and Culture. The implementation phase started in 2016;

R.4: The submitting State has demonstrated the participation of communities, non-governmental organizations and individuals in the nomination process from several locations in Egypt. The free, prior and informed consent to the nomination of the element from various members of the communities concerned is demonstrated through consent letters and a short film;

R.5: Tahteeb was inventoried in 2013 by the Association of Upper Egypt for Education and Development, and the Egyptian National Commission for UNESCO (currently in charge of the inventory list of intangible cultural heritage in Egypt). The inventory is elaborated with the participation of communities and is regularly updated.

1. Inscribes **Tahteeb, stick game** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of Egypt for the clarifications provided to the Committee on the information included in the file concerning criteria R.2, R.3 and R.5.

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

The Committee

1. Takes note that Ethiopia has nominated **Gada system, an indigenous democratic socio‑political system of the Oromo** (No. 01164) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Gada is a traditional system of governance used by the Oromo people in Ethiopia, which functions in conjunction with the state system. The system regulates political, economic, social and religious activities of the community, dealing with issues such as conflict resolution, reparation and protecting women’s rights. It serves as a mechanism for enforcing moral conduct, building social cohesion, and expressing forms of community culture. Gada is organized into five classes with one of these functioning as the ruling class consisting of a chairperson, officials and an assembly. Each class progresses through a series of grades before it can function in authority with the leadership changing on a rotational basis every eight years. Class membership is open to men, whose fathers are already members, while women are consulted for decision-making on protecting women’s rights. The classes are taught by oral historians covering history, laws, rituals, time reckoning, cosmology, myths, rules of conduct, and the function of the Gada system. Meetings and ceremonies take place under a sycamore tree (considered the Gada symbol) while major clans have established Gada centres and ceremonial spaces according to territory. Knowledge about the Gada system is transmitted to children in the home and at school.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The submitting State provides a description of the element, its bearers, practitioners and formal and non-formal transmission mechanisms. The file indicates that the element reinforces the sense of continuity and cultural and religious identity of the communities concerned, while performing social functions in respect to distribution of authority, education and the management of society, and enhancing inter-linkages between generations and communities. The submitting State also affirms that the element is compatible with human rights and the principle of mutual respect, with spaces for both men and women to assert their rights;

R.2: The nomination file explains how inscription would increase the visibility of the element, raise awareness, inspire young people to participate, and safeguard and transmit knowledge and skills associated with the element to future generations. The file adequately explains how inscription would promote respect for diversity and creativity, since these functions occupy the core of the Gada system. The file also states that inscription of the element would contribute to the variety and visibility of many indigenous governance institutions, at local, national and international levels;

R.3: The safeguarding measures aim at ensuring the sustainability and transmission of the element through oral and written methods. The submitting State has also actively safeguarded the Gada through those measures indicated in the nomination file including the introduction of the element into its education system as well as the establishment of a research centre. The file presents a coherent safeguarding plan to ensure the viability of the element with the active participation of its bearers and practitioners;

R.4: The core agent in the nomination process was the Authority for Research and Conservation of Cultural Heritage at the Ministry of Culture and Tourism, who collaborated with the Oromiya Cultural Bureau. They closely worked with community members, women’s groups, and youth groups. Abundant documentation to this effect is annexed to the file. There is no customary restriction governing access to the element;

R.5: The element was inscribed in 2014 on the National Register of the Intangible Cultural Heritage of Ethiopia organized by the Authority for Research and Conservation of Cultural Heritage at the Ministry of Culture and Tourism. The file indicates that the inventory process was carried out with the full participation of communities concerned, regional culture and tourism offices and relevant non-governmental organizations. The inventory will be regularly updated every five years.

1. Inscribes **Gada system, an indigenous democratic socio‑political system of the Oromo** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the submitting State to pay particular attention to ensuring that safeguarding measures respond adequately to the social dynamics and cultural fabrics on the ground.

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

The Committee

1. Takes note that France has nominated **Carnival of Granville** (No. 01077) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Carnival of Granville is a four-day celebration that takes place in the lead up to Shrove Tuesday involving members of the community and nearby communes. Opening with the mayor handing the keys to King Carnival (a papier mache figure), it begins with a series of float processions interspersed with marching bands. The floats, about 40 in total, often take a humorous look at current events, politics and celebrities and involve the work of 2,500 ‘carnivalists’ who spend six months creating them, as well as smaller modules that also feature. Each ‘carnivalist’ is part of a committee representing an area of the town or a group of friends, colleagues or families involved. Local departments also assist, constructing some of the floats and contributing to the overall logistics. Social balls for different age groups are held, as well as a confetti battle in the town square. The festivities finish with a ‘night of intrigues’ when carnival-goers disguised in costume joke with loved ones or settle scores with impunity. Finally, the king is sentenced and cremated in the port. Attracting 100,000 spectators annually, the Carnival of Granville contributes to community unity and a sense of belonging. Associated knowledge is transmitted within families and committees.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the element, its practitioners and bearers, their specific roles and responsibilities, and explains how knowledge and skills are transmitted within the family and community. The element promotes social interaction between families and communities, and social cohesion before, during and after the annual event. The cultural meanings are linked to identity of place and people, common tradition and history passed down through generations, as well as a source of pride in a cherished cultural tradition. The element constantly evolves over time, and is compatible with international human rights instruments;

R.2: The file states that inscription of the element would contribute to the visibility of intangible cultural heritage in general, and foster a greater appreciation of the link between intangible cultural heritage and movable objects associated with it. Inscription would further encourage dialogue within the Granville community and with other carnival communities worldwide. Inscription would also promote respect for cultural diversity, showcasing a tradition in constant evolution in which aesthetic creation, humour and craftsmanship are combined;

R.3: An Organising Committee has been a key agent to ensure the viability of the element. It provides funds and other resources for the successful operation of the carnival and transmission of the element to the younger generations. The submitting State assists the committee, such as with support for research and documentation. The file indicates that various safeguarding measures (conservation and memory of past carnivals, and cultural exchanges with other carnivals) are planned, involving the communities and the submitting State. These also include the establishment of a commission to track and mitigate any negative impacts arising from inscription, such as over-commercialization;

R.4: The nomination process was initiated by the Organizing Committee on behalf of the carnivalist community. The bearers of the element participated actively in the preparation of the nomination. The file includes evidence of their free, prior and informed consent to the nomination in the form of a large petition signed by more than 3,000 Granville inhabitants and carnivalists, as well as individual testimonies;

R.5: The Carnival of Granville was included in 2013 in the Inventory of Intangible Cultural Heritage in France, and is being maintained by the Directorate General of Heritage, Ministry of Culture and Communication. The Granville Carnival Organizing Committee played a key role in preparing the inventory file. The inventory is updated by adding new facts with the community’s agreement.

1. Inscribes **Carnival of Granville** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the submitting State for establishing a monitoring mechanism rooted in the community concerned, which provides for the results of any evaluation of the effects of inscription to be communicated to the community for possible action.

**DECISION 11.COM 10.b.13**

The Committee

1. Takes note that Georgia has nominated **Living culture of three writing systems of the Georgian alphabet** (No. 01205) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The evolution of Georgia’s written language has produced three alphabets – Mrgvlovani, Nuskhuri and Mkhedruli – which all remain in use today. Mrgvlovani was the first alphabet from which Nuskhuri was derived and then Mkhedruli. The alphabets coexist thanks to their different cultural and social functions, reflecting an aspect of Georgia’s diversity and identity. Their ongoing use in a cultural sense also gives communities a feeling of continuity. The alphabets Mrgvlovani and Nuskhuri are practised and taught informally predominately by the community of the Georgian Apostolic Autocephalous Orthodox Church. For example, the alphabets feature in texts used by church worshippers, such as the psalms and hymns and on inscriptions of display items used in the church, like the icons. Traditional craftspeople (goldsmiths, embroiderers, icon-painters and sculptors) who create pieces for the church can also be considered as practitioners and transmitters of the alphabets, as well as some theological schools, tertiary institutions, linguists, scholars and historians. Georgia’s educational system, however, is based on the Mkhedruli alphabet. Taught in primary and high school, the Mkhedruli alphabet is also transmitted informally in the home from older to younger generations. The Mrgvlovani and Nuskhuri alphabets are taught in schools in Georgia but at a basic level.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The living culture of three writing systems of the Georgian alphabet is practised by the great majority of the Georgian population as an important part of their cultural identity and self-expression. They recognize it as part of their cultural heritage, strengthening the cultural unity and diversity of the nation and providing a sense of historical continuity. The element is transmitted to the next generation through formal and informal training in churches, schools and by electronic means. The element provides access to the cultural and literary heritage of Georgian society;

R.2: The inscription of the element on the Representative List is likely to contribute to the visibility of writing systems as intangible cultural heritage worldwide. It is also likely to encourage dialogue between communities and promote the diversity of writing systems and graphic creativity, as well as cooperation between secular and religious communities at a national level. Human creativity would be enhanced through the use of different forms of expression and communication related to the element;

R.3: Historically, the element has been protected by national authorities, numerous civil society organizations and local communities. The file provides sufficient information concerning future safeguarding measures related to legislation, education, research, new technologies (improvement of computer fonts and software) and support of secular and religious communities involved in practising the element. These will involve national institutions, the Orthodox Church and local communities. The submitting State confirms that different institutions and groups were involved in planning the proposed safeguarding measures;

R.4: The submitting State describes consultations and participation of a range of parties concerned, including representatives of government, religious institutions, communities, non-governmental organizations and experts in the nomination process. The attached evidence of consent is mostly in the form of voluminous petitions. The submitting State confirms that there are no restrictions associated with the element;

R.5: The file demonstrates that the Georgian State and the National Agency for Cultural Heritage Preservation attributed the status of National Monument to the element in 2015. The inventorying process was undertaken with the participation of the communities and groups concerned and relevant non-governmental organizations and the inventory is regularly updated.

1. Inscribes **Living culture of three writing systems of the Georgian alphabet** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of Georgia for the clarifications provided to the Committee on the information included in the file concerning criterion R.5.

**DECISION 11.COM 10.b.14**

The Committee

1. Takes note that Germany has nominated **Idea and practice of organizing shared interests in cooperatives** (No. 01200) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

A cooperative is an association of volunteers that provides services of a social, cultural or economic nature to members of the community to help improve living standards, overcome shared challenges and promote positive change. Based on the subsidiarity principle that puts personal responsibility above state action, cooperatives allow for community building through shared interests and values creating innovative solutions to societal problems, from generating employment and assisting seniors to urban revitalization and renewable energy projects. Anyone can participate, with members also able to acquire shares in the association and have a say in its future direction. The system makes available low-interest loans to farmers, craftspeople and entrepreneurs. Today, about a quarter of Germany’s population are members of a cooperative, which besides farmers and craftspeople, includes 90 per cent of its bakers and butchers and 75 per cent of its retailers. Some cooperatives have also been set up specifically for students to gain experience. Associated knowledge and skills are transmitted by cooperatives, universities, the German Cooperative and Raiffeisen Confederation, the Akademie Deutscher Genossenschaften, the German Hermann-Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The idea and practice of pursuing shared interests in cooperatives has been handed down in Germany from generation to generation and constitutes intangible cultural heritage as defined in Article 2 of the Convention. While collaboration through cooperatives is a worldwide phenomenon, specific characteristics of the community in Germany have been highlighted in the nomination. Mutual respect, equality and solidarity between the bearers are guaranteed by law, resulting from the initiative of the community. Social and cultural purposes are prominent among the shared interests pursued through cooperatives. Throughout Germany, two large associations of volunteers jointly promote the transmission of knowledge and the social practice. All practitioners of the element identify with this community in social, cultural and economic terms;

R.2: The element’s inscription will contribute to ensuring the visibility and awareness of intangible cultural heritage because the large number of bearers and practitioners in Germany will act as multipliers in various domains of daily life like education and culture, house building and renting, agriculture, skilled crafts, transport, the credit system etc. Due to its effectiveness in satisfying existential needs, the element clearly shows the part played by intangible cultural heritage in ensuring social cohesion and sustainable development. Inscription will also encourage dialogue among communities with similar cooperative organizations, and the promotion of certain values, such as solidarity;

R.3: The viability of the element is being ensured by initiatives carried out by the German Hermann-Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society, with the support of the submitting State. New safeguarding measures are proposed such as public relations campaigns, competitions, work in schools on the topic of cooperatives, and a cross-border thematic cultural hiking trail. The file recognizes that the element could be decontextualized by legal frameworks that undermine its basic principles and that ongoing negotiations in this respect are necessary. German development cooperation promotes the element in other countries as a response to societal challenges only if and where local partners express such a need and in strict compliance with the national laws and regulations of the countries concerned;

 R.4: The file was prepared with the cooperation of representatives of the German Hermann‑Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society. The file presents letters expressing the free, prior and informed consent of these two representative institutions. The broad-based consultation with the variety of stakeholders of the element has been carried out as part of an extensive participatory process of national inventorying (2013). Support for the element’s nomination for inscription on the Representative List of the Intangible Cultural Heritage of Humanity was confirmed via the public media and through internal communication processes within the cooperatives;

R.5: The file presents a relevant extract of inscription of the element on the German Inventory of Intangible Cultural Heritage in 2014. Traditional bearers, communities and non-governmental organizations were involved in the inscription process. The inventory is organized, maintained and updated by the German National Commission for UNESCO.

1. Inscribes **Idea and practice of organizing shared interests in cooperatives** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of Germany for the clarifications provided to the Committee on the information included in the file concerning criteria R.1, R.2, R.3 and R.4.

**DECISION 11.COM 10.b.15**

The Committee

1. Takes note that United Arab Emirates, Austria, Belgium, Czechia, France, Germany, Hungary, Italy, Kazakhstan, Republic of Korea, Mongolia, Morocco, Pakistan, Portugal, Qatar, Saudi Arabia, Spain and Syrian Arab Republic have nominated **Falconry, a living human heritage** (No. 01209) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Originally a method of obtaining food, the practice of falconry has evolved over time to be more associated with nature conservation, cultural heritage and social engagement within and amongst communities. Following their own set of traditions and ethical principles, falconers train, fly and breed birds of prey (which includes besides falcons, birds such as eagles and hawks) developing a bond with them and becoming their main source of protection. The practice, present in many countries around the world, may vary regarding certain aspects, for example the type of equipment used but the methods remain similar. Falconers regard themselves as a group and may travel weeks at a time engaging in the practice, while in the evenings recounting stories of the day together. They consider falconry as providing a connection to the past, particularly for communities for which the practice is one of their few remaining links with their natural environment and traditional culture. Knowledge and skills are transmitted in an intergenerational manner within families by formal mentoring, apprenticeship or training in clubs and schools. In some countries, a national examination must be passed in order to become a falconer. Field meets and festivals provide opportunities for communities to share knowledge, raise awareness and promote diversity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Falconry, as a traditional art and practice of keeping, training and flying a bird of prey to take quarry in its natural state, practised by people of all ages, genders and statuses, is recognized by its community members as part of their cultural heritage. It is a social tradition promoting respect for nature and the environment, transmitted from generation to generation through formal and informal means, and providing its communities with a sense of belonging, pride, continuity and identity;

R.2: The inscription of the element on an extended basis on the Representative List could further contribute to fostering cultural diversity, mutual understanding and intercultural dialogue worldwide, thus enhancing visibility and awareness of intangible cultural heritage and its importance in connection with its natural environment. It could further highlight the diversity of human creativity in the expression of a common traditional practice;

R.3: Efforts already underway in many countries with the full involvement of communities to safeguard falconry and ensure its transmission, focusing especially on apprenticeship, handicrafts, research and conservation of falcon species, are supplemented by planned measures to strengthen its viability and raise awareness both at national and international levels;

R.4: Communities, associations and individuals concerned have participated in the elaboration of this nomination at all stages and have provided plentiful evidence of their free, prior and informed consent;

R.5: Falconry is included on inventories of intangible cultural heritage in each of the submitting States. These inventories are maintained by relevant authorities in each submitting State and are regularly updated.

1. Inscribes **Falconry, a living human heritage** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Takes note that the present inscription replaces the 2012 inscription of **Falconry, a living human heritage**, in conformity with Chapter I.6 of the Operational Directives.

**DECISION 11.COM 10.b.16**

The Committee

1. Takes note that Greece has nominated **Momoeria, New Year’s celebration in eight villages of Kozani area, West Macedonia, Greece** (No. 01184) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

From 25 December to 5 January in Kozani (north-western Greece), dancers, actors and musicians can be seen performing in village streets and visiting people’s homes to celebrate the coming of the new year. The Momoeria dancers, a group made up of 30 male performers, are a special focus. They represent the priests of Momos (god of laughter and satire) or commanders of Alexander the Great wearing helmets, pleated skirts, traditional shoes and brandishing sticks dancing under their leader’s command to convince the powers of nature not to endanger the livelihood of villagers. Actors surround the dancers performing a well-known satirical play featuring characters like an old man and the devil (this can vary among villages) whom the audience is invited to tease, creating a fun atmosphere. Instruments like the bagpipe play in the background. The practice is mainly to wish the community prosperity in the year ahead, including healthy offspring and good harvests but now also encourages the sustainable management of natural resources. Festivities culminate in the town square with everyone singing and dancing around a fire until morning. Transmitted informally from older to younger generations, it symbolizes part of the community’s cultural identity and helps to facilitate social integration.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file demonstrates that Momoeria is a deep-rooted practice that serves as an identity marker for Greeks of Pontian origin and serves as affirmation of social cohesion among groups of its bearers and wider communities concerned. Knowledge of the element and its practices are handed down orally through the generations, thus enriching collective memory and the youth with Greek-Pontian culture. Sufficient information has also been provided to ascertain the element’s compatibility with human rights instruments, sustainable development and mechanisms promoting mutual respect among communities, groups and individuals;

R.2: The inclusion of Momoeria on the Representative List is likely to raise the awareness of similar practices in other parts of the world as elements of intangible cultural heritage. It is also likely to foster awareness of the importance of safeguarding, encouragement of dialogue and the promotion of cultural diversity and human creativity, locally and beyond. Inscription would also promote dialogue among communities that bear similar components, thus promoting respect for cultural diversity;

R.3: The Pontic Greeks have kept the Momoeria tradition alive, at times under very difficult circumstances, with national support from 2014. The proposed safeguarding measures (research, documentation, production of musical instruments, and introducing the element in school activities) have been principally designed to be implemented by villagers’ associations with State support. Concerns about possible decontextualization and negative effects of mass tourism have been taken into account;

R.4: The submitting State Party has convincingly shown that community participation – if not authorship – informed the nomination process from the outset. A wide range of stakeholders concerned, including associations of the eight villages, provided free, prior and informed letters of consent expressing their own feelings and views on the element, its transmission and viability. There is no customary practice that restricts access to the element;

R.5: The file presents the inscription of the element on the Hellenic Inventory of Intangible Cultural Heritage in 2015. Inventorying was carried out in close cooperation with communities, other stakeholders and national agencies. The institution responsible for the inventory is the General Directorate of Antiquities and Cultural Heritage of the Ministry of Culture.

