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| ITEM 8.B OF THE PROVISIONAL AGENDA |
| **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity** |
| Fifteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Online – 14 to 19 December 2020) |

**ADDENDUM**

The following nominations have been withdrawn by the submitting States Parties:

| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [15.COM 8.b.13](#decision_9_b_13) | Algeria | Raï, popular folk song of Algeria | [01275](https://ich.unesco.org/en/8b-representative-list-01146#8.b.13) |
| [15.COM 8.b.24](#decision_9_b_24) | Cuba | The oriental organ, associated knowledge and techniques | [01482](https://ich.unesco.org/en/8b-representative-list-01146#8.b.24) |

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| **Summary**The present document includes the recommendations of the Evaluation Body on nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity (Part A) and a set of draft decisions for the Committee’s consideration (Part B). An overview of the 2020 files and the working methods of the Evaluation Body is included in document [LHE/20/15.COM/8](https://ich.unesco.org/doc/src/LHE-20-15.COM-8-EN.docx).**Decisions required**: paragraph 4 |

1. **Recommendations**
2. The Evaluation Body recommends that the Committee inscribe the following elements on the Representative List of the Intangible Cultural Heritage of Humanity:

| **Draft Decision** | **Submitting State** | **Nomination** | **Concerned by Dialogue**  | **File No.** |
| --- | --- | --- | --- | --- |
| [15.COM 8.b.1](#decision_9_b_1) | Republic of Korea | Yeondeunghoe, lantern lighting festival in the Republic of Korea |  | [00882](https://ich.unesco.org/en/8b-representative-list-01146#8.b.1) |
| [15.COM 8.b.5](#decision_9_b_5) | Serbia | Zlakusa pottery making, hand-wheel pottery making in the village of Zlakusa |  | [01466](https://ich.unesco.org/en/8b-representative-list-01146#8.b.5) |
| [15.COM 8.b.6](#decision_9_b_6) | Singapore | Hawker culture in Singapore: community dining and culinary practices in a multicultural urban context |  | [01568](https://ich.unesco.org/en/8b-representative-list-01146#8.b.6) |
| [15.COM 8.b.8](#decision_9_b_8) | Switzerland, France | Craftsmanship of mechanical watchmaking and art mechanics |  | [01560](https://ich.unesco.org/en/8b-representative-list-01146#8.b.8) |
| [15.COM 8.b.9](#decision_9_b_9) | Tunisia | Charfia fishing in the Kerkennah Islands |  | [01566](https://ich.unesco.org/en/8b-representative-list-01146#8.b.9) |
| [15.COM 8.b.10](#decision_9_b_10) | United Arab Emirates | Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution | Yes | [01577](https://ich.unesco.org/en/8b-representative-list-01146#8.b.10) |
| [15.COM 8.b.11](#decision_9_b_11) | United Arab Emirates, Oman | Camel racing, a social practice and a festive heritage associated with camels | Yes | [01576](https://ich.unesco.org/en/8b-representative-list-01146#8.b.11) |
| [15.COM 8.b.12](#decision_9_b_12) | Zambia | Budima dance |  | [01567](https://ich.unesco.org/en/8b-representative-list-01146#8.b.12) |
| [15.COM 8.b.14](#decision_9_b_14) | Algeria, Mauritania, Morocco, Tunisia | Knowledge, know-how and practices pertaining to the production and consumption of couscous |  | [01602](https://ich.unesco.org/en/8b-representative-list-01146#8.b.14) |
| [15.COM 8.b.15](#decision_9_b_15) | Argentina | Chamamé |  | [01600](https://ich.unesco.org/en/8b-representative-list-01146#8.b.15) |
| [15.COM 8.b.16](#decision_9_b_16) | Azerbaijan | Nar Bayrami, traditional pomegranate festivity and culture |  | [01511](https://ich.unesco.org/en/8b-representative-list-01146#8.b.16) |
| [15.COM 8.b.17](#decision_9_b_17) | Azerbaijan, Iran (Islamic Republic of), Turkey, Uzbekistan | Art of miniature |  | [01598](https://ich.unesco.org/en/8b-representative-list-01146#8.b.17) |
| [15.COM 8.b.19](#decision_9_b_19) | Bosnia and Herzegovina | Grass mowing competition custom in Kupres | Yes | [01512](https://ich.unesco.org/en/8b-representative-list-01146#8.b.19) |
| [15.COM 8.b.21](#decision_9_b_21) | China | Taijiquan | Yes | [00424](https://ich.unesco.org/en/8b-representative-list-01146#8.b.21) |
| [15.COM 8.b.22](#decision_9_b_22) | China, Malaysia | Ong Chun/Wangchuan/ Wangkang ceremony, rituals and related practices for maintaining the sustainable connection between man and the ocean | Yes | [01608](https://ich.unesco.org/en/8b-representative-list-01146#8.b.22) |
| [15.COM 8.b.25](#decision_9_b_25) | Czechia | Handmade production of Christmas tree decorations from blown glass beads | Yes | [01559](https://ich.unesco.org/en/8b-representative-list-01146#8.b.25) |
| [15.COM 8.b.27](#decision_9_b_27) | Finland | Sauna culture in Finland |  | [01596](https://ich.unesco.org/en/8b-representative-list-01146#8.b.27) |
| [15.COM 8.b.28](#decision_9_b_28) | France, Belgium, Luxembourg, Italy | Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality |  | [01581](https://ich.unesco.org/en/8b-representative-list-01146#8.b.28) |
| [15.COM 8.b.31](#decision_9_b_31) | Iran (Islamic Republic of), Armenia | Pilgrimage to the St. Thaddeus Apostle Monastery |  | [01571](https://ich.unesco.org/en/8b-representative-list-01146#8.b.31) |
| [15.COM 8.b.34](#decision_9_b_34) | Italy,France | The art of glass beads |  | [01591](https://ich.unesco.org/en/8b-representative-list-01146#8.b.34) |
| [15.COM 8.b.35](#decision_9_b_35) | Japan | Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan |  | [01618](https://ich.unesco.org/en/8b-representative-list-01146#8.b.35) |
| [15.COM 8.b.38](#decision_9_b_38) | Malawi, Zimbabwe | Art of crafting and playing Mbira/Sansi, the finger-plucking traditional musical instrument in Malawi and Zimbabwe | Yes | [01541](https://ich.unesco.org/en/8b-representative-list-01146#8.b.38) |
| [15.COM 8.b.39](#decision_9_b_39) | Malta | Il-Ftira, culinary art and culture of flattened sourdough bread in Malta |  | [01580](https://ich.unesco.org/en/8b-representative-list-01146#8.b.39) |
| [15.COM 8.b.41](#decision_9_b_41) | Paraguay | Practices and traditional knowledge of Terere in the culture of Pohã Ñana, Guaraní ancestral drink in Paraguay | Yes | [01603](https://ich.unesco.org/en/8b-representative-list-01146#8.b.41) |
| [15.COM 8.b.42](#decision_9_b_42) | Poland, Belarus | Tree beekeeping culture |  | [01573](https://ich.unesco.org/en/8b-representative-list-01146#8.b.42) |