1. Inscribes **Momoeria, New Year’s celebration in eight villages of Kozani area, West Macedonia, Greece** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Reminds the submitting State that documentation activities proposed for a location outside of its own territory requires permissions from relevant communities and authorities and underlines that these should not be construed to lead to safeguarding measures in these locations.

**DECISION 11.COM 10.b.17**

The Committee

1. Takes note that India has nominated **Yoga** (No. 01163) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The philosophy behind the ancient practice of yoga has influenced various aspects of how society functions in India, whether it be in relation to areas such as health and medicine or education and the arts. Based on unifying the mind with the body and soul to allow for greater mental, spiritual and physical wellbeing, the values of yoga form a major part of the community’s ethos. Yoga consists of a series of poses, meditation, controlled breathing, word chanting and other techniques designed to help individuals build self-realization, ease any suffering they may be experiencing and allow for a state of liberation. It is practised by the young and old without discriminating against gender, class or religion and has also become popular in other parts of the world. Traditionally, yoga was transmitted using the Guru-Shishya model (master-pupil) with yoga gurus as the main custodians of associated knowledge and skills. Nowadays, yoga ashrams or hermitages provide enthusiasts with additional opportunities to learn about the traditional practice, as well as schools, universities, community centres and social media. Ancient manuscripts and scriptures are also used in the teaching and practice of yoga, and a vast range of modern literature on the subject is available.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Yoga is deeply embedded in Indian culture, history and society and considered a symbol of Indian cultural identity. Its bearers comprise a wide spectrum of individuals, general public groups, members of communities, educational institutions and any others interested without any restrictions of gender, age, nationality, class or religious dispositions.Centred on the overall unity of body and mind, it is transmitted from master to disciple or through yoga schools, books and the media and can be practised by anyone regardless of gender, age or social status. The element is compatible with human rights and fosters tolerance and mutual respect;

R.2 Inscription of Yoga on the Representative List will refocus attention towards the inherent, significant and systematic knowledge systems associated with Yoga. It will encourage dialogue among individuals, groups and communities at the local, national and international levels and will thus contribute to increasing the visibility of intangible cultural heritage in general. Additionally, the inscription will promote respect for diversity and human creativity as Yoga is practised by all irrespective of gender, caste, age, status, nationality, colour and creed;

R.3: The viability of the element has been mostly ensured by its bearers, with support from the State (such as providing assistance to yoga institutions and universities for their research and publications). The file introduces proposed safeguarding measures, which include clinical research activities and the inclusion of yoga in schools and other educational establishments, documentation, digitization and publications. Safeguarding measures reflect the involvement, combined efforts and commitments of yoga communities, practitioners, groups, non-governmental organizations, and individuals that are affiliated with various autonomous bodies, under the supervision of a government ministry dedicated to traditional medical practices;

R.4: At both informal and formal levels, stakeholders participated actively in preparing and elaborating the nomination. Evidence has been provided as to the free, prior and informed consent to the nomination of the element from members of the communities concerned.

R.5: Yoga is inventoried by several institutions in India, including the Sangeet Natak Akademi which maintains the National Inventory of Intangible Cultural Heritage and Diverse Cultural Traditions, with the participation and consent of practitioners and stakeholders. The Sangeet Natak Akademi also regularly updates the National Inventory.

1. Inscribes **Yoga** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of India for the clarifications provided to the Committee on the information included in the file concerning criteria R.2 and R.5.

**DECISION 11.COM 10.b.18**

The Committee

1. Takes note that Iraq has nominated **Khidr Elias feast and its vows** (No. 01159) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Every year in February communities in Iraq honour Alkhidr, a holy figure who, according to ancient beliefs, grants worshippers their wishes particularly those in need. In northern Iraq, during the last three days of the month, families gather on a hill where the sanctuary of Alkhidr is thought to be. Dressed in traditional clothes they enjoy specially prepared dishes and perform a popular dance called the dabkka. In the centre of Iraq, community members join on the bank of Tigris, which they believe is the sanctuary of Alkhidr. They deliver sugar, salt, henna, sweets and myrtle leaves and at night send lit candles on wood along the river, making vows for their wishes to be granted. If the candles go out before reaching the other side, the wishes are said to come true. In the south of Iraq, myrtle leaves are also brought but only one candle lit. If the candle goes out before reaching the other side, believers are encouraged to give to the poor on a Friday so their wishes are met. Younger generations learn about the practice from older family members and at school. Shared identification with the tradition has helped to build social cohesion within communities.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The feast of Khidr Elias is an element of intangible cultural heritage shared by different components of the Iraqi population beyond ethnicity or religious beliefs. The feast is associated with sacred dishes, vow-making practices, dances and traditional garments. The responsibilities of the practitioners involved in the feast and the modes of transmission (within families and through media and schools) are well described. The element plays an important role in building bridges of harmony, appreciation and rapprochement among different groups of people of various affiliations. The element is also said to promote a spirit of closeness, cheerfulness and gratitude towards ancestors among all Iraqi regions, despite ethnic, religious and other differences;

R.2: The file makes a persuasive case in terms of how inscription would promote an element that provides a bridge across divides in the country. The nomination clearly states that inscription would encourage mutual dialogue, collaboration and solidarity among different ethnic groups, and religious communities. Given these social benefits that promote peace as well as the media focus on Iraq, the inclusion of the Khidr Elias feast and its vows on the Representative List will enhance the visibility of the Convention and intangible cultural heritage, and consequently the inscription will contribute to raising awareness of the importance of intangible cultural heritage in the event of armed conflict and in general;

R.3: The file indicates that the viability of the element is being ensured by the communities concerned themselves and in recent years, with State support. A number of safeguarding measures are proposed (including establishing an institution to safeguard intangible cultural heritage in the country, organizing training workshops and meetings with national experts to debate the element’s meaning and role, documentation and financial and other support to bearers and schools and rehabilitation of sanctuaries). The communities, groups and individuals concerned have been involved in planning these measures, as well as relevant non-governmental organizations, and they have expressed willingness to be involved in their implementation;

R.4: In addition to the Cultural Relations Directorate (Ministry of Culture), various representatives of community members, bearers, government officials, non‑governmental organizations, research institutes, relevant institutions, groups and individual intangible cultural heritage experts concerned actively participated in the process of preparing the nomination file. The appended letters of consent demonstrate the range of communities, groups, institutions, and individuals concerned in support of the nomination. There are no customary practices restricting public access to this element;

R.5: The element has been inscribed since 2014 on the First National Inventory List of the Intangible Cultural Heritage of the Republic of Iraq, organized by the Cultural Relations Directorate (Ministry of Culture), with the participation of relevant non-governmental organizations, institutions and community members concerned. This inventory will be the object of further updating.

1. Inscribes **Khidr Elias feast and its vows** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.19**

The Committee

1. Takes note that Japan has nominated **Yama, Hoko, Yatai, float festivals in Japan** (No. 01059) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In cities and towns throughout Japan, float festivals are held by communities annually to pray to the gods for peace and protection from natural disasters. The element of Yama, Hoko, Yatai, float festivals encompasses 33 representative examples in various regions throughout Japan showcasing the diversity of local cultures. They involve the collaborative efforts of various sections of the community and as a traditional practice are an important aspect of the cultural identity of participants. Men, women, the young and elderly from cities and other parts of the area share responsibility for the organization and running of the festivals. This includes every step from the design and construction of the floats that reflect the diversity of local culture, to the accompanying music and overall event coordination. The Takaoka Mikurumayama Festival, for example, involves residents from the city centre assembling the floats while those from surrounding areas are in charge of pulling the constructs and playing the music. Tasks cater for specific ages with senior bearers providing guidance to those less experienced and classes run for young people. For instance, for the Ueno Tenjin Festival participants first learn how to play the music (they are referred to as hayashikata), they then progress to steering the floats (tekogata), guarding them (keigoyaku) and finally, managing the festival (saihaiyaku).

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The float festivals are cultural social practices, rituals and festive events in which all members of the communities get together to pray for peace in the communities and for protection from disasters. The festivals provide the bearers and practitioners of the element (all inhabitants of the 33 cities/towns where the selected float festivals take place) with a sense of identity and continuity and artistic creativity. Transmission is ensured through families and ‘safeguarding associations’ in each of the 33 locations. Community members are involved since adolescence, gradually mastering the required skills. Efforts to plan for the environmental sustainability of the element could provide an example of best practice: the file describes how the communities concerned secure the necessary trees for float-making in a sustainable manner and how to restore the landscape of the area once the trees are felled: in Hita City, for example, the municipal authorities, the safeguarding association, forestry associations and citizens planted 1,000 red pine saplings in 2008 to be used for the wheels of the floats in the next 100 years.The file also presents an example of the float festival helping the community recover from some of the after-effects of the Great East Japan Earthquake of March 2011;

R.2: The file indicates that inscription would show how elements of intangible cultural heritage could develop teamwork, creativity and mutual understanding within and among communities. At the national level, inscription would raise awareness of the importance of safeguarding other similar events in Japan. The file states that the participatory nomination process has in itself promoted understanding among communities concerned and that inscription would encourage them in further cooperation in diversity – given the peculiarities of each of the 33 festivals. The float festivals provide an example of artistic diversity and creativity. Its inscription would promote respect for human creativity;

R.3: The file indicates that communities have long ensured the viability of the element, with their efforts led by the ‘safeguarding associations’, implemented by the communities concerned in cooperation with state actors (e.g. publicity, classes for children, archival research, preservation and protection). No changes are foreseen in terms of future safeguarding measures and the National Association for the Preservation of Float Festivals will monitor the impact of inscription. The file states that the communities concerned have been directly involved in the planning of the proposed measures and that they will remain actively involved in implementing them, with governmental support;

R.4: The communities concerned and local governments related to the 33 float festivals actively participated throughout the entire process of elaborating the extended nomination of the float festival and consented to the nomination out of their own free will. The statements certifying the consent of the communities concerned are attached to this nomination. There are no restrictions on access to any aspects of the festivals;

R.5: The 33 float festivals were included between 1977 and 2015 in the national inventory with the active participation of communities concerned. The Japanese Agency for Cultural Affairs is responsible for maintaining the inventory and every year, the inventory is updated with the participation of members of the community concerned. The inventory appended to this nomination file provides documentary evidence of the dates on which all 33 festivals were registered.

1. Inscribes **Yama, Hoko, Yatai, float festivals in Japan** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the submitting State for resubmitting this nomination as an extension at the national level of an element previously inscribed on the Representative List of the Intangible Cultural Heritage of Humanity;
3. Further commends the submitting State for the attention given to the environmental impact of the proposed element and for highlighting measures taken to ensure the sustainable use of natural resources associated with the element;
4. Takes note that the present inscription replaces the 2009 inscriptions respectively of[**Hitachi Furyumono**](http://www.unesco.org/culture/ich/en/RL/hitachi-furyumono-00268)and that of [**Yamahoko, the float ceremony of the Kyoto Gion festival**](http://www.unesco.org/culture/ich/en/RL/yamahoko-the-float-ceremony-of-the-kyoto-gion-festival-00269), in conformity with Chapter I.6 of the Operational Directives.

**DECISION 11.COM 10.b.20**

The Committee

1. Takes note that Kazakhstan has nominated **Kuresi** **in Kazakhstan** (No. 01085) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kuresi is a type of wrestling in Kazakhstan that requires players to battle it out on foot, the objective being to get the opponent’s shoulders on the ground. It is a traditional practice where trainers would coach young boys who would then take part in local contests. These days, kuresi is a national sport in Kazakhstan practised by men and women, up to professional level. International competitions also take place, such as the annual tournament the Kazakhstan Barysy, broadcast in more than 100 countries. Transmission of kuresi in Kazakhstan occurs in sports clubs, which may also be affiliated to schools, as well as via master classes run by experienced kuresi wrestlers. The minimum age of learners can be as young as 10 and no restrictions apply concerning the background of participants. The sport of kuresi also has a place in traditional folklore in Kazakhstan. The wrestlers, known as Baluans, have been regarded as strong and courageous and depicted as such in epics, poetry and literature. The practice of kuresi teaches younger generations in Kazakhstan to respect their history and culture, and aim to be like the heroic Baluans. It also helps to build tolerance, goodwill and solidarity amongst communities.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element has been widely practised by bearers from generation to generation in every village and is still actively practised nowadays and is an integral part of Kazakhstani national identity; the transmission, driven by communities and promoted by various public institutions, encompasses different forms of learning – from traditional wrestling, organized during festive celebrations, to sports sections and master classes;

R.2: Inscription of the element on the Representative List would enhance public recognition of the element at local and national levels, promote respect for cultural diversity and human creativity and encourage dialogue among different ethnic communities of ethnically diverse Kazakhstan; the nomination demonstrates the potential contribution of the inscription to awareness of the significance of traditional sport in general, as well as to the visibility of the intangible cultural heritage of the nomadic civilisations in the world;

R.3: Past and current efforts to safeguard the element are described and future measures aimed at documentation, raising awareness and transmission will be supported by the Kazakh Kuresi Federation, “Kazakhstan Barysy” Fund and the commitment of the State Party;

R.4: The nomination was initiated and carried out in close collaboration with a number of bearers and practitioners of the element, such as individual Baluans, trainers and referees representing different regions of Kazakhstan and a working group consisting of representatives of the Agency of Sports and Physical Culture and association of Baluans; all concerned parties provided their free, prior and informed consent to the nomination;

R.5: The element was included in the National Register of the Intangible Cultural Heritage of Kazakhstan in 2013, with the participation of communities, groups and individuals concerned. The submitting State indicates that the register is maintained and is being regularly updated by the Ministry concerned.

1. Inscribes **Kuresi in Kazakhstan** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of Kazakhstan for the clarifications provided to the Committee on the information included in the file concerning criteria R.1, R.2, R.3 and R.4.

**DECISION 11.COM 10.b.21**

The Committee

1. Takes note that Mauritius has nominated **Bhojpuri folk songs in Mauritius, Geet-Gawai** (No. 01178) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Geet-Gawai is a pre-wedding ceremony that combines rituals, prayer, songs, music and dance. It is performed mainly by Bhojpuri-speaking communities in Mauritius, of Indian descent. The traditional practice takes place at the home of the bride or groom and involves female family members and neighbours. It begins with five married women sorting items (turmeric, rice, grass and money) in a piece of cloth while other participants sing songs that honour Hindu gods and goddesses. After the site has been sanctified, the mother of the bride or groom and a drummer honour musical instruments to be played during the ceremony, such as the dholak (a two-headed drum). Uplifting songs are then performed and everyone joins in and dances. Geet-Gawai is an expression of community identity and collective cultural memory. The practice also provides participants with a sense of pride and contributes to greater social cohesion, breaking class and caste barriers. Knowledge about the practice and its associated skills are transmitted from older to younger generations on an informal and formal basis. This takes place via observation and participation by families, semi‑formal teaching houses, community centres, and academies. Nowadays, the practice of Geet-Gawai extends to public performances and men also participate.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The practice of Geet-Gawai, through its participatory performance, is shown to contribute to social cohesion, breaking free of class and caste barriers, and to have become an expression of collective, cultural memory, whilst strengthening a common identity. The wedding ceremony symbolizes the sustainability of individuals and community, while the public performances reinforce relations between groups. The file offers a clear description of the element’s bearers and practitioners, whose knowledge and skills are transmitted to new generations through informal and formal means;

R.2: The file indicates that inscription of the element would contribute to enhancing the visibility of intangible cultural heritage in general and to promoting awareness of the importance of oral traditions and relevant social practices as part of the cultural identity of communities. Geet-Gawai originates in immigrant experiences against the background of a history of indentured labour: inscription would foster cohesive multicultural communities while promoting respect for cultural diversity. Geet-Gawai is also a dynamic performing art, experimenting with new techniques and creating new lyrics: its inscription would also contribute to an enhanced appreciation for human creativity;

R.3: Current and future efforts to safeguard and promote the performance of Geet-Gawai are elaborated in detail. The groups concerned have to date documented, researched and updated the element to ensure its viability, with State support. The file demonstrates that local groups and stakeholders will continue their work to document and spread knowledge on the element. Threats that may occur as unintended results of inscription are recognized. The submitting State intends to contribute to safeguarding by funding national festivities and through documentation and inventorying projects;

R.4: The community concerned participated in the preparation of the nomination through workshops and individual consultations between 2010 and 2015. Consent is shown through varied (written and oral) evidence, of a non-standardized nature. Access to the knowledge and practice of Geet-Gawai is open (with the exception of the pre-wedding event);

R.5: The element was first included in the National Inventory of Intangible Cultural Heritage of the Republic of Mauritius in 2011 and updated in 2012, 2014 and 2015. The file indicates that the inventory was carried out with the participation of practitioners, bearers and community representatives. The inventory is maintained by the National Heritage Fund/Ministry of Arts and Culture.

1. Inscribes **Bhojpuri folk songs in Mauritius, Geet-Gawai** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the submitting State when promoting the element at the international level, to provide a translation of lyrics of the songs, particularly for the video, into widely-spoken languages.

**DECISION 11.COM 10.b.22**

The Committee

1. Takes note that Mexico has nominated **Charrería, equestrian tradition in Mexico** (No. 01108) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Charrería is a traditional practice that began among livestock herding communities in Mexico in XVI century. It was initially used to help herders managing livestock from different estates to better coexist. Techniques were then passed on to younger generations within families and with the passing of time charrería moved from rural to urban areas and since then it has received great exposure that has allowed it to grow by having access to large populations. Nowadays, purpose-built charrería associations and schools assist in continuing transmission of the tradition, also considered a sport, by training members of the community, including up to competition level. Performance of various categories of charrería enacted in front of an audience (charreadas) give spectators an opportunity to see livestock herding skills, for example roping and reining using wild mares and bulls. Trained herders demonstrate their abilities on foot or horseback while dressed in traditional costume that features a wide-brimmed hat for a charro (male herder) and a colourful shawl for a charra (female herder). The outfits, as well as equipment required for the practice, like saddles and spurs, are designed and produced by local artisans, forming additional components of the traditional practice. Charrería is considered an important aspect of the identity of bearer communities and their cultural heritage. Practitioners also see the tradition as a way of transferring to younger generations important social values, such as respect and equality for people in the community.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: Charrería is described as an important element of the cultural heritage and collective identity of the Mexican people. The practice of this equestrian tradition also involves different handicrafts (e.g. leatherworks, silver and iron works and textiles). The horse riding skills are demonstrated at competitions and the file describes formal and informal transmission mechanisms, especially through families. The general public, a national association, specialized schools and the media also contribute to this transmission. Creativity is exemplified by innovative artisans. The file makes mention of ‘charro communities’ which, through dialogue and mutual cooperation integrate social networks that promote solidarity. The element is also said to demonstrate the tight bond between cultural practices, nature and sustainable development;

R.2: The nomination file explains how inscription of the element would provide an opportunity to show the world how an equestrian cultural tradition invigorates the values of equality, equity and solidarity, thus contributing to increasing the visibility of intangible cultural heritage in general and raising awareness of the importance of its safeguarding, not only at the local, but also at the regional and international levels given the presence of charro communities beyond Mexico, which would also enhance dialogue and promote respect for cultural diversity in those territories;

R.3: The nomination file demonstrates that past initiatives ensured viability and promotion of the element. These include competitions, research and publications, and the establishment of new charrería schools and benefitted from State support (declarations to define the element as part of the intangible cultural heritage and annual meetings on the practice). The safeguarding measures proposed are detailed and include the creation of a Charrería Conservatory and the establishment of Community Training Centers for the transmission of different handicrafts related to the element. Various government institutions and the communities concerned actively participated in the planning of the proposed safeguarding measures and will take part in their implementation;

R.4: The communities concerned with the element were involved in the nomination process. Representatives of charro associations and artisans signed declarations of free, prior and informed consent to nominate the element, which are appended to the file. The element is expressed through public events, open to all. There are no restrictions;

R.5: The element was included in the National Inventory of the Intangible Cultural Heritage of Mexico in 2014. The inventory is maintained by the National Council for Culture and Arts. The inventory was drawn up with the active participation of communities, government, academic institutions, and civil society and is being updated.

1. Inscribes **Charrería, equestrian tradition in Mexico** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of Mexico for the clarifications provided to the Committee on the information included in the file concerning criterion R.2.

**DECISION 11.COM 10.b.23**

The Committee

1. Takes note that Nigeria has nominated **Argungu international fishing and cultural festival** (No. 00901) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Every year in the north-west of Nigeria, communities gather to participate in the Argungu international fishing and cultural festival near the Matan Fada River. The four day festival, which runs between late February and March, features kabanci – a series of water competitions including hand fishing, canoe racing, wild duck catching – as well as other traditional practices, such as the local style of wrestling and boxing. Men and boys participate in the contests, while women provide the encouragement performing songs and dances. The Argungu international fishing and cultural festival, which dates back to before Nigeria’s independence, is considered a contributor to participant sense of identity and is also used as a means of maintaining peace between the Argungu and neighbouring Sokoto community by enjoying shared cultural practices together. Knowledge passed on within participating chieftaincy-holding families by the Sarkin Ruwa (who manages the river’s sanitation levels) and Homa (chief of the Argungu fishermen) concerning the river’s water quality and fish stocks, has been an important factor in the festival’s continuity. Skills involved in festival activities are transmitted to younger generations formally and informally. Training occurs, for example, via apprenticeship particularly in the case of specific fishing techniques or within families by demonstration.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file presents the element as an important mechanism that gives to the people of the Kabi region a sense of belonging and identity. It strengthens social cohesion among the different groups concerned (including between men and women) while providing them with a sense of continuity. The festival includes several competitive and ritual activities, including bare-hand fishing contests. The bearers and practitioners include fishermen, musicians, and religious functionaries, but more detail would have been useful in this respect. Knowledge associated with the element has been transmitted from generation to generation through oral tradition, apprenticeship, and formal training. The element is compatible with international human rights instruments and is also in conformity with the principles of sustainable development since it serves as a means to regulate fishing activities in the region;

R.2: The nomination file describes the element as an opportunity for interaction among people who attend and participate, and as a means of enhancing dialogue, while maintaining and relaying rituals and traditions to other generations. Inscription may also foster involvement in diverse cultural activities that require and display human creativity. The file further states that inscription would provide a forum where social problems could be dealt with. Moreover, due to the media focus on Nigeria because of the wave of terrorist attacks (Bokoharam) the inscription will clearly contribute to raising the visibility of the Convention and the importance of intangible cultural heritage in general;

R.3: The element’s viability has been ensured by communities concerned with the support of the State. However, the file tends to indicate that the participation of these communities is subordinated to the initiatives of political and religious leaders. The proposed safeguarding measures, with State support, include research, documentation and protection of the resources and sacred nature of the river. The viability of the element, besides the necessities of local life, is ensured by intensive state support and vital input of tourism and the political and religious spheres of society as the file says convincingly;

R.4: The wide and active participation of the communities and groups concerned in the nomination is well explained and the submitting State annexed two consent letters presented by cultural leaders, one of which was from the secretary of the fishermen guild. The local community groups are and have been involved and were also actively participating in all the above listed safeguarding activities. This is documented regularly by the cultural officers of the Federal Ministry of Tourism, Culture and National Orientation;

R.5: The element was included in 2007 on the National Inventory on Oral and Intangible Cultural Heritage, managed by the Department of Culture in the Federal Ministry of Tourism, Culture and National Orientation of Nigeria. The inventory was drawn up by the National Committee on Oral and Intangible Cultural Heritage with the participation of communities concerned. The federal department regularly updates the inventory.

1. Inscribes **Argungu international fishing and cultural festival** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.24**

The Committee

1. Takes note that the Republic of Korea has nominated **Culture of Jeju Haenyeo (women divers)** (No. 01068) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Jeju Island, there is a community of women, some aged in their 80s, which goes diving 10m under the sea to gather shellfish, such as abalone or sea urchins for a living without the help of oxygen masks. With knowledge of the sea and marine life, the Jeju haenyeo (female divers) harvest for up to seven hours a day, 90 days of the year holding their breath for just one minute for every dive and making a unique verbal sound when resurfacing. Divers are categorized into three groups according to level of experience: hagun, junggun and sanggun with the sanggun offering guidance to the others. Before a dive, prayers are said to the Jamsugut, goddess of the sea, to ask for safety and an abundant catch. Knowledge is passed down to younger generations in families, schools, local fishery cooperatives which have the area’s fishing rights, haenyeo associations, the Haenyeo School and Haenyeo Museum. Designated by the provincial government as representing the island’s character and people’s spirit, the culture of Jeju haenyeo contributes to the advancement of women’s status in the community and promotes environmental sustainability with its eco‑friendly methods and community involvement in managing fishing practices.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes how the element provides an essential dimension of the local communities’ cultural identity and underlies their resilient spirit. Most people on the island know a Jeju diver. Rituals are performed to enhance safety at sea and an abundant catch. The diving skills, as well as a sense of responsibility, are transmitted from senior to junior women divers – the former being the leaders of fishery cooperatives. A school has also been established. Some community projects are financed through communal catches, promoting social cohesion and cultural continuity for communities concerned. Diving by the Jeju divers is described as ecologically sound, given in part the prohibition of advanced fishing methods. The culture of Jeju divers also contributes to the promotion of women’s rights through an appreciation of their skills and contribution to household incomes;

R.2: Inscription of the element would contribute to the global visibility of intangible cultural heritage elements that are based on local knowledge and foster nature and sustainable development. It would also raise international awareness of the importance of women’s work as intangible cultural heritage, and encourage intercultural dialogue between haenyeo communities and other communities, which have similar practices. Inscription would encourage the recognition of human creativity: as a rich source of artistic inspiration, the culture of Jeju haenyeo is a popular subject of various genres such as poetry, novel, drama, film, and musical performances;

R.3: Past, current and proposed measures constitute a comprehensive framework that reflects the commitment of the communities, professional groups and the State to ensure the viability of the element. The proposed measures focus on its promotion, the management of marine resources, and improvement of haenyeo living conditions. The proposed safeguarding measures include maintaining a balance between diving for income and diving for tourists and reducing the hours spent diving. Research, education on the local culture and a new museum are also mentioned. The file states that the representatives of the diving cooperatives, because of their pride in their culture, would fully participate in the implementation of the proposed measures;

R.4: The Jeju haenyeo communities, researchers, intangible cultural heritage experts, and the Jeju provincial government participated in all stages of the nomination. The chairs of all village fishery cooperatives and 100 haenyeo associations in Jeju province gave their free, prior and informed consent to the nomination. The file notes that no customary practices restrict access to the enjoyment of, and information about, the element;

R.5: The element was registered on the State Inventory of Intangible Cultural Heritage elements in 2011. The inventory was drawn up with the active participation of communities, groups, relevant non-governmental organizations, individual professionals and researchers. The inventory is to be regularly updated and a relevant list is available on the website of the Cultural Heritage Administration.

1. Inscribes **Culture of Jeju Haenyeo (women divers)** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.25**

The Committee

1. Takes note that Romania has nominated **Whitsunday pilgrimage from Şumuleu Ciuc (Csíksomlyó)** (No. 01120) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Whitsunday Pilgrimage of Şumuleu Ciuc in Romania attracts Roman Catholic communities locally and from abroad, as well as other religious communions with thousands visiting the area every year. The pilgrims visit the Church of St Mary on the Friday before Whitsunday to give thanks to the Virgin Mary. The day after, they climb the Şumuleu Mountain, passing four chapels on the way up, believing the climb symbolizes the hard road to everlasting life. Other pilgrims choose to do the Climb of Jesus, praying to 14 crosses as symbols of Jesus’ stations on Golgotha. There are also those who do the climb barefoot or on their knees. During the pilgrimage, participants sing songs from the past and wear traditional dress. An open air service then takes place between the mountains of Şumuleul Mic and Şumuleul Mare, and a meal afterwards where pilgrims get to rest and socialize. The tradition of the Whitsunday Pilgrimage of Şumuleu Ciuc is transmitted from older to younger worshippers in practising communities. It is considered to not only be a part of the pilgrims’ cultural identity but also a way of educating young people about values, reinforcing connections within and across communities and promoting solidarity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List:

R.1: The nomination file describes the element as a major ritual event which facilitates the free expression of religious and cultural values, the assertion of local identity and collective memory, and the spiritual cohesion and communion of the believers. Its bearers and practitioners are pilgrims of both genders and of all ages who participate in the pilgrimage without social, political, confessional or cultural discrimination. The element (and its associated expressions – traditional costumes, religious songs, narratives or local symbols) is transmitted within families or religious communities as an expression of faith. The element’s social functions are manifested by strengthening the social relationships among ethnicities and cultures. The file demonstrates the element’s compatibility with existing international human rights instruments and with the requirements of sustainable development;

R.2: Inscription of the element is likely to contribute to the visibility of intangible cultural heritage and awareness of its importance among the half a million pilgrims who participate and beyond, through linkages with similar pilgrimages in neighbouring countries and through the media. By consolidating intercultural and intercommunity dialogue among groups from different geographic and socioeconomic backgrounds, inscription would not only promote respect towards a significant expression of the religious intangible cultural heritage specific to Roman-Catholic communities, but also for human creativity and increase social cohesion, mutual respect and solidarity;

R.3: The viability of the element has been ensured by the Franciscan order, other communities and regional and national government initiatives (including elaborate programmes for the event and the enhancement of facilities related to its practice). A four-year safeguarding and promotion plan is proposed (publicity, research and documentation, information dissemination and local and international events). The communities, groups and individuals concerned were actively involved in planning these measures and will take part in their implementation. The submitting State also indicates how it will provide support by establishing an appropriate legal framework, supporting museums and by monitoring the integrity of the element;

R.4: Since 2011 when the nomination process began, representatives of the Roman‑Catholic community, local administration, cultural institutions, non‑governmental organizations and professional associations were actively involved in the preparation of the file. The file indicates that a diverse range of communities and institutions concerned gave consent for the nomination, provides evidence to this effect and confirms that there are no customary practices restricting access to the element.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion is satisfied:

R.5: The element appears since 2009 in the Romanian Inventory of Intangible Cultural Heritage, elaborated by the National Commission for Safeguarding Intangible Cultural Heritage, working under the auspices of the Ministry of Culture. The file presents an extract of the register, but does not explain how the inventory is updated and how the communities concerned participated in its elaboration.

1. Decides to refer the nomination of **Whitsunday pilgrimage from Şumuleu Ciuc (Csíksomlyó)** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**DECISION 11.COM 10.b.26**

The Committee

1. Takes note that Romania and the Republic of Moldova have nominated **Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova** (No. 01167) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In the past, wall carpets produced by weavers in communities of Romania and the Republic of Moldova were used not only as decorative features and sources of insulation but also as part of a bride’s dowry. A variety of techniques were needed to produce the pieces with impressive motifs. Certain patterns also indicated the weaver’s origin. The carpets had additional roles in community practices, such as at funerals where they symbolized a passage for the soul to the hereafter. They were also displayed at international exhibitions as markers of community identity. These days, wall carpets are mainly appreciated as works of art for public and private spaces and exhibited at city festivals and ceremonies. Techniques have changed from vertical or horizontal looms practised in some parts, to tight picking (thread by thread) and other forms with weavers now able to work from home. In villages, girls learn the art form from their mother or grandmother, while in cities craft centres, associations and colleges, as well as museums provide classes. Viewed as an expression of creativity and identity marker, wall-carpet craftsmanship is also considered as a tool to unite groups in society of different ages and socioeconomic backgrounds.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the skill and art of wall-carpet weaving in Romania and the Republic of Moldova as an important element of community life and as a symbol of local and national identity. Its modes of transmission are outlined (within families, in workshops, craft centres and schools). The element brings together different sections of the communities concerned (shepherds, weavers and loom makers). It also preserves the social memory of the communities concerned and is used for various community and family functions. The element is compatible with the requirements of human rights and that of sustainable development. Although the utilitarian and symbolic functions of carpets have been preserved, the ancient forms and patterns are reinterpreted, illustrating creative vitality;

R.2: The file indicates that inscription would strengthen recognition of the skills and abilities of rural communities in general, and women weavers in particular. It would promote their technical and artistic heritage to young people and other communities nationally and beyond, thus fostering respect for cultural diversity and human creativity. As the element has bearers of different trades, age and gender, inscription can encourage dialogue for communities and individuals involved, while emboldening the bearers to carry on this expressive artistic craft through a harmonious merging of traditional and innovative components, highlighting how the vitality of an element of intangible cultural heritage can be based on the play of innovative and conservative tendencies;

R.3: The communities concerned have launched initiatives in both countries to revive wall-carpet craftsmanship, transmitting traditional techniques, and organizing exhibitions, fairs and workshops. The safeguarding measures proposed to be developed with the support of both submitting States are coherent. They focus mainly on administrative measures, inventorying and research, and education and transmission of techniques, making a solid connection between education, culture and business. The communities, groups and individuals concerned in both countries have been involved in planning these measures and will participate in their implementation;

R.4: The supporting documentation provided by the submitting States and submitted with the file demonstrate the inclusion of bearers and community in the nomination process, while there are no stated customary practices governing access to the element. The consent of communities concerned is documented by letters from the mayors of different municipalities in both countries and by weavers and their associations, clearly demonstrating a range of support for the nomination.

R.5: The element has been registered since 2009 in the Romanian Repertory of Intangible Cultural Heritage, elaborated by the National Commission for Safeguarding Intangible Cultural Heritage, and since 2012 in the National Inventory of the Intangible Cultural Heritage of the Republic of Moldova, maintained by the Ministry of Culture. In both countries, these inscriptions have involved the communities and non-governmental organizations concerned. Updating mechanisms have been initiated both in Romania and the Republic of Moldova, according to the specific national institutional prerogatives and duties, and the respective legislation in force, on the protection of the intangible cultural heritage.