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

| **Draft Decision** | **Submitting State** | **Nomination** | **Concerned by Dialogue**  | **File No.** |
| --- | --- | --- | --- | --- |
| [15.COM 8.b.2](#decision_9_b_2) | Romania | Traditional music band from Romania |  | [01594](https://ich.unesco.org/en/8b-representative-list-01146#8.b.2) |
| [15.COM 8.b.3](#decision_9_b_3) | Saudi Arabia | Knowledge and practices related to cultivating Khawlani coffee beans |  | [01585](https://ich.unesco.org/en/8b-representative-list-01146#8.b.3) |
| [15.COM 8.b.4](#decision_9_b_4) | Saudi Arabia, Kuwait | Traditional weaving of Al Sadu |  | [01586](https://ich.unesco.org/en/8b-representative-list-01146#8.b.4) |
| [15.COM 8.b.7](#decision_9_b_7) | Spain | Wine horses |  | [00860](https://ich.unesco.org/en/8b-representative-list-01146#8.b.7) |
| [15.COM 8.b.13](#decision_9_b_13) | Algeria | Raï, popular folk song of Algeria |  | [01275](https://ich.unesco.org/en/8b-representative-list-01146#8.b.13) |
| [15.COM 8.b.18](#decision_9_b_18) | Bangladesh | Traditional art of nakshi kantha embroidery |  | [01588](https://ich.unesco.org/en/8b-representative-list-01146#8.b.18) |
| [15.COM 8.b.20](#decision_9_b_20) | Cambodia | Kun Lbokator |  | [01382](https://ich.unesco.org/en/8b-representative-list-01146#8.b.20) |
| [15.COM 8.b.23](#decision_9_b_23) | Croatia | Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from the Bay of Kotor who live in the Republic of Croatia |  | [01472](https://ich.unesco.org/en/8b-representative-list-01146#8.b.23) |
| [15.COM 8.b.24](#decision_9_b_24) | Cuba | The oriental organ, associated knowledge and techniques |  | [01482](https://ich.unesco.org/en/8b-representative-list-01146#8.b.24) |
| [15.COM 8.b.29](#decision_9_b_29) | Hungary | Pottery making tradition in Hungary |  | [01614](https://ich.unesco.org/en/8b-representative-list-01146#8.b.29) |
| [15.COM 8.b.30](#decision_9_b_30) | Indonesia, Malaysia | Pantun | Yes | [01613](https://ich.unesco.org/en/8b-representative-list-01146#8.b.30) |
| [15.COM 8.b.32](#decision_9_b_32) | Iran (Islamic Republic of), Syrian Arab Republic | Crafting and playing the Oud |  | [01569](https://ich.unesco.org/en/8b-representative-list-01146#8.b.32) |
| [15.COM 8.b.33](#decision_9_b_33) | Iran (Islamic Republic of), Tajikistan | Ceremony of Mehrgan |  | [01570](https://ich.unesco.org/en/8b-representative-list-01146#8.b.33) |
| [15.COM 8.b.36](#decision_9_b_36) | Kazakhstan | Orteke, Kazakh traditional puppet-musical performing art |  | [01497](https://ich.unesco.org/en/8b-representative-list-01146#8.b.36) |
| [15.COM 8.b.37](#decision_9_b_37) | Kazakhstan, Kyrgyzstan, Turkey | Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme |  | [01597](https://ich.unesco.org/en/8b-representative-list-01146#8.b.37) |
| [15.COM 8.b.40](#decision_9_b_40) | Oman | Khanjar, knowledge of cultural and social practices |  | [01485](https://ich.unesco.org/en/8b-representative-list-01146#8.b.40) |

1. The Evaluation Body recommends that the Committee not inscribe the following element at this time:

| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [15.COM 8.b.26](#decision_9_b_26) | Democratic People’s Republic of Korea | Custom of Korean costume in the Democratic People's Republic of Korea | [01299](https://ich.unesco.org/en/8b-representative-list-01146#8.b.26) |

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

## **DRAFT DECISION 15.COM 8.b.1**

The Committee

* 1. Takes note that the Republic of Korea has nominated **Yeondeunghoe, lantern lighting festival in the Republic of Korea** (no. 00882) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Yeondeunghoe, lantern lighting festival, takes place throughout the Republic of Korea. As the eighth day of the fourth lunar month (Buddha’s birthday) approaches, the entire country lights up with colourful lanterns. Originally a religious ritual to celebrate Shakyamuni’s birth, Yeondeunghoe has now become a national spring festival open to all. Streets are hung with colourful lotus lanterns and crowds holding handmade lanterns gather for a celebratory parade. The annual festival starts with bathing an image of the baby Buddha as a ritual celebrating Shakyamuni’s birth. This is followed by a public procession of lantern-bearing participants, after which participants gather for recreational events culminating in collective games. Members of the public can participate by carrying lanterns they have made to express good wishes for themselves, their families and neighbourhoods and the entire country. Lighting the lanterns also symbolises enlightening the minds of individuals, communities and all of society through Buddha’s wisdom. The related knowledge and skills are mainly transmitted through Buddhist temples and communities, and the Yeondeunghoe Safeguarding Association plays a notable role through the organisation of educational programmes. The festival is a time of joy during which social boundaries are temporarily erased. In times of social difficulties, it plays a particularly important role in integrating society and helping people overcome the troubles of the day.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element provides a chance to share various Buddhist cultures. Furthermore, it also includes people who are not Buddhists. This demonstrates the inclusive nature of the lantern parade. During Yeondeunghoe, individuals participate as equal members of society, regardless of their gender or age. The active participation of women and children is particularly notable. The festival generally provides an arena for sharing pleasure and happiness, but in times of social difficulties it also contributes to social cohesion. The knowledge and skills related to the element are transmitted informally across the generations through the annual practice as well as formally through educational programmes, exhibitions and lecture/training programmes.

R.2: The inscription of the element would highlight how ‘ordinary’ annual events can be considered as intangible cultural heritage, how enhancing dialogue leads to more diverse collaborations and enhanced feelings of belonging and cultural identity, and how intercultural comparisons can lead to the celebration of creativity and dynamic traditions. Encouraging dialogue among the communities brought together through this element will encourage people to recognize the practice as an element of living heritage rather than as the specific practice of a particular religious group. The inclusiveness of the festival, which has transformed over time, has helped overcome boundaries of nationality, ethnicity, religion and disabilities. Indeed, the festival presents cultural diversity through the variety of its participants from various countries, including India, Japan, Mongolia, Sri Lanka and Thailand.

R.3: The lantern lighting festival is deeply rooted in Korean society and its safeguarding has been promoted over the years by the communities concerned and the State Party. In this regard, special mention must be made of the role played by the Yeondeunghoe Safeguarding Association. In addition to systematically providing education, research and documentation, various other associations and research institutions have conducted promotional and conservation activities. As for the proposed safeguarding measures, the State Party has made a remarkable effort to include measures to prevent any unintended negative effects of the inscription of the element on the Representative List. This preventive set of safeguarding measures is divided into three topics, to address: the effects of the excessive popularity on the element, standardization and risks to the transmission of the element.

R.4: The file includes a description of the active involvement of the communities concerned as well as of most of the different stakeholders in every single step of the planning and preparation of the nomination file. The bearers of the element and the different communities concerned were present throughout this process.

R.5: Yeondeunghoe, lantern lighting festival was included in the State Inventory of Intangible Cultural Heritage in 2012. The body responsible for maintaining the inventory is the Cultural Heritage Administration. The element was identified and defined with the active participation of the community, represented by the Yeondeunghoe Safeguarding Committee. The State Inventory is subject to regular monitoring: elements registered on the list are re-investigated every five years by the Cultural Heritage Administration.

* 1. Decides to inscribe **Yeondeunghoe, lantern lighting festival in the Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a well-prepared file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general;
	3. Further commends the State Party for proposing a set of safeguarding measures aimed at preventing any unintended results of the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity.

## **DRAFT DECISION 15.COM 8.b.2**

The Committee

* 1. Takes note that Romania has nominated **Traditional music band from Romania** (no. 01594) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The traditional music band from Romania is an instrumental band formed of a minimum of three players who play the melody, harmonic arrangements and rhythmic-harmonic support on three different instruments. There can be more than three instrumentalists in the band, but the number of instruments remains the same. Two sections are emphasized: the first section sets out the melodic planes of the folkloric musical texts, while the second supports the rhythmic-harmonic accompaniment. The dulcimer, lute, first and second violin, bagpipe, accordion and harmonica can simultaneously fulfil both roles. The best bands are considered to be those which are in a direct relationship with the dancers, and if the musicians know how to dance too, this produces a harmonious connection. Traditional music bands perform at Sunday dances (the village *hora*) and there are also dance bands in most villages, each of which has its own cyclic repertoire, which must be accompanied by music bands. Most often, the music bands perform at weddings. Members of the traditional music bands are highly respected by their local communities thanks to their talents. The presence of music band members in the community strengthens social cohesion and contributes to intercultural harmony in localities with a multi-ethnic population.

* 1. Considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: The nomination focuses on the music band itself (as a group of people) which is often composed of family members, especially in the case of the Roma ethnic group. The members of the bands are mainly men, though women also participate, and are of all ages and various socio-professional categories. The file also states that transmission of the practice occurs either within families of musicians (in villages) or in formal frameworks, in special music schools and folk art schools (in cities). However, there is insufficient information to determine the actual scope of the element being transmitted; the defining character of the element needs to be specified in greater detail, for example in relation to its social and cultural function. Furthermore, the explanation concerning mutual respect among communities is not entirely satisfactory, especially since diverse communities are involved.

R.2: The file does not demonstrate how the inscription of the element would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, except for traditional music bands, nor how this would be achieved at all levels (local, national and international). Rather, the file focuses only on the visibility and awareness of the element itself.

R.3: Past and current ways of ensuring the viability of the practice have relied on the performances of the music bands at social and cultural events, organized by individuals, local authorities, folkloric groups and non-governmental organizations. The latter also organize national and international traditional music and dance classes. State safeguarding initiatives include providing a legal framework for the recognition of intangible cultural heritage and documentation and research efforts by museums, archives and universities. The proposed safeguarding measures are presented in a structured way; however, they are formulated on a general level. Furthermore, there is insufficient information about the methodology applied to involve community members in drafting these measures.