1. Inscribes the **Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegations of Romania and the Republic of Moldova for the clarifications provided to the Committee on the information included in the file concerning criterion R.5.

**DECISION 11.COM 10.b.27**

The Committee

1. Takes note that Saudi Arabia has nominated **Almezmar, drumming and dancing with sticks** (No. 01011) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Almezmar is a traditional group performance practised by members of the Hijazi community in Saudi Arabia for festive occasions, such as family and national celebrations, religious holidays or government events. It involves about 15 to 100 practitioners dressed in long white garments who begin by standing in two rows opposite each other. When beating drums are heard, the leader of each row starts to clap and chant loudly songs about gallantry, generosity or love. The first row of performers repeats the song with strong clapping, then the second row sings antiphonally. Two performers go to the centre, twirling large sticks in quick, graceful moves, sometimes around a fire or objects then two others follow. Women participate in some of the costume making and may take part in the singing and dancing in private gatherings, while local craftspeople produce the drums and sticks used. The tradition is passed down to younger generations through observation and practice mainly by performing arts troupes and heritage centres. Almezmar is a cultural expression that acts as a marker of community identity, brings together people from diverse backgrounds, is a source of entertainment and offers shared knowledge that provides a part of the community’s collective memory.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The entire population in the Hijaz region recognizes Almezmar as part of its cultural heritage and identity. Transmitted from generation to generation, the element encompasses the shared values and knowledge that are part of the collective memory of the communities concerned, and of Saudi Arabia in general. The element works to unify the people, playing an important role as a strong marker of cultural identity in a diverse community. The lyrics transmit the values of gallantry, magnanimity, tolerance, peace and love. Knowledge and skills of the element are transmitted through observation and practice by all participating members of the community. The element is compatible with international human rights instruments;

R.2: The file states that inscription would raise the profile of intangible cultural heritage in general and would contribute to ensuring the visibility and commitment of bearers of similar elements within Saudi Arabia and abroad, as well as raise awareness of their own intangible cultural heritage. The Hijaz region is characterized by its multi-ethnic identity and the file states that inscription would also draw the attention of other communities to the contribution that the Hijazis are making to cultural diversity on the basis of parity and dignity, while fostering its recognition by the younger generation as a valuable asset that provides a sense of identity, companionship and tolerance;

R.3: The file asserts that the Hijazi community is at the forefront of safeguarding and transmitting the element, with the support of their chiefs. The private sector, non‑governmental organizations, and municipalities also provide support (workshops to teach children, festivals and documentation). The community concerned has developed future safeguarding measures in cooperation with government and non-governmental organizations. These include inventorying, research and documentation, design of courses, and holding Almezmar performances at national and international fora. The State plans to strengthen its legal protection. These measures will be implemented by the Ministry of Culture and Information of Saudi Arabia with the cooperation of the Saudi Arabian Society for Culture and Arts and the Saudi Heritage Preservation Society. A broad participation of communities concerned is foreseen;

R.4: The nomination was initiated by communities concerned, who have been playing a central role throughout the process. Supportive evidence of their full prior knowledge, consent and engagement in the nomination is attached to the file. Some community members even used social media to promote the announcement of the nomination stages to a wider community audience. Information about the nomination was also published in newspapers. There is no restriction on access to the element;

R.5: The element has been included in the Inventory for Performing Arts in Saudi Arabia since 2015 and drawn up with the participation of communities and government representatives. The inventory is regularly updated in collaboration with the government and the Saudi Heritage Preservation Society. The element is also included in the intangible cultural heritage inventory of the Ministry of Culture of Saudi Arabia, based on community participation, with data constantly updated.

1. Inscribes **Almezmar, drumming and dancing with sticks** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.28**

The Committee

1. Takes note that Slovakia and Czechia have nominated **Puppetry in Slovakia and Czechia** (No. 01202) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Puppet theatre for communities in Slovakia and Czechia is not only a popular form of traditional entertainment but also a way of conveying a vision of the world, and an educational tool with messages on moral values. The puppets, whose characters are real or imaginary, are mostly made of wood and animated using various methods. Initial bearers of the practice were families of travelling puppeteers whose works later absorbed local influences in language and themes using namely comical figures with distinct characteristics. Puppet theatre is an integral part of Slovak and Czech local theatre and literary tradition. It also plays an important role in socialization, helping performers to develop as creative thinkers and learn about cooperation, communication and to strengthen their sense of identity in society. Featuring with other traditional rituals and festive events like feast days, markets and fairs, puppet shows today come in many different forms but still draw from tradition. Practice bearers include performers, playwrights, puppet and costume makers, as well as stage designers. Skills are transmitted by imitation and practice within performer communities, while in Slovakia also transmission takes place in traditional puppetry dynasties, as well as through workshops run by not-for-profit organizations and music and arts schools.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: This element is presented as an integral part of Slovak and Czech theatrical and literary traditions. It conveys a vision of the world and a humanist message with ethical standards, illustrated by various puppet characters. It is an important socialization vehicle, particularly for children, and incorporates knowledge and skills related to the tradition of dramaturgy, stage art and craftsmanship. The bearers of the element include performers, playwrights and woodcarvers whose skills are transmitted through informal and non-formal education. The element contributes to mutual respect among communities concerned. While some of the puppet characters have been stereotyping and, therefore, may not have promoted understanding, the file asserts that the current repertoire is fully compliant;

R.2: The file indicates that inscription would promote interest in intangible cultural heritage in general (including in other puppetry elements already inscribed and in the creative, dynamic exchanges with literature, film and crafts, since the element is inspired by creation of works in these areas). The element already fosters communication within communities, both through its method and the values it communicates. The puppetry communities of the two countries have maintained a cooperative relationship and continue to perform together at international festivals, demonstrating their commitment to continue dialogue and creative effort in transmitting the element;

R.3: The file indicates that the bearers of the element, through their practice, lie at the centre of past and current efforts to ensure its viability, with the support of the submitting States. It is argued that the format of performances (with their limited numbers of participants) will continue to protect the element from adverse risks following inscription. However, regular monitoring is proposed, as well as promotional measures. A permanent Czech-Slovak coordination platform is suggested to this end. The proposed safeguarding measures benefit from the support and involvement of the submitting States and communities concerned;

R.4: The communities, groups and individuals concerned through their representatives, associations and collaborating institutions from both submitting States actively participated in the nomination process. They gave their free, prior and informed consent to the nomination. Extensive documentation has been provided to this effect. There are no customary practices that would prevent access to the element;

R.5: The element has been registered in the Representative List of Intangible Cultural Heritage of Slovakia (coordinated by the Slovak Intangible Cultural Heritage Centre) since 2013, and in the List of Intangible Properties of Traditional and Folk Culture of the Czechia (maintained by the Ministry of Culture) since 2014. The element has been included in these inventories with the active participation of communities, groups and non-governmental organizations concerned, the file provides information on the inventory updating mechanisms.

1. Inscribes **Puppetry in Slovakia and Czechia** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegations of Slovakia and Czechia for the clarifications provided to the Committee on the information included in the file concerning criterion R.5.

**DECISION 11.COM 10.b.29**

The Committee

1. Takes note that Slovenia has nominated **Škofja Loka passion play** (No. 01203) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Škofja Loka, Slovenia, a traditional play performed as a procession takes place in the streets of the town’s medieval centre during Lent and Easter involving more than 900 local performers. The Škofja Loka passion play, based on the ancient works of a Capuchin monk, demonstrates 20 scenes of the stations of the cross and others from the Old Testament and New Testament. Performed in the dialect of the time it was written, the play takes place at a series of locations. In addition to the actors, 400 other volunteers from the community participate in the play’s production. Due to the complexity involved, the Škofja Loka passion play is only performed every six years. While it is considered to be an important part of local identity, the play also contributes to social cohesion giving residents involved an opportunity to connect with one another and feel like they are contributing to their community. Knowledge and skills associated with the practice are transmitted from older to younger generations by families who participate, and craftspeople assisting in the play’s production who host classes passing on know-how to others. The play is also included in the curricula of local schools.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file defines the element as a form of traditional theatre, enacting biblical scenes performed by large numbers of local people during Lent and Easter. The bearers and practitioners, their roles and responsibilities – including that of women and children – are well described. The file also outlines the social and cultural functions of the element in respect to common activities, enhancing self-esteem and visibility and connectivity amongst communities and across generations. The element provides a sense of cultural identity and common heritage. The submitting State confirms that the element is compatible with human rights instruments and the requirement of mutual respect, highlighting inclusive participation across ages, gender, professional and religious backgrounds and underlining values of tolerance and co-existence. Knowledge and skills related to the element are transmitted to new generations within families and local communities, music schools, and craft workshops;

R.2: The file describes how inscription of the element would enhance awareness and visibility of heritage in other parts of the country and Europe. The element has already encouraged other ‘passion plays’ to be performed in Slovenia and beyond, suggesting that inscription may have a further positive effect on safeguarding similar cultural heritage elsewhere. This may in turn enhance respect within the regional, national and international community of passion plays and enhance dialogue, cultural diversity and human creativity in respect to multiple forms of presentations using drama, radio, music and art across generations of performers and experts;

R.3: After a period in which it was almost impossible to perform the element in its entirety (1936-1999), its viability returned with State support and thanks to the efforts of the local people, groups and associations. The proposed safeguarding measures focus on strengthening transmission, promotion and education. Attention is given to transmission of the element to young people. The measures are consistent and aim to prevent the negative effects of tourism and over-commercialization, though this is also moderated because of spatial limits. Local people, groups and communities have been actively involved in planning and implementing these measures. The submitting State outlines its proposed support by providing a legal instrument, including the element in the national development framework, financing and supporting education;

R.4: The nomination of the element was prepared with the active participation and support of professional institutions in the Škofja Loka region and elsewhere in Slovenia, as well as different associations, communities, groups and individuals concerned with the play. The attached evidence of consent is fully representative of these diverse communities and groups. The submitting State confirms that there are no restrictions or customary practices governing access to the element that need to be observed;

R.5: The element was included in 2008 on the National Register of Living Cultural Heritage of Slovenia maintained and updated by the Ministry of Culture. The bearers that create, maintain and transmit the element actively participated in the process of its inclusion on the register.

1. Inscribes **Škofja Loka passion play** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of Slovenia for the clarifications provided to the Committee on the information included in the file concerning criterion R.5.

**DECISION 11.COM 10.b.30**

The Committee

1. Takes note that Spain has nominated **Valencia Fallas festivity** (No. 00859) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The main feature of the Fallas Festivity, a tradition of communities in Valencia and its diaspora celebrating the coming of spring, is the giant falla. The falla is a monument made up of ninots (caricature pieces) created by local artists and craftspeople that provides a commentary on current social issues. Erected in the town square, the falla is set alight at the end of the festivity, which runs from 14 to 19 March, to symbolize the coming of spring, purification and a rejuvenation of community social activity. In the meantime, marching bands parade the streets, outdoor meals are held and fireworks staged. Each year, a Fallas Queen is elected to promote the festivity throughout the year encouraging locals and visitors to take part. Know-how associated with the practice is transmitted within families, particularly those involved in the construction of the ninots who belong to different guilds among participating communities. The Fallas festivity provides an opportunity for collective creativity and the safeguarding of traditional arts and crafts. It is also a source of community pride, contributor to cultural identity and enhances social cohesion. In the past, the festivity was also a way of preserving the Valencian language when it was prohibited.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file adequately describes the element and its constituent parts (dancing, singing, music, sculpture, clothes and jewellery). The cultural meaning of the ‘falla’ monument in terms of renewal, identification and social cohesion is well explained. The communities involved – families, artists, scholars – and transmission mechanisms (within families, between artisans and apprentices and through training workshops) are identified. The element and its enactment are compatible with human rights. Participation and belonging to a Fallas Commission is open to any social group, including men and women of all ages, professions, social class or geographical or cultural background. The festivity is said to have evolved to allow for a growing representation and participation of women in its planning and conduct;

R.2: The file suggests that inscription would enable other national and international fire festivals and their respective communities in the Mediterranean region to gain attention and become more aware of the significance of their heritage. Inscription would also enhance collective reflection and social understanding in both Spain and abroad. The festival emphasizes creativity in a number of ways (such as in arts and crafts) and its safeguarding allows for the continuity of many skills, crafts and methods. Its use of satirical overtones, poems and other literature can also be seen as an important inspiration to make intangible cultural heritage relevant to the contemporary world;

R.3: The viability of the element has been ensured by active intergenerational transmission and various safeguarding measures implemented by practitioners, especially the Fallas Commissions – through their own financing, maintaining their associations, exhibitions and museums. The role of the submitting State is also described, such as accreditation of courses, supporting exhibitions, and enabling legislation. Various safeguarding measures are proposed aimed at transmission, documentation, preservation, protection, promotion, dissemination and revitalization of the element. These measures have been proposed by communities, various groups and individuals concerned and they commit to be at the centre of their implementation, with State support;

R.4: The representatives of communities, diverse groups and individuals concerned have been actively involved in all stages of the nomination, with support from the regional government. These communities are said to have been the driving force behind the application. A wide range of stakeholders, including the directly concerned communities, local town councils, universities, regional government and individual experts provided their free, prior and informed consent in the form of letters of support, both individually and as groups, attached to the file. Access to the element is open to all;

R.5: The Fallas festivity was included in 2012 in the General Inventory of Valencian Cultural Heritage, maintained and updated by the Regional Ministry of Education, Culture and Sports. The element was later also included, with community participation, in the Register of Assets of Cultural Interest of the Ministry of Culture of the Spanish Government.

1. Inscribes **Valencia Fallas festivity** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.31**

The Committee

1. Takes note that Sri Lanka has nominated **Traditional art of string puppetry in Sri Lanka** (No. 01171) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

String puppetry is a traditional practice of Gamwari communities in southern Sri Lanka, designed to entertain and educate audiences with stories about folklore, history, religion and issues related to social injustice. Humour is part of the narrative, as well as singing and music. Considered an important medium for communication, string puppetry caters for adults and children, working to enhance child socialization and is a tool for the informal education of young people living in rural communities. Performances of traditional string puppetry can be seen at public halls and temples, particularly during festivals. Bearers of the practice are mainly families. Each family member has a role to play in the production of a performance. Activities can vary from creating the string puppets that are made of wood, to designing costumes for them, writing story scripts and providing sound and technical support. Techniques are taught orally to children. Younger generations in turn, help to continue the tradition and provide support to older family members wanting to remain involved. In addition to being a form of entertainment, education and aid for socialization, the practice is also said to reinforce societal values, such as generosity and living harmoniously.

1. Decides that, from the information included in the file, the nomination satisfies the following criterion:

R.1: The file describes the element as part of the intangible cultural heritage of communities concerned. Puppets are used to tell stories and legends, to entertain the public and to address in a humorous way issues of social injustice. The element contributes to cultural identity, the socialization of children and fulfilling the social functions of conviviality and peace. The bearers and practitioners of the element belong to the Gamwari community and their skills are orally transmitted to young people. No part of the element is incompatible with existing human rights or the requirements of sustainable development;

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

R.2: While the file states that inscription would raise the visibility of the element among the bearers, government and universities, it does not adequately explain how inscription would increase the visibility and awareness of the significance of intangible cultural heritage in general. The file states that inscription may lead to exchange and a transmission of knowledge, resulting in active dialogue and respect for cultural diversity, but more attention should be given to the possible negative impacts of commercialization and the need to avoid any danger of de-contextualization of the element as a result of increased tourism;

R.3: Various parties concerned, with State support, have taken measures to ensure the viability of the element, including propagating the traditional puppet plays through print media, participating at international puppet festivals, establishing a puppet museum to conduct research and training, and arranging lectures for school and university students. Proposed safeguarding measures focus on protection (revision of the intellectual property law), documentation, training of young people, and dissemination to a large public through tourism. More details are, however, needed as to the ways in which the relevant community has been involved in the development of these measures, while ensuring that the element is not frozen in time, but allowed to be constantly re-created. The possible negative effects resulting from tourism and commercialization need to be addressed with preventive or mitigating measures;

R.4: A wide variety of people worked with government agencies on the nomination process. The evidence submitted to attest to consent to the nomination is, however, primarily from organizations/institutions, rather than from communities concerned. It is also important to clearly present the consent of the Gamwari community (bearers of the element), particularly since one of the proposed safeguarding measures is ‘to train non Gamwari people’;

R.5: The submitting State indicates that the element has been included on the National Inventory of Intangible Heritage of Sri Lanka, maintained by the Ministry of Cultural Affairs and the Arts, and an excerpt has been appended. No information is, however, provided regarding the participation of communities, groups and relevant non-governmental organizations in the preparation of this entry. Information is also required on proposed future updates of the inventory.

1. Decides to refer the nomination of **Traditional art of string puppetry in Sri Lanka** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Encourages the submitting State, should it wish to resubmit the nomination, to provide a translation of lyrics played in the video in English or French, as well as to avoid the use of inappropriate wording such as ‘unique’.

**DECISION 11.COM 10.b.32**

The Committee

1. Takes note that Switzerland has nominated **Winegrowers’ Festival in Vevey** (No. 01201) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Vevey, Switzerland there is a tradition that recognizes the community’s winegrowers involving not only those in the industry but also members of the public and local artists. Originally a single pageant, the Winegrowers’ Festival now features 15 events over three weeks and 5,000 contributors. Taking place every twenty years, every festival is based on the recreation of a traditional theme, such as working the earth and vines, seasonal cycles and brotherhood. Pageants are held throughout the festival, as well as prizes awarded to the best winegrowers, music performed and songs sung such as the Ranz des Vaches (Alpine cow-herder’s song) and processions to the neighbouring town of La Tour-de-Peilz held. Costumed extras can also be seen, as well as grotesques (wooden figurines on sticks). The Winegrowers’ Festival involves mainly volunteers who spend several years preparing for it. Transmission occurs within families and by the not-for-profit association the Vevey Brotherhood of Winegrowers, which coordinates the festival and whose members also include the general public. The tradition encourages community spirit, helps to maintain the area’s artistic life and provides a sense of cultural continuity while facilitating the know-how of master winegrowers.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The element is managed by the association Vevey Brotherhood of Winegrowers, with the collaboration of other members of the community. Knowledge and skills related to the element are transmitted from generation to generation, in meetings organized by the Brotherhood, in families and groups of friends. The long-term planning between the festivals is a testament to the community’s dedication. The element contributes to the community’s artistic life, stimulates the know-how of master winegrowers, and maintains the community’s identity. It promotes social cohesion, enhancing a common spirit of voluntarism and plays the role of a decisive chronological marker. The file indicates that the element is compatible with human rights instruments and with the requirement of mutual respect, highlighting its non-discriminatory nature involving all people regardless of gender, profession, origin, nationality, or religion. It also indicates attention to sustainable use of resources and respect for the well-being of animals;

R.2: The file indicates that inscription would enrich the range of similar festivals already inscribed and contribute to ensuring the visibility of ceremonies that honour the work and know-how of European rural populations. The proximity of a World Heritage property (Lavaux, Vineyard Terraces) highlights potential mutual benefits in terms of visibility and emphasizes the interdependence of intangible and tangible heritage. The festival provides a space where groups from different regions, generations, artists, linguistic communities, and countries across Europe come together to interact, encouraging dialogue and mutual respect. Their presence also promotes creativity and cultural diversity;

R.3: The viability of the element is ensured by the Vevey Brotherhood of Winegrowers, which assumes responsibility for transmitting knowledge associated with the festival. It is also ensured by the numerous volunteers and festival participants. The submitting State provides public resources and personnel for security and a conducive legal framework. The proposed safeguarding measures, which have been developed in consultation with members of the brotherhood, include film-making, organizing exhibitions, publications, training, and projects in collaboration with the Lavaux World Heritage Association. Given the public nature of the element, the bearers have anticipated increased visibility and publicity and have devised means to manage this. Representing the local community, the brotherhood will be directly in charge of the implementation of the measures, with State support;

R.4: A series of meetings were held during the nomination process where members of the brotherhood and community representatives took part in discussions and with the addition of other associations and regional authorities, gave their free, prior, and informed consent. Evidence to this effect has been annexed to the file. The submitting State confirms that there are no restrictions or customary practices governing access to the element;

R.5: The file states that the element has been inscribed with the consent and assistance of practitioners and bearers both to the cantonal and national inventories of intangible cultural heritage. An extract of the inventory is provided as an annex. The file indicates that the next update of the inventory is planned for 2016-2018.

1. Inscribes **Winegrowers’ Festival in Vevey** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Commends the submitting State for demonstrating the close linkages between the proposed element of intangible heritage and tangible heritage associated with it.

**DECISION 11.COM 10.b.33**

The Committee

1. Takes note that Tajikistan has nominated **Oshi Palav, a traditional meal and its social and cultural contexts in Tajikistan** (No. 01191) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The traditional meal known locally as oshi palav (pilaf) is a traditional social practice of communities in Tajikistan recognized as a part of their cultural heritage. Considered an inclusive practice that aims to bring people of different backgrounds together, it is held around the preparation and enjoyment of oshi palav at regular mealtimes, as well as social gatherings, celebrations and rituals. The practice is based on a recipe using vegetables, rice, meat and spices but up to 200 varieties of the dish itself exist. The importance of the social practice to communities in Tajikistan is indicative in sayings such as ‘No Osh, no acquaintance’ or ‘If you have eaten Osh from somebody, you must respect them for 40 years’. Groups of men or women prepare the dish either in their homes or at teahouses while socializing or playing music and singing. Knowledge and skills associated with the practice are transmitted on an intergenerational basis in families, in addition to cooking schools from master to apprentice. Once an apprentice masters oshi palav, the apprentice hosts a dinner for the trainer and guests during which the trainer receives a skull‑cap and traditional dress while the apprentice receives a skimmer (a tool for cooking oshi palav) symbolizing the apprentice’s independence.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The nomination file describes oshi palav, a traditional meal often accompanied by celebrations, rituals and gatherings, as part of the cultural heritage of the people of Tajikistan. It serves to bring people together through reciprocal exchange of the meal, irrespective of age, gender, social background, ethnic or religious background. The bearers and practitioners of the element are cooking masters, as well as the general population of Tajikistan. Three types of transmission mechanisms are described (master-disciple, within families, and in specialized schools). The practice of the element is compatible with human rights instruments. It also serves as a conflict resolution mechanism and promotes mutual respect among communities, groups and individuals;

R.2: The file indicates that inscription would increase awareness of the importance of intangible cultural heritage in everyday life as part of cultural heritage and promote the revival of social practices of other traditional meals and culinary practices, celebrating their creativity and diversity. Inscription would also promote visibility of the element and contribute to making the people in Tajikistan more aware of the importance of intangible cultural heritage in general. Since various groups in the country appreciate oshi palav, inscription would also foster dialogue and respect for cultural diversity;

R.3: The nomination file indicates that the communities concerned safeguard the element with State support through its continued practice within families, in commercial outlets and at festivals and ceremonies. The submitting State proposes to collaborate closely with non-governmental organizations, communities and individuals concerned in the implementation of further safeguarding measures (academic research and inventory updating; capacity building and publications; involvement of the younger generation; and organizing competitions and conferences). The involvement of communities, groups or individuals in the planning and implementation of the proposed measures appears assured;

R.4: Representatives from the community concerned and non-governmental organizations, as well as researchers and cultural agents from the Research Institute of Culture and Information extensively participated in the nomination process (defining the scope of the element, fieldwork, public meetings and development of audiovisual materials) and gave their free, prior, and informed consent to the nomination. Evidence is produced, including from cooks and tea house staff, from different parts of the country;

R.5: The element was included on the Tajik National List of Intangible Cultural Heritage in 2014 and the inventory will be updated every four years by the Research Institute of Culture and Information of Tajikistan. The inventory was drawn up with the participation of local communities, groups and individuals.

1. Inscribes **Oshi Palav, a traditional meal and its social and cultural contexts in Tajikistan** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.34**

The Committee

1. Takes note that Turkey has nominated **Traditional craftsmanship of Çini-making** (No. 01058) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Çini are traditional, handmade glazed tiles and ceramics made in Turkey featuring colourful motifs of plants, animals and geometric patterns often found on facades of buildings and in homes throughout the country. Producing çini involves a series of processes. The clay is first shaped, lined, dried and fired in ovens specifically for çini making. Designs representing local customs and beliefs are then drilled on paper and transferred to the surface with coal dust. Outer contours of the patterns are hand-drawn, the surface dyed in various colours and then the work is glazed and fired. Çini-making workshops involve craftspeople, supervisors and apprentices. Each craftsperson has a specific role – shaping, designing and dyeing, polishing and undercoating or firing. Practitioners consider çini-making as an outlet for self‑expression, development and healing, as well as a means of maintaining an art form that is a symbolic aspect of Turkey’s cultural identity, strengthening links from the past to the present providing continuity. Çini-making is not confined to workshop spaces. The tradition is also practised in the home, public education centres, vocation schools and universities throughout the country where neither age, gender nor ethnicity are barriers to knowledge sharing, transmission and skills development.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the element’s cultural function in transmitting to following generations aesthetic and technical patterns, perceptions about nature and the universe, and thus cultural continuity and a sense of identity. The submitting State also describes the social functions of the element in respect to social and personal attitudes, skills and values. The bearers and practitioners are mostly çini craftspeople and trainers, whose knowledge and skills are transmitted through master-apprentice/parent-child relations and increasingly, through formal education institutions. They respect important traditional norms and technological procedures while enhancing the element through their creativity. Çini-making is shown to be all inclusive across cultures, religions, age and gender while making its practitioners patient, creative and respectful of others. The element is compatible with existing human rights instruments and requirements for sustainable development;

R.2: Given similar craftsmanship in other cultural contexts, the file describes how inscription of the element would contribute to the visibility of intangible cultural heritage in general, as well as to engagement across different communities, practitioners and researchers at international level. Awareness for particular communities that share this element with other regions in Turkey would also be enhanced. Çini-making is an example of aesthetic dynamism and human creativity. Its inscription would thus promote respect for human creativity, and encourage çini craftspeople to safeguard and improve their traditional knowledge and skills against industrial production and imported products;

R.3: Several initiatives have been undertaken in the past by communities concerned to safeguard the element and ensure its viability, although these have not always had the desired results. The proposed safeguarding measures are mostly presented as part of a ‘Strategic Plan for Safeguarding and Monitoring of Çini-Making’ and include ensuring sustainable development in çini-making centres, raising national awareness, promoting research and publications, and encouraging creativity and dialogue. These will involve a variety of stakeholders, including state institutions, demonstrating the support and deep commitment of the local community and the submitting State. This plan is well elaborated and thematically structured, and includes the production of an annual assessment and impact analysis report;

R.4: The submitting State has provided sufficient information on community participation by a wide range of çini craftspeople, representatives from non-governmental organizations, academicians, folklore researchers and others in the nomination process from its inception to final submission, including the use of electronic means to reach a wider audience. The submitting State explains how consent of the parties concerned was obtained and indicates that there are no customary practices governing access to the element. Representatives of these groups gave their free, prior and informed consent to nominate the element, through personalized letters;

R.5: The element was included in the National Inventory of Intangible Cultural Heritage of Turkey in 2010 and updated in 2013, under the management of the Ministry for Culture and Tourism. The inventorying process involved local communities, through local Boards for Intangible Cultural Heritage.

1. Inscribes **Traditional craftsmanship of Çini-making** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.b.35**

The Committee

1. Takes note that Uzbekistan has nominated **Palov culture and tradition** (No. 01166) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

There is a saying in Uzbekistan that guests can only leave their host’s house after palov has been offered. Palov culture and tradition is a social practice around a traditional dish made and shared throughout rural and urban communities of Uzbekistan. It is prepared with ingredients such as rice, meat, spices and vegetables and in addition to be enjoyed as a regular meal, is served as a gesture of hospitality, to celebrate special occasions like weddings and new year, to help those in need who are underprivileged, or to honour loved ones who have passed away. Palov may also feature at events alongside other rituals taking place, such as prayer and performances of traditional music. It is a dish that is cooked by men and women, regardless of age or social status. Knowledge and skills associated with the practice are handed down from older to younger generations formally and informally using a master-apprentice model or by demonstration and participation within families, peer groups, community-based establishments, religious organizations and vocational education institutions. The making and sharing of the traditional dish acts to strengthen social ties, promote values including solidarity and unity and assist in the continuity of local traditions that form a part of the community’s cultural identity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The file describes the element as a meal that appears in many traditional rituals and conveys the values of solidarity, tolerance, hospitality, charity and respect for neighbours. The element strengthens family ties and cultural identity; it helps in unifying families and in enhancing relationships among friends and communities. The element’s cultural meanings are manifested by its impact on poetry, singing, music, dance, clothing, and utensils. Groups practising the element in each region of Uzbekistan are clearly identified, as well as the formal and informal mechanisms used to transmit associated knowledge and skills. The element is compatible with existing human rights instruments, the requirement of mutual respect among communities, groups and individuals, and sustainable development;

R.2: The file indicates that inscription of the element would open an avenue for international dialogue among countries with a similar heritage around a social and culinary practice. Inscription would not only attract attention to the element itself, but also to related intangible cultural heritage elements, such as traditional craftsmanship, oral traditions and social practices. Inscription would also contribute to dialogue (as an indispensable part of palov culture) and more broadly to the significance of intangible cultural heritage in Uzbekistan, especially among younger generations;

R.3: The file describes past and current efforts taken by communities concerned and the submitting State to safeguard the element, such as establishing organizations (the Cooks Association of Uzbekistan and the International Centre of Uzbek Culinary Art), publishing, broadcasting, legal protection and training tradition bearers. The proposed safeguarding measures include research, documentation, development of the master‑apprentice system, and initiatives to connect farmers and consumers. Communities, municipalities, professional associations and state institutions have been involved in planning these measures and will continue to participate in their implementation;

R.4: An expert group made up of community representatives, other groups and individuals concerned, municipalities, research institutions, professional associations and experts has been leading the nomination process. Free, prior, and informed consent has been provided by those involved and is annexed to the file. The element is widely practised across Uzbekistan, and there is no customary practice restricting its access;

R.5: The element is included on the National List of Intangible Cultural Heritage, which is regularly updated under the responsibility of the Republican Scientific and Methodological Centre of Folk Art (Ministry of Culture and Sport). The file states that about 50 governmental and non‑governmental organizations worked together on the inventorying process.

1. Inscribes **Palov culture and tradition** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Invites the submitting State to take appropriate measures to prevent the over-commercialization of the element.

**DECISION 11.COM 10.b.36**

The Committee

1. Takes note that the Bolivarian Republic of Venezuela has nominated **Carnival of El Callao, a festive representation of a memory and cultural identity** (No. 01198) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Carnival of El Callao, practised in communities of the Bolivarian Republic of Venezuela, is associated with emancipation celebrations (cannes brulées) in French-speaking islands of the Caribbean. Running from January to March, the traditional practice features parades of people dressed as characters from history and of fantasy, as well as calypso music, dancing and concerts throughout town streets with up to 3,000 people taking part. The parades are led by the madamas (the pillars of Callaoense identity representing Antillean matrons considered the communicators of values, who dance and wear colourful dresses); the medio-pintos (young people who entertain audiences by smudging charcoal on people who do not give a donation); the mineros (gold miners); and the diablos (people who wear masks, dance and carry a whip to maintain order). Other adults and young people wear costumes and also join in. The carnival highlights Callaoense history and diversity honouring its Afro-Antillean links and other community influences, reinforces its cultural identity, promotes unity and encourages younger generations to discover their heritage. Intergenerational transmission of the practice occurs mainly within families and schools run by tradition bearers where children learn skills so they can participate in the carnival, such as writing tunes, playing an instrument, singing, dancing or making masks.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

R.1: The submitting State has described the element and its importance for local memory, and sense of belonging and identity of communities concerned, highlighting their Afro‑Antillean legacy. The carnival brings together a variety of community members who prepare and take part in the celebrations, with specific responsibilities. The transmission mechanisms are mostly informal, within families and communities, in addition to schools used by tradition bearers. Various aspects associated with the element (calypso music, patois, Callaoense gastronomy and the open festivities) foster harmony and collective enjoyment, while showing respect for the diversity of other individuals, groups, and communities. No part of the element contradicts existing human rights instruments and it allows wide participation, irrespective of gender, age, or social background;

R.2: The file indicates that inscription would contribute to enhancing the awareness and visibility of the significance of intangible cultural heritage in general, as the element symbolizes a living history that integrates tradition, innovation and a variety of festive events of this type in Latin America, Europe and other parts of the world. The Carnival of El Callao originates from the fusion of different cultures, encouraging understanding and dialogue, the overcoming of differences and working towards a common goal. Calypso music allows and encourages innovation. Artisan skills in music instrument making, using recycled objects, provide a good example of both innovation and of the promotion of sustainable development;

R.3: The file describes the community’s efforts to safeguard the element, mostly through research, communication and organizing festivals, photo exhibitions, awareness raising in schools, and attempts by teachers to revive the local language. State institutions have supported these initiatives through legislation and the rehabilitation of a church used during the festivals. The bearers have developed future safeguarding measures and see themselves at the forefront of their implementation, with State support. These are related to transmission of knowledge, promotion and appraisal, and the economic sustainability of the element as a tourist resource. Measures to avoid excessive commercialization of the festivals through tourism are important to prevent the creation of mass events, as is the case with many carnival-type events elsewhere in the world;

R.4: The nomination file adequately describes the central role played by communities concerned (bearers and practitioners; local, regional and national administrative organs; and the tourism industry) in initiating and managing the nomination process. The file indicates that these communities approved its contents and provides evidence to this effect. The community expressed a desire for certain aspects of the element not to be divulged and this has been respected;

R.5: The Carnival of El Callao has been included in the Venezuelan Registry of Cultural Heritage, which was prepared by the Institute of Cultural Heritage between 2004 and 2010, and evidence of this has been provided. Similarly the submitting State has demonstrated the sequence of dates in which the updating of the inventory was carried out with the broad participation of the community and through strict legal procedures.

1. Inscribes **Carnival of El Callao, a festive representation of a memory and cultural identity** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Thanks the delegation of the Bolivarian Republic of Venezuela for the clarifications provided to the Committee on the information included in the file concerning criterion R.5.