R.4: The file does not sufficiently demonstrate the participation of the members of the communities concerned in the nomination process. There is insufficient information on how the practitioners initiated the nomination process and how they contributed to drafting the proposed safeguarding measures. Similarly, the method of working with the bearers (members of the music bands) and the nature of their involvement in preparing the file is not sufficiently explained. With regard to the consent letters or letters of support for the nomination, it should be noted that a rather standardized form is used and that letters from the musicians themselves are not presented.

R.5: The Traditional music band from Romania was included in the Inventory of Elements of Intangible Cultural Heritage in Romania in March 2018. The nomination states that this inventory is updated from a quantitative and qualitative point of view. However, the periodicity and modality of updating are not specified. Furthermore, there is insufficient information regarding the involvement of the community in the identification of the music bands.

* 1. Decides to refer the nomination of **Traditional music band from Romania** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party, when submitting nomination files in the future, to guarantee the widest possible involvement of the communities concerned and to avoid standardized letters of consent;
	3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘specific’ or ‘authenticity’;
	4. Further recalls the importance for the State Party, when submitting nomination files in the future, to ensure that all nomination documents, including letters of consent, refer to the correct listing mechanism under the 2003 Convention.

## **DRAFT DECISION 15.COM 8.b.3**

The Committee

* 1. Takes note that Saudi Arabia has nominated **Knowledge and practices related to cultivating Khawlani coffee beans** (no. 01585) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The knowledge and practices related to cultivating Khawlani coffee beans have been transmitted within the communities concerned for over 300 years and constitute a significant identity factor within the region. The process of cultivating Khawlani coffee beans involves various stages. Firstly, the seeds are planted and stored until the seedlings are fully grown, after which they are transferred to ploughed lands on agricultural terraces. When the fruit is ready, it is picked one by one using a careful twisting method to ensure the branches are not damaged. Once the fruit has been collected, it is then transferred to the rooftops of houses or dehydration beds to dry. The dried fruit is then crushed using a long cylinder stone to separate the bean from the shell, and finally the peeled coffee beans are roasted and ground. Boys accompany their fathers in the planting, harvesting, dehydrating, pruning and in repairing the terraces, while girls help their mothers with the picking, peeling and grinding process. Their participation ensures the transmission of the practice across the generations. For the community of Khawlan, it is socially important to prepare coffee for visitors and guests using coffee beans harvested from their farms, as a sign of honour and respect. The planting and processing of Khawlani beans encourages social coherence within the community and every farm produces its own coffee beans.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The knowledge and practices related to cultivating Khawlani coffee beans in the mountains of Khwalan in Southern Saudi Arabia is a clearly defined practice related to nature and the universe. The element is linked to the social practices and customs and oral traditions of the communities involved. A structured step-by-step description offers an insight into the sequence of the stages of cultivation. In a strongly family-based context of cultivation and non-formal transmission, the farmers are the primary bearers and practitioners. The element is a symbol of generosity, honour and respect and contributes to the communities’ sense of identity. Furthermore, the cultivation of Khawlani coffee beans supports sustainable development.

R.5: The element was included in The National Inventory of Intangible cultural heritage (maintained by the Ministry of Media) and IHSAI: Intangible Heritage Saudi Arabia Inventory (maintained by the Saudi Heritage Preservation Society) in 2019. The nomination states that each entity is required to submit periodical reports, written after field visits conducted every two to three years, to determine any development of the inventoried element.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The inscription of the element would enhance the respect for cultural diversity among a wider range of communities through increased visibility of the cultural practices of the region, for instance oral traditions and social coffee-related rituals. However, the information provided concentrates mostly on the element itself and on raising awareness about the skills, tools, techniques, and practices of cultivating Khawlani coffee beans. It lacks information related to intangible cultural heritage in general.

R.3: The proposed safeguarding measures focus on ensuring the viability of the element by establishing a more reliable technical infrastructure such as an irrigation system. Some safeguarding measures, however, may have unintended consequences on the status of the element as intangible cultural heritage. For instance, the file states that the community aims to establish a specialized ‘coffee society’ for planting coffee trees. The aim is for this society to obtain investment capital from government or private sectors to support the plantation of Khawlani coffee beans and to build easy access roads on the land. Without well-conceived measures to counteract the potential negative impact of this drastic change, which would draw on the aid of outside sources, the viability of the element as living heritage may be threatened. Furthermore, this might lead to excessive commercialization of the element.

R.4: The State Party has provided a detailed description of the process leading to the preparation of the nomination file. The Saudi Heritage Preservation Society played a leading role in this process, involving farmers through field visits and also adapting methods respecting customary practices related to gender by visiting women in the farms to facilitate their participation. However, the file does not sufficiently demonstrate how the bearers of the element participated in all stages of the nomination process. Furthermore, it should be noted that several letters of consent either mention the inscription of ‘Khoulani coffee bean trees’ or do not refer to the Representative List of the Intangible Cultural Heritage of Humanity. These discrepancies raise questions about the exact scope of the element the communities consider as intangible cultural heritage and whether the consent to an inscription on the Representative list was fully informed.

* 1. Decides to refer the nomination of **Knowledge and practices related to cultivating Khawlani coffee beans** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions that implicitly project the excellence of the element when refering to the Khawlani beans as one of the finest types of bean in the world;
	3. Further recalls the importance for the State Party, when submitting nomination files in the future to ensure that all nomination documents, including letters of consent, refer to the correct listing mechanism under the 2003 Convention.

## **DRAFT DECISION 15.COM 8.b.4**

The Committee

* 1. Takes note that Saudi Arabia and Kuwait have nominated **Traditional weaving of Al Sadu** (no. 01586) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional weaving of Al Sadu refers to the traditional woven textile made by Bedouin women: in Arabic, ‘Al Sadu’ means weaving done in a horizontal style. The weaving is a form of warp-faced plain weave made on a ground loom. The cloth forms a tightly woven, durable textile and the weavers make use of natural fibres found in their natural environment. The patterns found in Bedouin weaving reflect the desert environment in its simple, pure form, featuring geometric designs combined to flow in rhythmic repetition and symmetry. Weavers also use bright colours such as reds and oranges to liven up the surroundings. The beauty of each woven item depends on the quality of the spinning and weaving and the expertise of the weaver – the finer the yarn, the more pronounced and delicate the structure and design pattern. The primary bearers of Al Sadu are older Bedouin women who are master weavers. Master weavers play a key role in transmitting the related skills to others, most often within the household. In addition, associations and educational organizations play an important role in passing on the skills and knowledge through classes or workshops. Today, bearers and practitioners weave Al Sadu either as a hobby or to sell it. Al Sadu objects reflect the importance of female roles in Bedouin society, and nowadays Al Sadu has become less a functional object and more an object signifying a tradition and a deep culture.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Al Sadu is a traditional woven textile made by Bedouin women. The practitioners could be their daughters, women of their tribe, and other people interested in practising traditional handicrafts. The gender role is well demonstrated in the file; women of all ages have a crucial role in maintaining the element and developing it, which empowers them. The most prevalent way of transmitting the element is within the household, where grandmothers teach other women. Al Sadu embodies social relationships and family status. Today, Al Sadu has become more about aesthetic values with a historical connection. It is also environmentally friendly and compatible with sustainable development. The description of the element and the identification of the bearers mirror the dynamism of the practice over time thanks to its relationship with the social and natural environment.

R.4: The submitting States Parties have provided evidence of the involvement of the communities, groups and individuals concerned in the nomination process, both in each individual State and in the shared multinational file. The file provides a structured demonstration of how the communities, groups and individuals concerned participated. There is an elaborate illustration of the consent of the different people and actors involved, both in the nomination file itself and in the consent letters delivered by both States Parties. Most of the attached consents are from women of all ages, who have a crucial role in maintaining and further developing the element. The submitting States Parties have declared that there are no restrictions or customary practices governing access to the element.

R.5: In Saudi Arabia, the element was included in the National Inventory of Intangible Cultural Heritage in 2018 and in the Intangible Heritage Saudi Arabia Inventory in 2019. Both inventories have matching backgrounds and registration numbers. In Kuwait, the element was included in the National Inventory List of Intangible Cultural Heritage in 2017.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The inscription of the element on the Representative List is expected to increase interest in practising the craft and learning about the related practices through contact with the tradition, particularly among young people, providing individuals with a better understanding of their family heritage. However, the information provided does not sufficiently demonstrate how the inscription would contribute to ensuring the visibility of intangible cultural heritage in general at the local, national and international levels. Furthermore, the file focuses on the promotion of human creativity through the use of Al Sadu by designers and artists in various contemporary products. It is important to consider the role of artisans in this process and the impact that these commercial and artistic uses could have on the element, especially given the problems arising from the recent transformations mentioned in the nomination file.

R.3: The element is in good state of viability and there is therefore no need for detailed safeguarding measures. However, the possible negative consequences of the inscription should still be considered. The nomination provides very concrete and detailed information on the unintended negative consequences of the inscription. Firstly, there is the possibility that those with limited knowledge and skills of Al Sadu might attempt to teach others, taking advantage of the increased popularity of and demand for Al Sadu. Secondly, some masters may not want to share their knowledge and skills in case the sales of their own products were affected. Moreover, insufficient information is provided on the fragile balance between traditional craftsmanship and contemporary artistic applications as well as on the guarantees in place to ensure a fair amount of the profits are returned to the key stakeholders. The nomination does not propose safeguarding measures to respond to these challenges. Furthermore, the information provided does not sufficiently demonstrate how exactly the group of bearers – the weavers themselves – were involved in the process of preparing the safeguarding measures proposed in Saudi Arabia.

* 1. Decides to refer the nomination of **Traditional weaving of Al Sadu** to the submitting States Parties and invites them to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Reminds the States Parties that updating is an important part of the inventorying process and further invites them, should they wish to resubmit the nomination during a following cycle, to provide detailed information on the periodicity of updating of the National Inventory of Intangible Cultural Heritage and the Intangible Heritage Saudi Arabia Inventory in Saudi Arabia as well as the National Inventory List of Intangible Cultural Heritage in Kuwait, in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.5**

The Committee

* 1. Takes note that Serbia has nominated **Zlakusa pottery making, hand-wheel pottery making in the village of Zlakusa** (no. 01466) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Zlakusa pottery making, hand-wheel pottery making in the village of Zlakusa relates to the knowledge and skills involved in making unglazed vessels for thermic food processing. Used in households and restaurants across Serbia, Zlakusa pottery is made of clay and calcite and the wheel is run exclusively by hand. The process takes seven to ten days, and includes the preparation of clay paste, shaping, decoration, finishing, drying and baking. The finished vessels are decorated with geometrical ornaments made with wooden or metal tools, and handles are added to some vessels. Nowadays, traditional shapes, pots, bread-making and meat-frying pans and small pans for the kitchen oven have been adjusted to the modern way of preparing and serving food. The related knowledge and skills are mainly transmitted through direct participation and work alongside experienced craftspeople within the community. Demonstrations at the Zlakusa Festival and classes held at the Arts School in Užice provide another key mode of transmission. Zlakusa pottery is often presented at fairs and festivals throughout Serbia and the vessels are widely used during important family and community events. It is claimed that some dishes prepared in Zlakusa earthenware on an open fire have a unique taste. Moreover, the pottery is closely associated with the village of Zlakusa and its environs due to its close link with the natural environment, which provides the raw material.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Zlakusa pottery making, hand-wheel pottery making in the village of Zlakusa has been transmitted through the generations in the village of Zlakusa in Serbia. The practice was predominantly male until a few decades ago, but for the past two decades it has evolved to include female practitioners as well. The knowledge and skills relating to the manufacture of pottery are still mainly transmitted by direct participation and work alongside experienced craftsmen within the community. The functions of the element are mainly linked to local identity, social events and rituals and food-related practices, and it also serves as a source of livelihood for the families involved. The element contributes to the preservation of the environment and to raising awareness of the importance of environmental safeguarding in the interests of sustainable development.

R.2: The inscription of Zlakusa pottery on the Representative List of the Intangible Cultural Heritage of Humanity would raise awareness of the importance of safeguarding the knowledge and skills of this craft as a practice of living heritage. Thanks to the characteristics of the element, bearers of the tradition are able to enter into dialogue with different types of users in relation to nutritionist, gastronomic and tourist needs. Pottery making is an individual creative act that enables craftspersons to make their own creative contributions within the inherited shapes and manufacturing and decorating techniques. Among the communities, the development of different techniques with a view to safeguarding the existing variations is helping to promote cultural diversity.

R.3: The safeguarding measures seem to be pertinent and, in many cases, the continuation of past and current measures. To prevent any negative effects resulting from the inscription, the Potters Association has established a close cooperation with institutions responsible for the safeguarding of cultural heritage, such as the Centre for the Intangible Cultural Heritage at the Ethnographic Museum in Belgrade and Open Air Museum ‘Staro selo’ in Sirogojno. The local authorities in Užice are also involved in the safeguarding activities. The State Party supports research, educational, cultural and media institutions and non-governmental organizations that safeguard Zlakusa pottery making as an element of living heritage. The local community initiated a dialogue with representatives of professional institutions and the local authorities in order to define the relevant safeguarding measures.

R.4: The State Party has described the participatory approach applied to ensure community and group participation in the nomination process. Various consultations were held to guarantee the inclusiveness and diversity of the participants in the nomination process. Different letters of consent are attached to express the free, prior and informed consent to the nomination of the individuals concerned. These include letters of consent from the Potters Association in Zlakusa as well as from cultural and educational institutions involved in safeguarding the element, local associations and organizations. They also include letters of support from the local government, cultural institutions and organizations, as well as letters of support from individuals, in which they express their readiness to preserve and transmit Zlakusa pottery making.

R.5: The element was included in the National Register of the Intangible Cultural Heritage of Serbia in 2012. In cooperation with the local communities, the Centre for the Intangible Cultural Heritage updates the information and documentation about the elements inscribed in the National Register. New elements are added to the National Register at least once a year based on the decisions made by the National Committee for the Intangible Cultural Heritage.

* 1. Decides to inscribe **Zlakusa pottery making, hand-wheel pottery making in the village of Zlakusa** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to ensure that safeguarding measures adequately address the potential negative impact of the over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element;
	3. Encourages the State Party to place a greater focus on the coordination of the individual safeguarding measures;
	4. Reminds the State Party that updating is an important part of the inventorying process and further invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the National Register of the Intangible Cultural Heritage of Serbia, in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.6**

The Committee

* 1. Takes note that Singapore has nominated **Hawker culture in Singapore: community dining and culinary practices in a multicultural urban context** (no. 01568) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Hawker culture in Singapore: community dining and culinary practices in a multicultural urban context is present throughout Singapore. Hawkers prepare a variety of food (‘hawker food’) for people who dine and mingle at hawker centres. These centres serve as ‘community dining rooms’ where people from diverse backgrounds gather and share the experience of dining over breakfast, lunch and dinner. Activities such as chess-playing, busking and art-jamming also take place. Evolved from street food culture, hawker centres have become markers of Singapore as a multicultural city-state, comprising Chinese, Malay, Indian and other cultures. Hawkers take inspiration from the confluence of these cultures, adapting dishes to local tastes and contexts. Today, hawker centres across Singapore continue serving the needs of diverse communities in residential, recreational and work districts. Some of the oldest hawkers started their practice in the 1960s. Many specialize in a particular dish, refined over many years, and transmit their recipes, knowledge and skills to younger family members or apprentices. Community organizations, non-governmental organizations and educational institutions play a significant role in promoting and sustaining hawker culture through training programmes, events and documentation projects. As a social space that embraces people from diverse socioeconomic backgrounds, hawker centres play a crucial role in enhancing community interactions and strengthening the social fabric.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: An integral way of life in Singapore, hawker culture provides a sense of identity and continuity for people across the generations and in a context of urbanization and development. The bearers and practitioners of hawker culture include hawkers, associated groups and people in Singapore who dine and mingle at hawker centers. The knowledge and skills of culinary practices associated with hawker culture are transmitted both non-formally and formally. The multicultural nature of hawker culture respects the cultural traits and norms of different communities and promotes the awareness and appreciation of different religious and cultural practices. It plays a crucial social role in enhancing community interactions, fostering an inclusive society irrespective of the diverse social, religious and ethnic backgrounds of its people.

R.2: The inscription of the element will inspire local community groups and individuals to find out more about the different types of intangible cultural heritage practices surrounding their daily lives, and to initiate projects and activities that can contribute to their safeguarding. At the international level, the inscription of the element will reinforce the visibility and prevalence of intangible cultural heritage in urban contexts. In a world of ever-expanding urban migration and globalization, it could serve as an example of how intangible cultural heritage can thrive in a highly urbanized environment, as well as contributing to multiple targets of the sustainable development goals (for instance in relation to urban planning, enhancing social cohesion, fostering food security and sustaining livelihoods).

R.3: Nowadays, the culture of hawker centers exhibits significant vitality. Various stakeholders are actively involved in promoting and enhancing the element and the future safeguarding measures were proposed with the active involvement of the communities, groups and individuals concerned. These measures focus on the following axes: transmission and education, research and documentation, policies and administrative measures, awareness-raising and communication and international engagement. The State Party and other actors concerned are committed to supporting actions related to these areas of safeguarding. The excessive and uncontrolled marketing of the element has been identified as a potential unintended consequence of the inscription. In order to avoid this, it is proposed that various organizations monitor the hawker centers constantly.