**DECISION 11.COM 10.b.37**

The Committee

1. Takes note that Viet Nam has nominated **Practices related to the** **Viet beliefs in the Mother Goddesses of Three Realms** (No. 01064) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

To meet spiritual needs, everyday wishes and gain help in achieving good health and success, communities in Viet Nam worship the Mother Goddesses of Three Realms: heaven, water, and mountains and forests. The Mother Goddesses include Liễu Hạnh (a nymph who descended to earth, lived as a human and became a Buddhist nun) referred to as the Mother of the World, and other spirits considered legendary heroes. The traditional practice involves daily worship and participation in ceremonies, rituals like the spirit possession ritual and festivals such as Phủ Dầy that take place at temples dedicated to the Mother Goddesses. These activities associated with the practice help to maintain part of the community’s history, cultural heritage and identity with some aspects incorporating traditional costumes, music and dance. Bearers and practitioners are members of the public, temple guardians, ritual priests, spirit mediums, assistants and musicians who transmit knowledge and skills orally to newcomers and family members. The practice of shared values and strong beliefs in the compassion and grace of the Mother Goddesses provides a basis for social relations connecting members of participating communities. The worshipping of the Mother Goddesses also contributes to the appreciation of women and their roles in society.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List:

R.1: The file presents the element as an important conduit for communities concerned to express their historical memory, cultural identity, sense of togetherness and spiritual expectations. From a social perspective, the open nature of the element promotes inter-ethnic and inter-religious tolerance. The element has been transmitted since the 16th century among temple guardians, priests, and lay believers. It is compatible with international human rights instruments and there are no restrictions on its practice;

R.2: The file indicates that inscription of the element would contribute to the visibility of intangible cultural heritage in general and raise awareness of its significance at diverse levels, given the cultural similarities of communities and groups who participate in the worship of the Mother Goddesses as symbols of compassion and grace elsewhere in the world, and the combination of Taoism, Buddhism and other religious dimensions which this element represents. Since the element is shared by diverse ethnic groups in Viet Nam, its inscription would also enhance dialogue and promote respect for cultural diversity locally. Human creativity would also be enriched, as it is an important component of the festival, where artistic elements such as costumes, dance and music play a major role;

R.3: Since the 1990s, Mother Goddess adherents and others have been mobilized to contribute money, maintain temples, and support festivals. The submitting State has issued a number of policies to manage the festivals. Proposed safeguarding measures include supportive policy-making, the establishment of local preservation clubs, revitalization of the traditional festivals, academic research, documentation and exhibitions, curricula design for formal and informal education, and recognition of excellent singers and temple guardians. They reflect the commitment of the State, communities and professional groups to safeguard the element. The overall objective is to ensure the viability of the element against external and internal constraints, such as the over‑commercialization of rituals;

R.4: The nomination can be regarded as a result of extensive consultations and cooperation of individual practitioners (temple guardians, singers and spirit mediums), community representatives, and academic scholars, along with various non-governmental organizations and governmental organs. The documents annexed to the file indicate they gave their free, prior and informed consent to the nomination. The file demonstrates that concrete measures have been taken to respect customary practices governing access to the element;

R.5: The file provides an annex demonstrating that the element was included in the National List of Intangible Cultural Heritage in 2013. This inventory is managed by the Department of Cultural Heritage (Ministry of Culture, Sports and Tourism) in collaboration with the Viet Nam National Institute of Culture and Arts Studies, and is annually updated. The inventory was drawn up with the participation of local communities, village elders, religious adherents and temple guardians.

1. Inscribes **Practices related to the** **Viet beliefs in the Mother Goddesses of Three Realms** on the Representative List of the Intangible Cultural Heritage of Humanity.

**DECISION 11.COM 10.c.1**

The Committee

1. Takes note that Argentina has proposed **the Randas of time, a safeguarding model of textile art at El Cercado** (No. 01212) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The randa is a type of intricate, decorative craftwork mainly found in El Cercado, Argentina. Seen in churches, homes, and on garments, it involves using a needle and guiding stitch to create a fine mesh base, which is then placed on a frame and embroidered. Transmitted from women to girls in families, considered part of their cultural identity, less than 50 randeras (randa weavers) exist nowadays due to: their work not being as recognized as it used to; difficult access to supplies as most live in low-urbanized areas; and buyers reselling pieces for substantially more than what they paid for, forcing many to discontinue the craft. Since 2012, randeras communities have been working with Argentina’s Ministry of Culture through the Argentine Traditional Crafts Market, as well as the Tucumán Cultural Office, municipalities, universities and other bodies to address these issues. Safeguarding measures include: research and documentation on the practice; community workshops; a Randa Festival; and Crafts Market. Initiatives for the future are: a Protocol of Best Practices for Design and Crafts Collaborative Work with fair price mechanisms; a bank of supplies; catalogue of techniques and designs; directory of practitioners; and incorporation of the practice in school curricula.

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

P.1: The safeguarding initiative that is presented includes dimensions of research, documentation, inclusion in school curricula, creation of a quality seal, creating a bank of supplies, the identification and analysis of the value chain associated with production, and the promotion of tourist activities. It seems to have stemmed partly from limited availability of raw materials and a lack of recognition of the importance of the element and appears designed in cooperation with bearers of the element. However, more information would have been welcome to justify all the measures (and their apparent emphasis on commercial ventures) and precisely how their need was identified. In addition, the majority of these measures are presented as future activities and, therefore, cannot describe a best practice.

P.2: The programme has currently only been initiated at the national level, although it may in future become relevant to communities in other countries of the region and beyond. Bilateral or multilateral actions may be promoted following the model proposed by this programme, with its gathering of information and exchanges between communities and groups of craftspeople who are bearers of textile cultural heritage. These are part of a number of suggestions for the future, but these cannot satisfy this criterion, which requires a description of activities already implemented.

P.3: The programme (so far as its initial and future activities are concerned) reflects some of the principles and objectives of the Convention, such as promotion of human creativity and cultural diversity; dissemination and raising awareness; the contribution of intangible cultural heritage to sustainable development and social cohesion; and a focus on women as important bearers and actors of this intangible cultural heritage element. There is a lack of clarity as to aspects of the programme and the element itself and whether they fully reflect the principles and objectives of the Convention.

P.4: The proposal lists a number of interesting activities aimed at ensuring the viability of the element, for instance by safeguarding knowledge and skills and finding an equitable and profitable market for randa craft and its practitioners, eventually leading to the sustainable development of community-based local industry. If the file indicates that some initial activities have been successful, it however appears to be premature to highlight that they demonstrated effectiveness, for instance concerning the avoidance of any negative consequences of the commercial strategy, such as risks of decontextualization and homogenization of consumption.

P.5: The file demonstrates that the randeras communities have been involved in the design of the programme from the beginning, and the Tucuman National University, as well as government authorities at local, regional and national levels (Ministry of Culture), assisted them in their effort. The community concerned ultimately decided what measures will be implemented. Documents attached provide evidence to this effect.

P.6: The file points out two aspects of this programme that could be replicated in other contexts: identifying safeguarding measures adopted by the community itself; and the encouragement of innovative actions for a possible transformation of intangible cultural heritage into a sustainable development opportunity. However, due to the recent nature of the activities described in the file, it is difficult to evaluate their impact and to ascertain whether they could constitute a model at this point in time. The file also stops short of demonstrating efficacy in raising the awareness of the communities concerned and in strengthening the viability of the element beyond commercial-oriented production. The programme, therefore, cannot at this point serve as a regional or international model of safeguarding.

P.7: The file lists dissemination measures already being implemented so far as the element is concerned (such as a register of specialist randa craftspeople; transmission of techniques and knowledge through formal and informal education; and crafts fairs and festivals). The file, however, does not sufficiently demonstrate willingness on the part of the communities concerned and the submitting State to promote dissemination of the potential best practices arising from the programme as a whole.

P.8: The file indicates that no assessment has yet taken place since the programme is currently ongoing. It does, however, offer possible future indicators (number of randeras at fairs and festivals, numbers of trainer randeras, number of randa workshops, result of production activities, and payment of a fair price to the producers).

P.9: The file shows that the programme can apply to the needs of developing countries as its primary contribution is to convert threats (mostly caused by the operation of global markets) into the possibility of sustainable development (by enriching bearers and practitioners with craft knowledge and techniques, and with economic returns as a result of fair trade). This would provide the craftspeople with self-esteem and foster the continuation of heritage by keeping it alive.

1. Decides not to select **the Randas of time, a safeguarding model of textile art at El Cercado** as a programme, project or activity best reflecting the principles and objectives of the Convention.

**DECISION 11.COM 10.c.2**

The Committee

1. Takes note that Austria has proposed **Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft** (No. 01169) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Werkraum Bregenzerwald, Hand.Werk.Haus Salzkammergut, and Textiles Zentrum Haslach are three centres in Austria run by local, traditional craftspeople who, for the past 15 years, have been collaborating with international artists, educational institutions, craft businesses and other entities to help safeguard their practices for future generations. The centres have been providing a range of public activities to help maintain the crafts that include woodwork, painting and textile practices, which provide communities with a sense of identity and continuity. Governed by associations in cooperation with craft businesses, as well as educational and scientific institutions, they offer training on traditional techniques, such as introductory courses for primary school students, weekend and summer schools, apprenticeship programmes, and postgraduate courses. Local and international experts help to run the classes, transmitting specialist knowledge and skills associated with the various practices. The centres on craftsmanship also host exhibitions and competitions to enhance visibility of the traditional crafts, attracting local and international designers and artists. Furthermore, they act as bridges between art and industry, providing platforms for the sharing of ideas and experiences on traditional craft practice and the development of cooperative networks. Partnerships between cultural, educational and economic fields are also created, further strengthening safeguarding efforts.

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

P.1: This initiative concerns three craft centres, initiated and governed by craftspeople, to revitalize and safeguard crafts (under threat by industrialization and trade), in cooperation with craft businesses as well as educational and scientific institutions. The centres provide craftspeople and local communities with a strong sense of identity and continuity. The main activities are described under transmission, documentation and research, innovation, promotion, cooperation (e.g. with universities and a mental hospital), and raising awareness. The three centres adopt successful strategies learnt from each other and act as an advisory service for customers and producers. The centres not only contribute to the continued practice of traditional knowledge and skills of Austrian craftsmanship, but also ensure their ecological and economic sustainability through wide cooperation with educational, medical and academic institutions nationally and beyond, while promoting intergenerational and international dialogue.

P.2: The file states that the centres have become local social hubs and platforms for sharing best practices, as well as for enhancing the visibility of traditional craftsmanship. A number of collaborative efforts are described (with local businesses, universities, competitions, exhibitions, exchanges of apprentices, invited designers and craftspeople), both with partners in Austria and internationally. Numerous collaborations have strengthened cultural, social as well as economic skills as individual craftspeople, businesses and/or institutions are now working together as equal partners. Regular cultural events allow craftspeople of the three associations to meet their counterparts from other countries, especially in Western Europe. The programme holds potential for more encouraging cooperation in promoting traditional craftsmanship as viable elements of intangible cultural heritage in other countries.

P.3: The programme reflects the aims and principles of the Convention in several ways, and the submitting State has chosen to underline three aspects: dialogue, diversity and continuity. The initiative fosters dialogue through the creation of networks of artisans; the cooperative management of the centres; collaboration with other disciplines; exhibitions and visits by national and international craftspeople. Diversity is reflected through exchanges among craftspeople; and with visitors from near and far, as well as through the diversity of crafts and techniques being promoted. With regard to continuity and cohesion, the file highlights efforts aimed at safeguarding skills in a changing world; education and training; and the promotion of communities concerned with treating traditional craftsmanship as a symbol of social identity.

P.4: Given the threats of industrial mass production and low cost imports, the centres have registered success in a number of areas (increased demand for their products and courses; a rising number of trained apprentices; growing membership of the associations; new business partnerships; growing numbers of visitors; and the opening of new craft businesses) and interest in traditional craftsmanship is generally growing. The centres themselves, as well as their projects, are experiencing a rising degree of international attention and collaboration, while engaging in a growing diversity of activities. The effectiveness of this programme has contributed to the viability of both traditional craftsmanship and intangible cultural heritage in general.

P.5: The file states that the craftspeople, organizations and educational institutions concerned have been involved in the establishment of the centres, as well as in the implementation and management of their activities. The three centres differ slightly in organization (one of them was even built by the craftspeople themselves), but all of them demonstrate clearly how craftspeople and relevant organizations have been part of a continued initiative to establish the centres and work to safeguard intangible cultural heritage. Local communities are also involved in terms of, for instance, the use of volunteers, and enjoyment of the centres for cultural events. The proposal is submitted by the State with the support of the three centres, whose representatives (as well as cooperation partners, an association of friends, and a representative of the municipalities) gave their free, prior, and informed consent to this proposal. Documentation to this effect has been submitted.

P.6: The file lists current outcomes of the centres’ safeguarding measures to demonstrate that the programme can serve as a viable model for other countries. This is because the centres display a number of replicable characteristics, including being based on local resources and technical know-how; serving local demand; the emphasis on sharing know-how within, among centres and beyond; the permanent involvement of the community; transmission, documentation and promotion mechanisms; and support to individual craftspeople through their own associations. The programme also raises awareness on the sustainable safeguarding of traditional craftsmanship and promotes local development, integrating cultural and economic concerns while fostering respect for human diversity and creativity and an attitude of open-mindedness towards the benefits of foreign influence, through national and international exchanges.

P.7: The file notes that the centres have already developed various ways to share their experiences, including with educational institutions locally, nationally and internationally (cooperation with universities and schools, as well as apprenticeship schemes), and with the general public (internet platforms and guided tours). The centres have expressed their willingness to continue sharing their experiences and contribute to similar initiatives.

P.8: The file provides examples of assessments carried out on the performance of the centres. These include periodic internal reviews to assess all activities; the use of social media for visitor feedback; feedback from the wider community; externally driven monitoring mechanisms (arising from government and EU grants) and, in one case, the award of a national quality label for educational courses. Monthly meetings and surveys provide the centres with reports and figures as a basis for planning, sustaining quality and making improved decisions.

P.9: The file shows that the centres strive to safeguard the knowledge of traditional craftsmanship and improve the quality of life for people living in rural areas – both of which are issues of concern in developing countries. The aims of the programme may, therefore, apply to these countries (creating jobs and thus encouraging young people to stay, collaborative production processes to reduce costs, sustainable use of local resources, and enhanced local pride and identity). While this may be the case, it should be noted that the initiative was not developed to be primarily applicable to developing countries. All activities are, therefore, not necessarily applicable and the requirement of external financial support may constitute an obstacle in this respect.

1. Selects **Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft** as a programme, project or activity best reflecting the principles and objectives of the Convention and commends the submitting State on a well-researched and well-presented proposal.

**DECISION 11.COM 10.c.3**

The Committee

1. Takes note that Bulgaria has proposed **Festival of folklore in Koprivshtitsa: a system of practices for heritage presentation and transmission** (No. 00970) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The concept for the Festival of folklore in Koprivshtitsa, where thousands of Bulgarians of all ages and the diaspora meet in August to present and share their intangible cultural heritage practices ranging from dance and storytelling, to games and craftsmanship, originated when local musicians saw a need to protect traditions endangered by factors such as urbanization and commodification. Hosted by the Koprivshtitsa municipality with assistance from the Ministry of Culture, Bulgarian National Television, Bulgarian National Radio, the Institute of Ethnology and Folklore Studies with the Ethnographic Museum, the Institute for Art Studies and community centres, the festival raises awareness about the importance of safeguarding living heritage and promotes its presence in people’s lives, documents it for future continuity and stimulates transmission. Performers are nominated through selection procedures organized by Bulgaria’s administrative districts where new traditions are also identified, then performances broadcasted and documented by scholars for archival records such as those at the Institute of Ethnology and Folklore Studies with the Ethnographic Museum. Since the first festival in 1965, nine editions have taken place with 18,000 performers participating in 2010, attracting visitors from throughout the country and abroad. Many festival performers go on to become known internationally.

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

P.1: The submitting State describes the origin of the festival and its current activities. The proposal explains the situation that led to its creation and provides information about the specific safeguarding needs that have been identified. The project promotes the development of local folklore, documentation and research, transmission mechanisms and the creation of institutional networks, involving a range of successful and productive methods that can serve as examples of best practices. The festival brings attention and dialogue to the field of intangible cultural heritage in Bulgaria and presents an entire system of practices for heritage presentation and transmission that take place at the local level around the entire country and gain special visibility during the festival’s editions held once every five years.

P.2: The festival involves numerous observers and participants from across the world and with diverse competences, including cultural and educational centres, scientific institutes, municipalities, non-governmental organizations and associations of folklore admirers. Such gatherings promote respect for cultural diversity. The proposal provides good evidence of efforts to safeguard intangible cultural heritage at regional, sub-regional and international levels through the participation of folklore groups, individual bearers and visitors from abroad, the shared experience with other similar festivals in Southeastern Europe, and the involvement of Bulgarian emigrant communities in activities of heritage safeguarding.

P.3: The submitting State has provided a detailed explanation of how the festival reflects the principles and objectives of the Convention in its conception, design and implementation. These include safeguarding, promoting visibility and recognition, community participation and the motivation of bearers, maintaining the support of state institutions, the development of know-how related to transmission, and the establishment of international networks and monitoring. Promoting the safeguarding and popularization of folklore, the festival is a platform for spontaneous cultural practices, which maintain the knowledge of local expressions, traditional meanings and social functions, thus enhancing communities’ sense of belonging and continuity.

P.4: The proposal demonstrates the success of the festival, evaluated through the growing numbers of participants, visitors and audiences. Together with annual local festivals, the event brings about an important momentum and awareness to thousands of bearers of intangible cultural heritage and visitors, and stimulates the processes of transmitting heritage through generations. It is also helpful in the promotion of mutual respect and cultural dialogue, and respect for cultural diversity and human creativity, but evidence is not sufficient to determine a deliberate transmission of the elements of intangible cultural heritage highlighted at the festival. Further, the indicators are almost all quantitative and while the festival contributes to the visibility of folklore, it is not clear how effective it is in contributing to the viability of contextualized elements of intangible cultural heritage.

P.5: The bearers and performers, other communities concerned, and guest performers from abroad have been involved in the implementation of the festival, together with the Ministry of Culture and other government institutions at different levels, a local museum and researchers. The file presents consent letters from concerned communities, groups, and individuals who were informed about the proposal, expressed their support and fully participated in the different stages of its preparation.