R.4: The communities, groups and individuals concerned were involved in every stage of the nomination process, with an equitable gender balance. The Nomination Committee, which included hawkers’ and non-governmental organizations’ representatives, consulted various stakeholders. The nomination was shared with the public and has generated awareness among various communities since August 2018. On 19 March 2019, over 850,000 people – both men and women from diverse socio-cultural backgrounds, including overseas Singaporeans – indicated their support and consent through various means: the website, a travel exhibition, letters of consent, and video consent.

R.5: The element was included in the Inventory of Intangible Cultural Heritage in Singapore in 2018. The inventory is updated once a year by the National Heritage Board (NHB) and is developed with the involvement of community groups, researchers and the public. Focus group discussions were held to seek views on elements that could be included in the inventory. These were followed by further research and verification by the NHB, with a final review by the Heritage Advisory Panel of experts, which advises on tangible and intangible cultural heritage.

* 1. Decides to inscribe **Hawker culture in Singapore, community dining and culinary practices in a multicultural urban context** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription;
	3. Further commends the State Party for devising creative ways to encourage the active participation of the communities concerned in the nomination process, from the very outset;
	4. Also commends the State Party for preparing a nomination file related to an element of intangible cultural heritage that is thriving in a highly urbanized and culturally diverse environment and for developing safeguarding measures that effectively foster dialogue, creativity and sustainability.

## **DRAFT DECISION 15.COM 8.b.7**

The Committee

* 1. Takes note that Spain has nominated **Wine Horses** (no. 00860) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

*Los Caballos del Vino* (Wine Horses) takes place each year from 1-3 May in Caravaca de la Cruz and forms part of the fiestas held in honour of the Santísima y Vera Cruz in Caravaca. The equestrian ritual consists of a series of events in which the horse is the protagonist. The process of *enjaezamiento* involves dressing the horses in beautiful cloaks richly embroidered in silk and gold thread. Various parades are then held, showcasing the horses and the cloaks through the streets, accompanied by four horse handlers on foot followed by the entire town. Finally, the most awaited moment is a race against the clock up the hill to the castle, with the horses running with four handlers up to the fortress, where prizes are awarded for the race and for the embroidered cloaks. Knowledge and techniques relating to caring for, breeding, harnessing and handling the horses are transmitted within families and groups, and the embroidery techniques are learned in workshops and embroidery families. The relationship between humans and horses, based on respect and collaboration, is also passed down through the generations. The two activities of wine-growing and horse-breeding form an inherent part of the economy, history and culture of the area and the festival showcases values such as comradeship and solidarity, with everyone feeling represented as part of a socially united group.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Wine Horses is a practice that has been transmitted across the generations in Caravaca, Spain. The equestrian ritual consists of a series of events in which the horse is the protagonist, and which begin with caring for the animal throughout the year. The main function of this festival derives from the real and symbolic value which the agro-farming community of Caravaca accords to the wine-growing and horse-breeding traditions of the area, with which they identify as groups. The Caballos del Vino have been a source of inspiration for many artists, including poets, painters, sculptors and musicians, as is illustrated in the Caballos del Vino museum, where the celebration is defined.

R.3: The file provides information on how the communities involved in the festival implemented the following safeguarding measures, among others: maintaining children’s peñas to ensure the festival is passed down through the generations; holding cultural workshops for children in local schools; promoting the activities carried out by the horse masters outside of the festival period; and holding cultural workshops. In their respective areas of jurisdiction, the state, regional and local governments shall implement various safeguarding measures, encompassing measures directed at identification, documentation and research, preservation and protection, promotion and dissemination and revitalization.

R.4: The initiative for preparing the nomination of Caballos del Vino came from the community concerned, since it was the local people who conveyed their desire to prepare this file to the local and regional government. The community was involved in the whole process, and the nomination was communicated to all the associations through the Bando de los Caballos del Vino meetings and conventions. Access to the festival has always been, and continues to be, free, open and non-exclusive, with the aim of encouraging greater public participation.

R.5: The element was included in the List of Cultural Property of the Region of Murcia in 2012. According to the nomination, the updating of the inventory is carried out periodically by the Autonomous Community of Murcia, thanks to the community, which reports on the evolution of the element and its own situation on an annual basis.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.2: While it focuses on the importance of the techniques and skills associated with caring for horses at the local level, the nomination fails to convincingly demonstrate how the inscription would contribute to ensuring the visibility and awareness of the significance of similar practices around the world, especially those related to horses or festivals. Furthermore, there is insufficient information on how the inscription would contribute to enhancing dialogue among communities, groups and individuals or to encouraging cultural diversity and creativity. Moreover, with regards to dialogue and the enhancement of cultural diversity and creativity, the nomination file does not provide a satisfying explanation of the relationship between the ritual and the celebration.

* 1. Decides to refer the nomination of **Wine Horses** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Reminds the State Party of the importance of ensuring the most active possible participation of the communities concerned in the formulation of the safeguarding measures;
	3. Further reminds the State Party of the importance of a clear structure and logical arrangement of the safeguarding measures;
	4. Further invites the State Party, when submitting nomination files in the future, to provide information in the appropriate sections within the file;
	5. Also invites the State Party to take particular heed of the impact of increased, undue tourism on the safeguarding of the element in order to prevent its potential decontextualization and encourages it to remain focused on the animal welfare aspect of the element when planning and implementing the safeguarding measures.

## **DRAFT DECISION 15.COM 8.b.8**

The Committee

* 1. Takes note that Switzerland and France have nominated **Craftsmanship of mechanical watchmaking and art mechanics** (no. 01560) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

At the crossroads of science, art and technology, the skills related to the craftsmanship of mechanical watchmaking and art mechanics are used to create watchmaking objects designed to measure and indicate time (watches, pendulum clocks, clocks and chronometers), art automata and mechanical androids, sculptures and animated paintings, music boxes and songbirds. These technical and artistic objects feature a mechanical device that generates movements or emits sounds. Though generally hidden, the mechanisms can also be visible, which contributes to the aesthetics and poetic dimension of the objects. The Jura Arc is an area in which craftsmanship remains particularly dynamic thanks to the presence of highly qualified craftspeople and companies that promote the skills and a full range of training options. Historically, entire families were involved in the practice, developing apprenticeship practices and professional and family alliances. Skills were initially learned in training schools. Nowadays, practitioners also share their know-how via online blogs, forums and tutorials and collaborative open source projects. As well as serving an economic function, the skills have also shaped the architecture, urban landscape and everyday social reality of the regions concerned. The practice conveys many values such as good workmanship, punctuality, perseverance, creativity, dexterity and patience, and the infinite quest for precision and the intangible aspect of time measurement give the practice a strong philosophical dimension.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Craftsmanship of mechanical watchmaking and art mechanics has been transmitted through the generations in the area along the Jura Arc in Switzerland and France. The element is characterized by a combination of individual and collective, theoretical and practical knowledge and skills in the field of mechanics and micromechanics. The design, execution and restoration of mechanical objects involve various trades related to technical and artistic creation. The bearers of the related know-how are manifold and complementary. The skills related to the element have shaped the architecture, urban landscape and everyday social reality of the regions concerned. They convey their own symbolism, combining notions of precision, refinement and temporality that have a significant impact on local and regional identities.

R.2: The inscription of craftsmanship in mechanical watchmaking and art mechanics will help ensure the visibility of the place of intangible cultural practices in the overall cultural heritage of the region thanks to the strong relationship between intangible cultural heritage and tangible and built heritage. The inscription will contribute to raising the visibility of a form of intangible cultural heritage that combines tradition and innovation, science, craftsmanship and industry, artistry and technique, hand and machine in the creation of mechanical works of art. The element adds to the diversity of the scope and range of intangible cultural heritage from the twenty-first century.

R.3: The safeguarding measures are coherently and consistently structured around three priorities: documentation; training and transmission; and awareness-raising and enhancement. They express a clear and realistic engagement and include differentiated and complementary roles for the different stakeholders, as well as a mostly supporting, facilitating role on the part of the States Parties themselves. The proposed measures were drawn up by representatives of the groups concerned through a cross-border support group. The nomination emphasizes the cross-border nature of the measures.

R.4: Both States Parties planned for and prepared the nomination in close collaboration with the bearers of the element and through their representatives during various meetings. The consent of the communities concerned in both States Parties – more specifically, the men and women, groups, associations and institutions active in watchmaking and art mechanical know-how – was sought through the bi-national drafting group and the support group. Various letters of consent from craftspeople and practitioners, collectors, training and research institutions, museums and documentation centers, professional associations, foundations and public and local authorities are presented in the nomination file.