P.6: The file explains that the festival (with its proven sustainability) may serve as a model for other countries and regions as it emphasizes broad participation of different communities, groups and individuals, active cooperation between different communities and institutions, direct involvement of scholars, fundraising for archiving, and connecting with national inventories on intangible cultural heritage. It has shown an ability to include a variety of communities and elements of intangible cultural heritage, and provide an excellent opportunity to bring bearers together with cultural historians and museum professionals.

P.7: Since its first edition in 1965, the Koprivshtitsa Festival has been open to collaboration with other countries. Information about the festival has been publicized through newspapers, radio, television, internet, publications, national and international conferences and seminars. The file states that the submitting State, implementing bodies, concerned communities, groups and individuals are willing to cooperate in the dissemination of best practices towards other communities, professional institutions and governments the world over.

P.8: The submitting State indicates that the festivals are evaluated as and when these occur (number and social characteristics of participants and audience, geographic and genre representativeness; identification of safeguarded elements of intangible cultural heritage, interest by scholars, non-governmental organizations and other organizations, and media opinions). However, these tend to focus on the success of the festival as a social event and less on the impact this has had on the safeguarding of intangible cultural heritage or on strengthening transmission mechanisms.

P.9: While the submitting State does not specifically demonstrate how the festival would be primarily applicable to the needs of developing countries, it may serve as a working model in view of its organizational flexibility, the ability to progress and grow in time, and the opportunity to involve many individuals, groups, institutions and communities. More broadly, a festival may contribute to cultural and sustainable development through local tourism and business. The model is compatible with both high and low-budget festivals.

1. Selects **Festival of folklore in Koprivshtitsa: a system of practices for heritage presentation and transmission** as a programme, project or activity best reflecting the principles and objectives of the Convention;
2. Thanks the delegation of Bulgaria for the clarifications provided to the Committee on the information included in the file concerning criteria P.1, P.2, P.3, P.6 and P.9.

**DECISION 11.COM 10.c.4**

The Committee

1. Takes note that Croatia has proposed **Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum** (No. 01098) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

A batana is a type of traditional fishing boat found in Rovinj, Croatia. Important to the town’s trade and heritage, with craftsmanship methods handed down by families, it became scarce with the popularity of industrial models until 2004 when local enthusiasts started an association to help safeguard it and its associated practices (an old dialect and traditional songs). The not-for-profit House of Batana, with the support of the municipality, the Heritage Museum of the City of Rovinj, Rovinj Historic Research Centre, the Italian Community of Rovinj and an eco-museology expert created the Batana Ecomuseum to raise public awareness and provide training on practices linked to the batana. It features a permanent exhibition showcasing how the batana is built and fishing equipment is made, as well as the variety of fishing activities conducted; runs workshops on constructing the boat, also available for shipbuilders; publishes expert material; hosts regattas encouraging involvement from young people; has a shipyard for building and repairing the boats that are now also used for guided tours; and cooperates on a national and international level, taking part in festivals, regattas and roundtable discussions to highlight the batana’s role in traditional vessel communities and to help safeguard maritime heritage.

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

P.1: The file adequately describes the proposed initiative – the Batana Ecomuseum – whose aim was to study, preserve and evaluate memories and everyday life linked to batana culture. The file outlines the situation that led to this project (including recent changes in the community’s life – urbanization and newly settled inhabitants, tourism and the use of plastic materials in boat making). It describes the implementation of the project and lists the safeguarding actions: documentation, continuity of tradition, promotion, education, research and transmission, a dictionary of the local Italian dialect, preservation of a small shipyard, regattas, water front trails, and training for shipbuilders. The communities involved are identified as the initiators of the project and bearers of the specific intangible cultural heritage. Based on one local element, the entire cultural space encompassing kindred intangible and tangible cultural traditions was revitalized and community well-being enhanced.

P.2: Although a local and primarily national project in its scope, the file indicates that the Batana Ecomuseum is meant to raise awareness of the role of the batana boat as an important link with traditional vessels and related local communities in the Adriatic and Mediterranean seas, and to raise awareness of batana boats as vehicles for intercultural dialogue. The project, therefore, actively contributes to international initiatives aimed at protecting maritime heritage (cooperation with other museums, international competitions, and hosting national and international meetings on documenting and safeguarding relevant heritage).

P.3: The file demonstrates that the museum reflects the principles of the Convention: wide involvement of the community in the safeguarding of its living traditions; role of this heritage in its development; raising awareness of the importance of the town’s intangible cultural heritage at local, national and international levels; transmission and educational programmes; commitment to inventorying; expert involvement; and academic research about diverse aspects of the element. The Ecomuseum indeed provides a good example of effective self-management following new museology concepts to foster the valorization of the local community’s intangible cultural heritage.

P.4: The file asserts that the Ecomuseum has been effective in a number of ways: new boats constructed and in use (for both traditional and new purposes – fishing, excursions and regattas/sport); a revival of complementary traditions and skills (oral traditions and dialect); inscription in the national inventory; new motivation for the youth (international regatta and new learning methods). The programme has thus contributed to ensuring the viability of cultural heritage in general, as well as of the element itself. Large groups of people have been involved in the project and youth have bonded with the element and their wider heritage, ensuring their continuity. The submitting State has clearly demonstrated that the threatened intangible cultural heritage of the Batana boat tradition has been effectively and sustainably revitalized.

P.5: The file clearly states that the community concerned started and implemented the project. Community representatives are currently members of the museum’s management team and run all its activities (workshops, educational programmes, and regattas). The local community and the Ecomuseum prepared all the material for the nomination, with help from the Ethnographic Museum of Istria and from the Ministry of Culture. Letters of consent from the communities concerned are appended.

P.6: The file proposes a model based on: a bottom-up initiative involving the entire community; inclusion of different aspects of living traditions to re-engage with the heritage of a local community; involvement of professionals; positive engagement and implications for the community’s current life/daily activities; and creation of local, national and international networks. In addition, an ecomuseum may provide a suitable organizational model and forging the widest networks appears essential both for the viability of the project and to sustain intercultural dialogue.

P.7: The Batana Ecomuseum has already been sharing its experience nationally and internationally through meetings (conferences and round tables), events (regattas and competitions), and non-formal visits. Its website allows open access to its information. The bearers of Rovinj intangible cultural heritage, representatives of the local community and authorities express their readiness to continue sharing their experiences with others (signed letters have been provided to this effect). The Ecomuseum states a wish to establish long-term relationships with other communities in the world to foster intercultural dialogue. Inspiration for similar projects elsewhere can be drawn from this case study.

P.8: The proposal presents concrete examples of assessments that are being carried out. The Ecomuseum’s safeguarding activities are evaluated by the local community on an annual basis, and the activities that are externally supported are evaluated by the Ministry of Culture and other institutions. The museum has received several local and international awards, and these provide another assessment tool. Since some of the intangible cultural heritage elements that are managed by the museum are inscribed into the National Registry of Cultural Goods, they are also monitored by the Ministry of Culture.

P.9: The file suggests that most of the steps and models it describes are also relevant to developing countries (a bottom-up approach, inclusiveness, and formal and non‑formal education to heighten youth interest in their heritage). The organizational model of an eco-museum may also be relevant, although countries may lack the necessary legislation. An interdisciplinary approach could bring new ideas and force a search for innovative means of support and funding. The Ecomuseum’s connection with similar projects proved to be important for local community empowerment.

1. Selects **Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum** as a programme, project or activity best reflecting the principles and objectives of the Convention and commends the submitting State for highlighting the successful link between revitalizing an element of intangible cultural heritage and sustainable development, with an impact on an entire community.

**DECISION 11.COM 10.c.5**

The Committee

1. Takes note that Fiji has proposed **Cultural mapping, methodology for the safeguarding of iTaukei intangible cultural heritage** (No. 01195) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

In 2004, a programme to safeguard traditional knowledge systems and associated cultural expressions of Fiji’s iTaukei population began in response to community concern that its cultural practices could be lost indefinitely. The iTaukei Institute of Language and Culture set up the Cultural Mapping Programme (CMP) to identify, document and register intangible cultural heritage important to community identity and sustainability, whose viability had been weakened by economic and climatic factors, as well as the influence of mass media. Working in collaboration with iTaukei leaders, administrators, elders and practice bearers, the programme began with awareness-raising workshops on the initiative for district representatives and village headmen. CMP field officers then conducted talanoa sessions (an iTaukei traditional learning method of dialogue and storytelling) with community chiefs, elders and practice custodians resulting in the identification of living heritage elements to be mapped. Informants were designated to document the practices using audiovisual tools, then categorize and store them in a digital database. So far, cultural mapping has been done for 11 of the nation’s 14 provinces. To assist in revitalizing the traditional practices, such as pottery making, for future generations the Ministry of iTaukei Affairs has organized workshops on these techniques run by bearers for young people.

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

P.1: The programme aims at providing methodological guidance for mapping the intangible cultural heritage of the indigenous community in Fiji (the iTaukei people), thus safeguarding traditional knowledge and cultural expressions of all domains of its intangible cultural heritage (existing rituals and ceremonies, dances, and knowledge of the environmental systems and other customary practices). The file describes a participatory method, with some innovations (e.g. data openly discussed and vetted by informants – inspired by the tradition of storytelling – before it is documented through audio and video recording; general public informed and encouraged to participate through a public research and resource centre; provision of platforms for the revitalization of endangered elements; and safeguarding plans to enhance community‑driven sustainable resource management). The programme is still in progress, but already shows a long-term and fruitful history, since it is based on initiatives that date back to 2003, and it focuses on a variety of intangible cultural heritage elements of the iTaukei.

P.2: The file indicates how the Cultural Mapping Programme has coordinated with other governments – Tonga, Papua New Guinea, and Vanuatu – and organizations such as the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP). A partnership was established between ICHCAP and the iTaukei Institute of Language and Culture of the Ministry of iTaukei Affairs. The Government of Fiji and ICHCAP jointly organized a conference and discussed effective ways of safeguarding intangible cultural heritage, as well as the model for cultural mapping, including the production of a documentary film.

P.3: The file indicates that the initiative reflects the objectives of the Convention in multiple ways. It embraces the Convention’s attention to inventorying as an essential measure for safeguarding intangible cultural heritage. It implements other measures for safeguarding, and for education, raising awareness and capacity building. The latter include the publication of a book on traditional iTaukei herbal medicine in the iTaukei language and a quarterly newsletter distributed to primary and secondary schools. The programme contributes to raising awareness by the production of an animated film on traditional legends collected in Fiji’s provinces. Implementation fosters collaboration with various government agencies, international partners, and other organizations.

P.4: The programme appears to have so far mostly resulted in successful and important official national strategies focused on school curriculum reforms to integrate culture, as well as in organizing iTaukei festivals. The effectiveness of these measures in contributing to the viability of intangible cultural heritage is not clearly demonstrated. Additional information is needed regarding what concrete impacts the programme has had among the communities, groups and individuals concerned and the effectiveness of the inventory activities (the programme’s main goal). Vocabulary such as ‘unique’ and ‘uniqueness’ should be avoided and attention given to mitigate any potential negative effect of over-commercialization of intangible cultural heritage (such as through festivals).

P.5: The file states that the Cultural Mapping Programme and its rich outcomes could not exist without the strong involvement of communities and individuals concerned. The file describes how information on intangible cultural heritage is collected by seeking their collaboration and consent through storytelling (talanoa) and other traditional methods. The programme, however, appears to be run by the government and the file does not clearly explain how the community is involved in all stages of its planning and implementation. The proposal presents letters expressing free, prior, and informed consent to the programme (but not to the proposal for the Register of Best Safeguarding Practices) of representatives of the Provincial Offices (RokoTui), responsible for the welfare of indigenous people.

P.6: The file describes the salient features of the Cultural Mapping Programme that may be part of an international or regional model: participation of communities and bottom-up approach in identification of intangible cultural heritage and safeguarding activities; inventorying through documentation of all forms of intangible cultural heritage; and use of culturally rooted protocols. The method has already been used at regional level (Papua New Guinea, Cook Islands, Nauru, Tuvalu, Tonga and French Polynesia) and a toolkit developed.

P.7: All 14 provinces of Fiji are involved in the initiative and the chiefs of each village, the provincial authorities and the staff of the Cultural Mapping Programme have agreed to disseminate their knowledge and experience. The examples presented, however, are related to the support of the provincial authorities for the implementation of mapping activities and the organization of festivals. Additional information would be useful to fully attest to the willingness of the communities concerned to disseminate the programme as a best safeguarding practice.

P.8: The file describes several assessment processes to gauge the results of the Cultural Mapping Programme (verification of the data on intangible cultural heritage collected with the participation of community leaders and informants; progress reports and quality control by the iTaukei Institute of Language and Culture; and instigation of the revitalization process by the community itself). The iTaukei Institute has established a Revival Unit to facilitate community revitalization workshops on endangered intangible cultural heritage identified from the mapping process and six revitalization initiatives have provided an opportunity for the community to evaluate results.

P.9: The methodology of the Cultural Mapping Programme appears to be applicable to the needs of developing countries, especially island states that face similar challenges (including loss of a traditional knowledge system of coping with natural disasters, over-exploitation of natural resources, threats of invasive species, climate change, and negative influence of the mass media on the viability of intangible cultural heritage). The file states that the programme is applicable to developing countries in view of its cost-effectiveness; its focus on adaptation and resilience through traditional knowledge; its orientation towards respect of cultural values; and following culturally-compliant data collection protocols. The Cultural Mapping Programme also promotes cooperation in intangible cultural heritage safeguarding between professionals and local communities. Communities with similar social structures in developing countries could also take advantage of their traditional administrative system to improve inventorying of their intangible cultural heritage by adapting the methodology to their own situation.

1. Decides to refer **Cultural mapping, methodology for the safeguarding of iTaukei intangible cultural heritage** to the submitting State and invites it to resubmit the proposal to the Committee for examination during a following cycle.

**DECISION 11.COM 10.c.6**

The Committee

1. Takes note that Hungary has proposed the **Safeguarding of the folk music heritage by the Kodály concept** (No. 01177) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

Over the past century, the Kodály concept of safeguarding traditional folk music has helped to promote, transmit and document local practices in Hungary and assisted communities abroad for similar purposes. Devised by researcher, composer and pedagogue Zoltán Kodály and supported by the Hungarian Academy of Sciences, it advocates: making traditional folk music accessible for everyone through mainstream education and civic organizations; teaching music skills; encouraging everyday use of the music by communities concerned; researching and documenting it using local and international strategies; coexistence between research, education, community culture and composition; and respect for all music traditions. The concept has been incorporated in school curricula since 1945, where primary, secondary and tertiary students can learn about the songs, their importance and are encouraged to take part. It has also been used to document traditional music involving bearers, civic groups and culture institutes like the Institute for Musicology (with 15,000 hours of recorded folk music and 200,000 melodies from over a thousand settlements), Kodály Institute, and the International Kodály Society which also disseminate the concept internationally providing academic programmes where more than 60 countries have participated. The safeguarding concept has also inspired artists to integrate folk music in their compositions.

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

P.1: The file presents the safeguarding of the folk music heritage by the Kodály concept and outlines some of the reasons that led Zoltán Kodály to develop his pedagogical method. It consists in the research, documentation, preservation and publication of the folk music of communities, as well as in a set of other safeguarding measures directly designed to ensure the viability of this musical heritage particularly through formal and non-formal education. The method makes available the systematically collected and scientifically processed folk music material to a wide range of audiences including of course the bearers. The collected folk music material is integrated into both local and national educational curricula and hence contributes to preserving traditional musical forms and ensures the viability of community practice. Thus it contributes to the safeguarding of folk music within its bearer communities and the wider society and it also ensures the transmission of skills and knowledge within these communities.

P.2: The file states that the Kodály Institute is responsible for the dissemination of the method. In the 40 years of its existence, 4,000 foreign experts from 60 countries are said to have been trained. The International Kodály Society has national member groups in 16 countries and Hungarian music pedagogues have been travelling worldwide to learn about or present the Kodály concept. The concept has become a widespread pedagogical model applied to a wide range of traditional musical repertoires. It has promoted the coordination of efforts for safeguarding intangible cultural heritage at the international level particularly through the way in which traditional musical repertoires are collected, documented and transmitted through the educational system to the younger generations.

P.3: The Kodály method reflects the principles of the Convention (identification, safeguarding, documentation, protection of intangible cultural heritage; strengthening formal and informal transmission mechanisms; and networking and promoting international cooperation). The project promotes respect for cultural diversity and highlights the importance of local traditions as well as the participation of local communities concerned.

P.4: The file presents quantitative data to attest to the reach of the Kodály concept  
(e.g. almost 1,000 local folk song groups, annual national and international folk song festivals, national and local research activities and recognition of the concept in academic institutions). This attests to the widespread public and professional interest in traditional music; there is sufficient information about the effectiveness of growth in the uptake of Kodály concept safeguarding measures.

P.5: The file describes how the communities have engaged in safeguarding the Kodály folk music teaching method since Kodály first began his work. It presents pedagogues and music teachers, as well as local communities that informed collectors through the last century. The file indicates that local communities participate in the application of the method through regular activities, development of educational materials for teaching, and archiving work. The form states that the proposal has been prepared and consent given by the communities and individuals concerned and letters of consent have been appended, mostly from music teachers and institutes, music groups and associations.

P.6: The file indicates that the Kodály concept is universally applicable. It can be built up slowly and adapted to different contexts to teach and develop musical skills, while simultaneously safeguarding the local musical heritage.

P.7: The submitting State, implementing bodies, as well as communities, groups and individuals concerned have indicated their willingness to cooperate in the dissemination of the programme if selected. The file also outlines some on-going cases of cooperation where experts of the Kodály method are working together with their counterparts in other countries (publications, lectures and curriculum support). Graduates from the Kodály Institute are said to be advocates of the method wherever they are.

P.8: The file presents quantitative information to demonstrate how widely the method has been promoted and applied (the accessibility of folk music collections, an increase in the number of communities pursuing musical activity, growth in the number of participants, interest of the electronic media, folk song and dance competitions, monographs on folk songs and continuous publications of Kodály’s writings). Thus the concept features experiences that are susceptible to an assessment of their results and which may be measured with both short-term and long-term perspectives.

P.9: The programme could be applicable to the needs of developing countries as it does not prescribe expensive infrastructure or complex protocols. The file states that the Kodály concept evolved into a method that can be used everywhere to develop music skills and creativity, and eventually safeguard musical heritage on the basis of its openness, democratic spirit, capacity for identity reinforcement, and attempt to follow systematic processes. The applicability of the concept is confirmed by the fact that many professionals are from developing countries.

1. Selects **Safeguarding of the folk music heritage by the Kodály concept** as a programme, project or activity best reflecting the principles and objectives of the Convention;
2. Thanks the delegation of Hungary for the clarifications provided to the Committee on the information included in the file concerning criteria P.1, P.2, P.3, P.4 and P.8.

**DECISION 11.COM 10.c.7**

The Committee

1. Takes note that Norway has proposed **Oselvar boat – reframing a traditional learning process of building and use to a modern context** (No. 01156) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

Previously western Norway’s main mode of transportation, also used for recreation, the wooden oselvar boat almost became obsolete with the introduction of modern boats in the 1940s, as well as government price restrictions forcing builders to find alternative work, and greater road transport in the 1960s. To help safeguard the traditional practice, the Os Båtbyggjarlag boat-builders guild, Os Municipality and Hordaland County, supported by the Arts Council Norway, founded the non-profit boatyard and workshop foundation Oselvarverkstaden. Operating since 1997, it recruits apprentice boat-builders, facilitates the transmission of expert know-how on building techniques (normally passed down from father to son), attracts active builders providing them with infrastructure and supports the oselvar manufacturing market. So far, more than 85 boats have been built and 40 repaired. Five of its six apprentices remain active and four builders participate. They have access to a workshop where skills sharing is encouraged, as well as materials and tools. Constructing the 5m to 10m boats made for racing, freighting or fishing is a 500 to 600 hour process, from negotiating with material suppliers to rigging and testing the final product. The builders also conduct field studies, demonstrations and participate in seminars and exhibitions, locally and internationally.

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

P.1: The file describes the situation that led to the birth of Oselvarverkstaden, whose efforts have focused on safeguarding boat building traditions dating back thousands of years and adapting them to the current context, with financial support from local authorities. This involved reframing the traditional boat-building and boat-using processes through the recruitment of younger boat-builders as apprentices; bringing them together with older craftspeople; establishing a construction infrastructure; supporting market prospects for organized boat-builders, and a range of promotion activities. The aspects of comprehensive sharing, a holistic approach from forest to fjord and inputs to outputs, and capacity building of the community are emphasized.

P.2: According to the file, coordination at various levels has been an important dimension of the safeguarding measures. This has included boat-building activities at various venues, lectures, seminars, and local craft demonstration festivals. At the regional level, two international conferences on traditional boat-making have been held with the participation of various European countries, resulting in an effective network. The oselvar boat-user organizations have run an international boating championship, with participants from three continents.

P.3: The activities of the oselvar boat-builders reflect the principles of the Convention, given their focus on respecting and safeguarding the building techniques and usage of the oselvar boat, considered a valuable element of the local people’s heritage. Safeguarding also entails appreciating knowledge and practices linked to oral tradition and to age-old craftsmanship. Educational activities for youngsters contribute to ensuring the viability of this heritage, while recognizing it as the foundation for new creations. The programme also reflects the Convention’s focus on promoting communities’ widest participation in safeguarding their intangible cultural heritage. Cooperation between Oselvarverkstaden and the Viking Ship Museum in Roskilde in Denmark provides an example of convergence with the objective of the Convention with regard to international cooperation and assistance.

P.4: The file demonstrates the effectiveness of the project by presenting evidence related, inter alia, to an increase in community awareness, in the recruitment of young boat‑builders and in the marketing system (with growing numbers of boats built and repaired). Today, the viability of the boat-making tradition has been ensured in that the current generation of craftspeople are now serving as the new bearers of the intangible cultural heritage and are effectively transmitting their knowledge to the younger generation.

P.5: Different oselvar communities, groups and individuals have been fully engaged in the programme at all stages of its planning and implementation, from conceptualization of the framework to actual safeguarding activities and preparation of the proposal. The community concerned has thus made consistent efforts to sustain the element and worked systematically on various safeguarding aspects. Representatives from a boat‑building masters guild, federation for oselvar regatta sailors, regional association of coastal heritage organizations, and other non-governmental organizations gave their free, prior, and informed consent to the proposal.

P.6: The file states that the project can serve as an example of successful safeguarding of intangible cultural heritage, especially with regard to its physical and organizational infrastructure based on the networking of various stakeholders; active dissemination of the element; a methodology ensuring the transfer of know-how and skills; and an emphasis on cultural renewal (combining respect for tradition and a desire to innovate). The file could, however, better describe how the project may serve as a model by clearly setting forth an interconnected set of activities backed by a concept of safeguarding that is transferable to a different cultural or geographic context. Information on financing is also needed (both with regard to initial project funding and to the pricing structure for the boats, thus ensuring sustainability of the initiative).

P.7: The submitting State, implementing bodies, as well as communities, groups and individuals concerned are willing to cooperate in the dissemination of best practices if their project is selected. The oselvar community has already been sharing its experience at national and international levels. A set of dissemination initiatives is planned for the future including oselvar ambassadors, guided tours and lectures, exhibitions, competence sharing and craft demonstrations abroad, publications, and establishing formal networks with other organizations.

P.8: The programme features experiences that are susceptible to an assessment of their results and which may be measured with both short-term and long-term perspectives (media coverage, publications, field studies, annual monitoring and evaluation reports, boats repaired and produced for the short term, capability to develop new tradition bearers in oselvar building and use, and new knowledge and cultural meanings for the long-term). Oselvarverkstaden also has an advisory and monitoring body and a board that annually reports to the financial contributors of the project.

P.9: Although the project is not primarily aimed at satisfying the needs of developing countries, some of its features could be considered as potential models for safeguarding intangible cultural heritage in these countries, especially where traditional craftsmanship and social practices are threatened by breakdown and disappearance. The file summarizes relevant components: strengthening the relationship between producers and users; creating a central work space and hub for traditional workmanship and its transmission; enabling cooperation with educational institutions; stimulating social practices; and establishing community resource centres (boat-user organizations). The provision of financial information on the project would have been helpful to strengthen the case made.

1. Selects **Oselvar boat – reframing a traditional learning process of building and use to a modern context** as a programme, project or activity best reflecting the principles and objectives of the Convention.

DECISION 11.COM 11

The Committee,

1. Having examined document ITH/16/11.COM/11,
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](http://www.unesco.org/culture/ich/en/Decisions/9.COM/11),
4. Establishes a consultative body to be known as the ‘Evaluation Body’ for the evaluation in 2017 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 2017:

**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 Ahmed Skounti (Morocco)

**Accredited non-governmental organizations**

1. EG I: Norsk Håndverksinstitutt / Norwegian Crafts Institute
2. EG II: Czech Ethnographical Society
3. EG III: Associação dos Amigos da Arte Popular Brasileira – Museu Casa do Pontal / Association of Friends of Brazilian Folk Art – Casa do Pontal Museum
4. EG IV: 中国民俗学会 / China Folklore Society (CFS)
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 2017 cycle**

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| --- | --- | --- |
| 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. | a recommendation to the Committee to  - inscribe, not to inscribe the nominated element 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 nomination to the submitting State(s) for additional information;  - select or not to select the proposed programmes, projects and activity that best reflect the principles and objectives of the Convention or to refer the proposal to the submitting State(s) for additional information;  - approve or not to approve the International Assistance request greater than US$100,000, or to refer the request to the submitting State(s) for additional information; |
| 5. | shall be responsible, pursuant to Decision 10.COM 19 concerning 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, on an exceptional basis and pending the adoption of relevant procedures by the General Assembly in 2018, for the evaluation:  - firstly, of the report submitted by Viet Nam on the status of the above-mentioned element; it shall, in particular, include in its evaluation a recommendation to the Committee to remove or not the above-mentioned element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;  - secondly, of the conformity of a new nomination concerning the same element 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; it shall, in particular, include in its evaluation a recommendation to the Committee to inscribe, not to inscribe the nominated element on the Representative List of the Intangible Cultural Heritage of Humanity, or to refer the nomination to the submitting State for additional information. | |
| 6. | shall provide the Committee with an overview of all files and a report of its evaluation; | |
| 7. | shall cease to exist following submission to the twelfth session of the Committee of the report on its evaluation of files to be examined by the Committee in 2017. | |
| 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 11.COM 12

The Committee,

1. Having examined document ITH/16/11.COM/12,
2. Recalling paragraphs 33 and 34 of the Operational Directives, and its [Decisions 10.COM 13](http://www.unesco.org/culture/ich/en/Decisions/10.COM/13) and [10.COM 19](http://www.unesco.org/culture/ich/en/Decisions/10.COM/19),
3. Taking note that the number of files being treated for the 2017 cycle is 52, representing 51 submitting States,
4. Considering that its capacities to examine files during a session are still limited, as are the capacities and human resources of the Secretariat,
5. Further considering that the Evaluation Body’s composition and working method is designed to promote even geographical representation in the evaluation of each criteria of each individual file,
6. Reaffirms that those States Parties which submitted files that could not be treated in the 2017 cycle will see their files examined with priority in the 2018 cycle, following the principle of one file per submitting State during the two-year period ([Decisions 10.COM 13](http://www.unesco.org/culture/ich/en/Decisions/10.COM/13) and [9.COM 12](http://www.unesco.org/culture/ich/en/Decisions/9.COM/12));
7. Decides that in the course of the 2018 and 2019 cycles, the number of nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and to the Representative List of the Intangible Cultural Heritage of Humanity, proposals of programmes, projects and activities that best reflect the principles and objectives of the Convention and International Assistance requests greater than US$100,000 that can be treated is determined to be 50 per cycle;
8. Also decides that at least one file per submitting State should be processed during the two-year period 2018-2019, within the agreed number of nominations per biennium, in conformity with paragraph 34 of the Operational Directives;
9. Further decides that the Secretariat may exercise some flexibility, if that would permit greater equity among submitting States with equal priority under paragraph 34 of the Operational Directives;
10. Invites States Parties to take the present decision into account when submitting files for the 2018 and 2019 cycles;
11. Encourages States Parties, in reference to [Decision 10.COM 13](http://www.unesco.org/culture/ich/en/Decisions/10.COM/13), to retrieve at the Secretariat the files submitted in 2012 or before and have not been examined by the Committee, due to the limited number of files that can be treated in the course of a cycle, so that they can be updated for a subsequent cycle, particularly in light of the technical requirements adopted by the Committee and any other relevant considerations;
12. Requests the Secretariat to report to it on the number of files submitted for the 2018 cycle, its experience applying the Operational Directives and the present decision at its twelfth session.

DECISION 11.COM 14

The Committee,

1. Having examined document ITH/16/11.COM/14 and its annex,
2. Recalling Article 7 and Decisions [8.COM 5.c.1](http://www.unesco.org/culture/ich/en/Decisions/8.COM/5.c.1), [9.COM 13.e](http://www.unesco.org/culture/ich/en/Decisions/9.COM/13.e), [10.COM 9](http://www.unesco.org/culture/ich/fr/decisions/10.COM/9?dec=decisions&ref_decision=10.COM) and [11.COM 2.BUR 1](http://www.unesco.org/culture/ich/doc/src/ITH-16-11.COM_1.BUR-Decisions-EN.docx),
3. Thanking the National Commission of the People’s Republic of China for having generously hosted and co-funded the preliminary expert meeting on developing an overall results framework for the Convention that was held in Beijing, China, from 7 to 9 September 2016,
4. Acknowledging the importance of developing an overall results framework for adequately fulfilling its function of monitoring the implementation of the Convention and reaffirming the necessity for an inclusive process of consultation and discussion in the development of such a framework,
5. Expresses its satisfaction with the outcomes of the expert meeting and thanks the experts for their efforts and contributions;
6. Takes notes that the results map annexed to this decision reflects a vision of success for the implementation of the Convention placing outcomes and impacts on a logical sequence and constitutes a thinking tool for developing an overall results framework;
7. Requests the Secretariat to continue developing an overall results framework building on the discussions of the preliminary expert meeting and the initial debate by the States Parties in the eleventh session of the Committee;
8. Further takes note that, to date, no voluntary supplementary contributions have been received into the Intangible Cultural Heritage Fund in order to cover all of the costs of organizing an open ended intergovernmental working group for this purpose, including the costs of the participation of representatives of developing countries that are parties to the Convention, whether or not members of the Committee, but only for persons who are experts in intangible cultural heritage, while welcoming the expressed intent of the People’s Republic of China to fund and host it;
9. Decides to include this topic on the agenda of its twelfth session, with a view to examining the conclusions of the open ended intergovernmental working group, should it occur.

**ANNEX**

**Results map for developing an overall results framework for the Convention**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Inputs** |  | Resources needed to safeguard intangible cultural heritage identified and agreed by relevant stakeholders | | | | | | |
|  |  |  | | |  | | | |
| **Activities** (cf. Article 2.3) |  | Actions to safeguard intangible cultural heritage identified and agreed by relevant stakeholders such as:   * identification * documentation * research * preservation * protection * promotion * enhancement * transmission, particularly through formal and non-formal education * revitalization * … | | | | | | |
|  |  |  | | |  | | | |
| **Outputs** (cf. Articles 11-18; 23) |  | Identified and agreed actions implemented by relevant stakeholders such as:   * inventories * policies * institutional frameworks * scientific, technical and artistic studies * educational, training, awareness-raising and information programmes * capacity-building programmes * participation in the international mechanisms of the Convention * … | | | | | | |
|  |  |  | | |  | | | |
| **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 | | |
|  |  |  | | |  | | | |
| **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 | | |
|  |  |  | | |  | | | |
| **Long-term Outcomes** (cf. Article 1) |  | 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 and at all levels |
|  |  |  | | |  | | | |
| **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 | | | | | | |

DECISION 11.COM 15

The Committee,

1. Having examined document ITH/16/11.COM/15,
2. Recalling its Decision [5.COM 10.2](http://www.unesco.org/culture/ich/en/Decisions/5.COM/10.2),
3. Further recalling Article 11 of the Convention, Chapter VI.3 and Chapter VI.4 of the Operational Directives, as well as the fifth point of the Ethical Principles for Safeguarding Intangible Cultural Heritage,
4. Takes note of the Resolution of the Human Rights Council on cultural rights and the protection of cultural heritage of September 2016 ([A/HRC/33/L.21](http://ap.ohchr.org/Documents/E/HRC/d_res_dec/A_HRC_33_L21.pdf)) and of the Report of the Special Rapporteur in the field of cultural rights to the United Nations General Assembly ([A/71/317](https://documents-dds-ny.un.org/doc/UNDOC/GEN/N16/254/44/pdf/N1625444.pdf?OpenElement)), as well as the strategy for reinforcing UNESCO’s action for the protection of culture and the promotion of cultural pluralism in the event of armed conflict adopted in 2015 by the General Conference of UNESCO at its thirty-eighth session ([38 C/Resolution 48](http://unesdoc.unesco.org/images/0024/002433/243325e.pdf));
5. Expresses its profound sympathy and compassion to those affected by situations of emergencies, while paying respect to communities, groups and individuals deploying incommensurable efforts to safeguard and maintain the practice and transmission of their intangible cultural heritage in such difficult contexts;
6. Recognizes the dual nature of intangible cultural heritage in emergencies, whereby on the one hand its viability can be directly threatened, and on the other hand its mobilization as a powerful leverage for resilience and recovery can be of significant benefit to affected populations;
7. Calls upon States Parties, with reference to the above-mentioned Ethical Principles, as well as in respect of their obligations as regards Articles 11 and 15, to ensureaccess of communities, groups and individuals, including displaced persons, to the extent possible, to the instruments, objects, artefacts, cultural and natural spaces and places of memory whose existence is necessary for expressing the intangible cultural heritage;
8. Invites States Parties in emergencies to submit emergency requests for International Assistance, as they deem appropriate and requests the Bureau of the Committee and the Secretariat to facilitate and further accelerate expedient response to requests for assistance in case of extreme urgencies;
9. Encourages the Secretariat to enhance gathering knowledge and gaining experience on the role of communities in both safeguarding their intangible cultural heritage at risk in emergencies and mobilizing it as a tool for preparedness, resilience, reconciliation and recovery and to present examples of such mobilization to its coming session;
10. Decides to continue the discussion on this issue at its next session in 2017 with a view to exploring more operational modalities for the implementation of the principles of the 2003 Convention in situations of emergencies.

DECISION 11.COM 16

The Committee,

1. Having examined the proposal of the Republic of Korea to host its twelfth session,
2. Decides to hold its twelfth session in Seoul, from 4 to 8 December 2017.

DECISION 11.COM 17

The Committee,

1. Elects H.E. Mr Byong-hyun Lee (Republic of Korea) as Chairperson of the Committee;
2. Elects Mr Gábor Soós (Hungary) as Rapporteur of the Committee;
3. Elects Turkey, Bulgaria, Colombia, Côte d’Ivoire and Palestine as Vice-Chairpersons of the Committee.