R.5: In Switzerland, the element was included in the List of Living Traditions in Switzerland in 2012, and was updated in 2017. The list is maintained by the Federal Office of Culture, the Culture and Society Section and updated every five years.The contents of each entry can be revised at any time upon the request of the communities. The element was included in the National Inventory of Intangible Cultural Heritage in France in 2018. The institution responsible for the inventory is the Ministry of Culture, Directorate General of Heritage – Department of Research and Scientific Policy Management. Around forty new elements are added to the inventory every year, while the information in each entry can be revised and reposted online at any time, upon the request of the communities.

* 1. Decides to inscribe **Craftsmanship of mechanical watchmaking and art mechanics** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for a well-prepared file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage, demonstrating the nomination of a cross-border element of living heritage which has been carried out in a cooperative, thorough manner, with a well elaborated process of participation and collaboration.

## **DRAFT DECISION 15.COM 8.b.9**

The Committee

* 1. Takes note that Tunisia has nominated **Charfia fishing in the Kerkennah Islands** (no. 01566) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Charfia fishing in the Kerkennah Islands is a traditional, passive fishing technique that capitalises on the hydrographic conditions, seabed contours and natural resources both at sea and on land. The ‘charfia’ is a fixed fishery system consisting of palm fronds embedded in the seabed to create a triangular barrier, blocking the path of the fish pulled in by the ebb tide and channelling them into capture chambers and finally into a net or trap. Unlike bottom trawling systems that scrape the seabed, the traps keep the fish alive and fasting until raised. It is customary to install and operate the charfia only between the autumn equinox and June to ensure the marine wildlife have a biological rest period. The charfias are rebuilt each year, accompanied by social practices such as sharing a meal or rogatory prayers. The practice of charfia fishing requires extensive knowledge of underwater topography and marine currents. Many of the inhabitants of Kerkennah learn to fish from an early age and it is also common for a *râїs* to leave his fishery to his eldest son to perpetuate ownership. Vocational training centres also provide indirect training. Charfia fishing is the main fishing technique used in the Kerkennah Islands. The entire local community participates in the different phases of the process in varying degrees, from installing the charfia and the accompanying rituals to raising the traps, making this a unifying element for all Kerkennians.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The knowledge of marine fauna, marine currents and operating seasons, as well as the skills involved in preparing the components and installing the charfia, are transmitted from generation to generation in a community setting, through direct observation and practice. The bearers and practitioners are identified specifically and their differentiated roles and modes of involvement are specified. The element serves a unifying role for the community, fostering a spirit of solidarity and contributing to social integration. It represents a sort of hallmark and identity symbol for the archipelago. Charfia fishing is a sustainable practice that draws upon the natural resources and geographical conditions of the islands. Unlike many other fishing techniques, it does not destroy the seabed and respects the natural life cycle of marine fauna.

R.2: The inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity will highlight the island and maritime culture as a system of transcultural and transterritorial knowledge, skills and practices, since it is broadly distributed throughout the world and widely shared by communities, groups and individuals. Furthermore, it is described as an example of the harmonious relationship between intangible cultural heritage and its physical environment, in line with sustainable development.

R.3: The existing safeguarding measures have been well mapped out and designed, including in terms of the participatory approach adopted to develop suitable measures with the non-governmental organizations involved.To ensure the viability of the element as well as to protect it from the unintended consequences of the increased visibility and public attention resulting from the inscription, administrative, legal, cultural, and especially environmental measures are proposed by the community concerned, non-governmental organizations and official bodies. The proposed safeguarding measures include transmission, research and documentation, revitalization and promotional activities, demonstrating a commitment to sustainable development.

R.4: The local communities were the driving force behind this nomination. In addition to their effective participation in the steering committee and their important educational role as facilitators for the local population, they provided information, private archive documents and audio-visual materials, as well as financial support for activities and events organized throughout the entire nomination process.

R.5: The element was included in the National Inventory of Intangible Cultural Heritage in September 2017, and was updated in February 2019. The institution responsible for the inventory is the National Heritage Institute, Department of Inventory and Study of Ethnographic Properties and Contemporary Arts. The inclusion followed a multinational project carried out in collaboration with UNESCO. This project also included members of the communities, who took surveys and interviewed individuals.

* 1. Decides to inscribe **Charfia fishing in the Kerkennah Islands** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for clearly explaining how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage;
	3. Further commends the State Party for submitting a file with a clear focus on the interconnections between intangible cultural heritage and the natural environment, contributing to the maintenance of biodiversity and the sustainable use of natural resources;
	4. Reminds the State Party that updating is an important part of the inventorying process and invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the National Inventory of Intangible Cultural Heritage of Tunisia, in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.10**

The Committee

* 1. Takes note that the United Arab Emirates has nominated **Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution** (no. 01577) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al Aflaj and the related oral traditions, knowledge and skills of construction, maintenance and equitable water distribution are a source of pride for the associated communities. Al Aflaj is a traditional irrigation system which uses an underground tunnel to conduct water over long distances from an underground source to a basin, where the community can access it. The water flows by gradual gradient from highlands to flatlands, while the underground tunnels reduce evaporation. Al Aflaj also includes a network of surface channels, which distributes water to local farms. The Al Aflaj system is based on inherited knowledge and practices related to nature and the universe. It also relies on traditional skills in finding water sources based on types of vegetation and other indications, as well as drilling skills for maintaining the irrigation system and ensuring the equitable distribution of water. Community members contribute to maintaining Al Aflaj and clearing the tunnels of mud; this knowledge and experience has been passed down for 3,000 years. Related knowledge is transmitted through instruction and shared experience as well as by other means such as field trips for school students. Throughout the centuries, the Al Aflaj have served to provide drinkable water for humans and animals and to irrigate farms in an arid environment, demonstrating the community’s creativity in the face of water scarcity and the desert environment.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The communal use of water resources and the system for the equitable distribution of water centers on the sustainable use of natural resources. The practice is based on communal endeavor, agreement, cooperation and mutual respect and promotes cohesion within the local community. The community concerned is made up of the inhabitants of the oasis, particularly those associated with the maintenance and management of Al Aflaj, with established roles and an Al Aflaj committee comprising experienced senior members of the community. In terms of the role distribution, the practitioners are male farmers while women and children, as community members, contribute to maintaining Al Aflaj and clearing the tunnels of mud. The file demonstrates the interlinkages with tangible, built heritage as well as with the surrounding landscape. Al Aflaj is also the subject of literary and poetic works.

R.2: The inscription of Al Aflaj and its associated knowledge, skills and practices will contribute to enhancing peoples' interest in intangible cultural heritage practices associated with the skills and knowledge related to the sustainable use of natural resources. At the international level, Al Aflaj is an example of human creativity in adapting to the environment through one of the traditional irrigation methods which, along with other such creative methods in many regions of the world, enrich the cultural landscape.

R.3: The communities, groups and individuals concerned have dedicated their attention to safeguarding Al Aflaj in the past. The Law of Protection of Oases and Al Aflaj was drawn up to prevent any change in the use of Al Aflaj water. The future safeguarding measures related to Al Aflaj will be launched as part of a comprehensive project to safeguard the oases of palm trees and Al Aflaj as an important part of the heritage of the United Arab Emirates. This project has been discussed since 2013, with vast community participation, including on the part of farmers, farm owners, experts and other heritage stakeholders.

R.4: The idea of nominating Al Aflaj for inscription on the Representative List first emerged as a recommendation from the communities. They participated in the nomination process: consultative meetings were held with representatives of the inhabitants of the Al Aflaj areas, providing the file preparation team with all the information required to draw up the nomination.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting State through the dialogue process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: ‘Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution’ was included in the Register of Intangible Cultural Heritage Emirate of Abu Dhabi in December 2015. The process of identifying and defining the Al Aflaj element began with the preparations for establishing the Heritage Register, which was joined by communities, groups and individuals through field research carried out by research teams from the Department of Culture and Tourism - Abu Dhabi. The modality and periodicity of updating the Register were sufficiently explained.

* 1. Decides to inscribe **Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for the submission of an improved file following the decision of the Committee not to inscribe the element in 2018;
	3. Recommends that the State Party further strengthen its efforts to support the community-based transmission of the element, as a practice of intangible cultural heritage as defined in the Convention, rather than focusing on maintaining and preserving the tangible and physical aspects of intangible cultural heritage.

## **DRAFT DECISION 15.COM 8.b.11**

The Committee

* 1. Takes note that the United Arab Emirates and Oman have nominated **Camel racing, a social practice and a festive heritage associated with camels** (no. 01576) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Camel racing, a social practice and festive heritage associated with camels, is a popular social practice in the communities concerned. Preparing the racing camels involves several stages. Camels are selected based on type, origin and age and are given a special diet. They practise on the racetrack in groups and are trained to take part in the races. Camel racing is conducted on specially designed fields under the supervision of specialised community committees. Usually, there are between fifteen and twenty racing camels in each round, and the racing distance is determined based on the camel’s age. There are recognized community traditions, customs and principles governing the races and community practices and a preparation committee verifies the camel’s origin. The related knowledge and skills are transmitted thanks to the combined efforts of community representatives, government institutions, specialized centres and the federation of racing and clubs. Children and young people gradually acquire knowledge and skills related to the practice through observation, simulation and oral expressions. Camel racing is a fundamental part of their nomadic lifestyle and a source of inspiration in poetry and singing. Its importance and continuity in Bedouin society is connected to the prominent role camels play in the desert environment.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The camel race and the related traditional activities of communities, groups and individuals concerned in the Sultanate of Oman and the United Arab Emirates is a dynamic practice based on the knowledge, skills and practices of individuals and groups in training camels and preparing them for racing in many community events such as weddings and holidays. The bearers include camel owners and breeders, who prepare the camels to participate in races by training and caring for them, according to specific roles and tasks. By practising the element, the members of the community communicate, consolidate social ties and foster a sense of social cohesion and pride. The races create the ideal context for writers, poets and artists to present their works.

R.2: The inscription of the element would contribute to ensuring the visibility and awareness of intangible cultural heritage and encouraging dialogue. At the local level, the focus is on the heritage represented by the knowledge, ways of life, symbols and practices associated with camels. At the national level, the file states that the inscription would draw attention to other forms of living heritage. Finally, at the international level, the file draws attention to the importance of this element for heritage sports and other activities related to camels. Dialogue would be encouraged thanks to the nature of the races themselves, which gather a large number of people, and by the cooperation and communication following the inscription. These events provide an opportunity to exchange ideas and thoughts, and to promote dialogue with regard to camel heritage and related knowledge.

R.3: The measures for safeguarding camel racing in the United Arab Emirates and the Sultanate of Oman have been developed through the broad participation of communities, groups, individuals, governmental institutions and other interested parties through workshops and meetings held during the preparation of this file. Both States Parties have made a satisfactory effort to provide relevant and appropriate support for the implementation of the proposed safeguarding measures. Thanks to its popularity in the two submitting States, the viability of the element does not appear to be threatened.

R.5: In the United Arab Emirates, the element was included in the Register of Intangible Cultural Heritage Emirate of Abu Dhabi in October 2018. The institution responsible for the Register is the Department of Culture and Tourism - Abu Dhabi. This Register is updated at least every four years. In Oman, the element was included in the Oman National Inventory, Traditions and Norms in January 2018. The institution responsible for the Inventory is the Inventory and Documentation Section, Department of Intangible Cultural Heritage of the Ministry of Heritage and Culture. In both countries, periodic field research is organized in various regions to document and inventory elements of intangible cultural heritage. Field inventory data are periodically included in the register, as provided by the communities, groups and individuals concerned.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting States through the dialogue process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.4: In terms of community participation and consent, the communities, groups and individuals concerned with the camel races played an active role in the preparation of this file in both submitting States. Numerous meetings and discussions were held with camel owners, trainers, organizers, interested parties, researchers, representatives of camel care centers and other bodies and institutions concerned.

* 1. Decides to inscribe **Camel racing, a social practice and a festive heritage associated with camels** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Recalls the importance of using vocabulary that is appropriate to the spirit of the Convention and of avoiding expressions such as ‘authentic heritage’;
	3. Reminds the States Parties that updating is an important part of the inventorying process and invites them to include detailed information in their next periodic reports on the implementation of the Convention at the national level concerning the periodicity of updating of the Oman National Inventory, Traditions and Norms, in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.12**

The Committee

* 1. Takes note that Zambia has nominated **Budima dance** (no. 01567) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Budima Dance is a warrior dance performed all year round by the Wee people on a number of sombre and spiritual occasions, especially during traditional ceremonies, funeral processions, weddings, initiation ceremonies, the installation of chiefs, thanksgiving, harvest celebrations and ritual activities. The dance is performed with spears, whistles, walking sticks, knobkerries, flutes, ceremonial axes, shields, horns/trumpets, drums and rattles. The performance includes men, women and children: the men represent skilled soldiers or fighters with long spears jumping up and down while running in and out of the inner circle of dangers, flourishing their spears in mimic of war, while others blow the sets of one-note antelope horn flutes/trumpets and shout chants. Others play big and small drums. The women – adorned in beaded necklaces and bangles, with rattles on their feet – sing along and dance energetically. The related knowledge and skills are transmitted to young people through observation and their participation in the dance. Young people are also taught about the importance of the dance, how to perform it, and how to make some of the instruments during initiation ceremonies. The Budima dance serves as a unifying factor for the communities concerned, who take great pride in the dance and can join in with the dancers at any point during the performance.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is clearly defined, including in relation to the communities concerned (primarily the Wee, a branch of the Tonga ethnic group), its geographical situation, its evolution, its transmission through observation and (open) participation, and its functions, which have dynamically evolved over time and according to the context. Information related to the social functions and cultural meanings of the element is included in the file; it is performed all year round for entertainment purposes, on social and spiritual occasions and during traditional ceremonies and ritual activities. The element serves a unifying role for people from different communities. The knowledge and skills of the Budima Dance are mostly transmitted to young people through observation and participation in the dance when it is being performed as there is no restriction on who can participate.

R.2: The file focuses both on the question of the visibility of the element at different levels and its evolution over time and on the more general question of how its inscription would contribute to ensuring the visibility of intangible cultural heritage in general. For example, this would be achieved through improvements to community inventorying and a greater appreciation of other elements of living heritage. With regards to dialogue, the file makes a connection between the unifying character of the dance, strengthening pride and cultural identity and enhancing togetherness and dialogue.

R.3: The file describes at length the general implementation of the Convention in the national context (capacity building, university training on intangible cultural heritage, inventorying). The State Party has demonstrated that both the local communities and the State itself have supported the dance and safeguarded its viability. The safeguarding measures include training for dance groups, capacity-building workshops, awareness-raising programmes, community-based inventorying as well as supporting the production of related materials, strengthening the structure of existing dance groups and creating youth dance groups in schools. The nomination demonstrates the government’s support for the proposed measures and their implementation. It also describes the local custodians’ involvement in developing and implementing the safeguarding measures.

R.4: The communities concerned were actively involved in the preparation of the Budima Dance nomination. Prior to obtaining the consents, visits were made to the three chiefs and their communities to explain their role in the implementation of the Convention in relation to the safeguarding of their cultural practices, as well as the importance of nominating an element to the Representative List. The participation and consent of the communities concerned were well prepared and adapted to the context in question; this was well described both in the file and through the film and consent documents provided. The partially limited access to the element is also clearly explained.

R.5: The element is included in the National Inventory and in several provincial/district inventories. It was included in these inventories between 2015 and 2018. The nomination states that the communities concerned, supported by the traditional leadership, identified the Budima Dance as an element of Zambian intangible cultural heritage that deserves to be safeguarded, working in collaboration with the Choma District Cultural Affairs Officer. Together with the National Intangible Cultural Heritage committee, the Ministry of Tourism and Arts, Department of Arts and Culture prepares quarterly reviews of individual inventories and annual updates of the National Inventory Register.

* 1. Decides to inscribe **Budima dance** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to concentrate on more tailored measures aimed at safeguarding the element itself rather than on the safeguarding of intangible cultural heritage in general;
	3. Encourages the State Party, when submitting nomination files in the future, to avoid using questionnaires to collect the prior, free and informed consent of the communities, groups and individuals concerned.

## **DRAFT DECISION 15.COM 8.b.13**

 The Committee

* 1. Takes note that Algeria has nominated **Raï, popular folk song of Algeria** (no. 01275) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Raï, a popular folk song in Algeria, is a musical genre that incorporates singing and a strong dance beat. Performed in colloquial Algerian Arabic and mainly based on a text, the music is accompanied by an orchestra. The bards – poets and singers – remain the key references of the old and new meaning of Raï. From the 1930s onward, the genre moved away from ‘formal’ language, with the social and cultural environment of the urban outskirts adding transgressive ideas to the lyrics and subverting the ancient codes of courtly love. The singing relates to physical desire, love and, subsequently, the freedom to love, while glorifying God and the Sufis (‘saints’ or mystics). In the 1970s, with the introduction of new instruments, the audiences grew considerably. The low vocal timbres did not change and the lyrics and dancing continued to convey the same messages of ‘negotiated’ metaphorical transgression of the forbidden. Children learn to sing Raï spontaneously; the music is transmitted vocally and the percussion and flute playing are learned ‘by doing’. Nevertheless, a certain professional practice does exist and Raï is now a national and international practice. Raï encapsulates the identity of the communities and society in which it was born and thrived, embodying a reconciliation with society and the languages of life, emotion, celebration, love, peace and, above all, the freedom to be oneself.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Raï, popular folk song in Algeria has been transmitted through the generations in several regions of Algeria and abroad. Since its inception and up to the present day, Raï has been the product of a specific group of people who specialize in the production and promotion of Bedouin songs. The definition of the element focuses on the ‘Raï spirit’ and messages of protest against injustice, hegemonic power and fundamentalisms. The practice has maintained its social functions and remained embedded in the communities concerned.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The file does not provide any evidence of how the inscription of the element would contribute to ensuring the visibility of intangible cultural heritage in general at all levels. Rather, it concentrates on how Raï music itself would be promoted. Furthermore, when trying to demonstrate how the inscription would encourage dialogue, human creativity and cultural diversity, the information consistently describes Raï as a prestigious and widely disseminated element that itself promotes dialogue, human creativity and cultural diversity, while failing to demonstrate how exactly.

R.3: The nomination provides detailed information on the safeguarding measures that have already been implemented. However, the proposed safeguarding measures are very vague, lacking specific actions. As for the State Party's support for these measures, the nomination only presents the existing safeguarding measures, without any planned future actions. As commercialization is mentioned as one of the threats to the element, corresponding safeguarding measures to ensure the element is not threatened in the future would be expected, particularly due to the unintended effects of the inscription and the increased visibility and public attention. The role of publishing houses in safeguarding the element is not sufficiently described. There is also no evidence of the community’s participation in drafting the measures.

R.4: At the request of the territorial authorities and civil society in Sidi-Bélabès, Saïda and Ain-temouchent, researchers from the National Centre for Prehistoric, Anthropological and Historical Research visited these departments. Information is provided about several individuals that participated in the meetings and provided information and photographs, including a director, presidents and association leaders. As the element is nationwide, it is not clear how the researchers selected this specific group of people to partake in the nomination process. Furthermore, the way in which the community participated needs to be clarified, and updated consents need to reflect this large-scale expression of support.

R.5: In January 2015, the element was included in the National Data Bank of Intangible Cultural Heritage, managed by the National Centre for Prehistoric Anthropological and Historical Research. However, the file focuses on how Raï was popularized in general, while failing to adequately demonstrate how the community members participated in identifying and inventorying the element. The file states that the elements are updated at the request of the associations concerned and the Directorates of Culture, but there is a lack of information on how this procedure actually takes place or if it is sufficient.

* 1. Decides to refer the nomination of **Raï, popular folk song of Algeria** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Further invites the State Party to concentrate on the present status of the element, avoiding focusing too much on its historical development or providing an exhaustive description of its technical characteristics;
	3. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element and also invites it to consider the community and transmission-based aspects of intangible cultural heritage, as defined in the Convention, rather than the economic dimension of cultural industries, which may be better addressed by other UNESCO programmes in the field of culture;
	4. Further encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent and to provide up-to-date letters of consent;
	5. Also encourages the State Party, when submitting nomination files in the future, to avoid references to geographic origin in the title of nomination files, as this may imply exclusiveness or ownership of the element;
	6. Reminds the State Party that top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage are not in line with the spirit of the Convention.

## **DRAFT DECISION 15.COM 8.b.14**

 The Committee

* 1. Takes note that Algeria, Mauritania, Morocco and Tunisia have nominated **Knowledge, know-how and practices pertaining to the production and consumption of couscous** (no. 01602) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The knowledge, know-how and practices pertaining to the production and consumption of couscous encompass the methods of preparation, manufacturing conditions and tools, associated artefacts and circumstances of consumption of couscous in the communities concerned. Preparing couscous is a ceremonial process involving several different operations. These begin with growing the cereal, after which the seeds are ground to obtain a semolina that is rolled by hand, steamed and then cooked. These practices are associated with a set of exclusive tools, instruments and utensils. The dish is accompanied by a variety of vegetables and meats, depending on the region, season and occasion. Nowadays, as in the past, the methods involved in preparing couscous constitute a sum of knowledge and know-how that is transmitted informally through observation and imitation. For the manufacture of the utensils: clay utensils are made by potters while wooden utensils are produced by cooperatives or artisanal factories, which are often family-owned. In recent decades, however, more formal transmission has also developed outside the family circle or home. The non-culinary aspects of the element – namely rituals, oral expressions and certain social practices – are also transmitted by the bearers. Couscous is a dish replete with symbols, meanings and social and cultural dimensions all linked to solidarity, conviviality, sharing meals and togetherness.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The description of the element is clear and consistent, taking into account aspects ranging from the preparation process to manufacturing conditions and tools, associated artifacts and consumption practices. The file describes the variety of the element, the process and contexts involved, historical details, as well as its dynamic character and evolution. The range of bearers and practitioners involved is explained in a structured and comprehensible way, taking into account the special role women play in the practice and with a concise explanation of the various forms of involvement. The description also identifies traditional and evolving practices of transmission as well as different modes and contexts. The file addresses various social functions and cultural meanings of the practice of living heritage related to couscous, described as both ‘ordinary’ and ‘special’. The nomination also identifies the multiple ways in which the practice respects sustainable development.

R.2: The vivid description provided in the file comprehensively explains how the inscription of the element could contribute to: ensuring the visibility of intangible cultural heritage in general; raising awareness of its importance at the local, national and international levels; encouraging dialogue; and promoting respect for cultural diversity and human creativity. The inscription of the element could encourage a reflection on daily eating and meeting practices as expressions of living heritage; such practices highlight the relationships between different fields of intangible cultural heritage, fostering exchange, sharing, solidarity and harmonious coexistence.

R.3: The viability of the element has been ensured by the communities concerned as families continue to make couscous as an essential part of their daily practices and lifestyle. Outside of the family environment, restaurants, hotels and official institutions include couscous on their menus. The States Parties support such activities in various ways, such as through financial assistance, supporting associations, organizing festivals and awareness-raising activities. The States Parties have planned joint safeguarding measures, involving: 1) Regularly organizing meetings, festivals, workshops and exhibitions, 2) Jointly publishing books and producing audio-visual documentaries to raise awareness about the knowledge, know-how and practices pertaining to couscous; and 3) Setting up a permanent committee that will meet on a regular basis to discuss the implications of the inscription and manage its possible effects. In addition to these joint safeguarding measures, each State has introduced further measures of its own. The safeguarding measures proposed at the international level are of a rather general character compared to those in each individual country. There is sufficient evidence of the regular involvement of non-governmental organizations and relevant associations.

R.4: In the four submitting countries, civil society stakeholders were the first to actively express their desire to nominate the element for inscription on the Representative List, both as a culinary art and as a set of social and cultural traditions. They were thus involved in the nomination process as they are all convinced that this practice contributes greatly to the construction of their identity. The file demonstrates different levels and dynamics of participation, showing a more top-down and narrow process in some cases, and a more complex participatory strategy in others, involving multiple stakeholders and even a multidisciplinary working committee.

R.5: The element has been included in an inventory of intangible cultural heritage in all four submitting States. The inventories and documentation of the cultural aspects related to couscous have been carried out at several levels: national non governmental organizations working in the field of culinary and gastronomic heritage essentially contributed to expanding the data by providing valuable information not only on the different ways of preparing the traditional couscous dish but also on its symbolic and social dimensions. The inventories were prepared in 2018 and 2019 with the participation of the local communities and the support of experts and researchers.

* 1. Decides to inscribe **Knowledge, know-how and practices pertaining to the production and consumption of couscous** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for a well-prepared file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general;
	3. Invites the States Parties to stress the important role played by women in each country – such as through women's associations, cooperatives and local associations – in all of the participatory processes and safeguarding measures;
	4. Reminds the States Parties that updating is an important part of the inventorying process and further invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the national inventories in Algeria, Morocco, Mauritania and Tunisia – in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.15**

 The Committee

* 1. Takes note that Argentina has nominated **Chamamé** (no. 01600) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Chamamé is a form of popular cultural expression that is mainly practised in the Corrientes province. Its key components include a style of ‘close embrace’ dancing where participants hold each other chest to chest and follow the music without set choreography. Other elements include *musiqueada*, a celebratory act that includes a party, prayer and *sapukay*, a typical phonation or cry accompanied by gestures and movements to convey emotions such as joy, sadness, pain, and bravery. The violin and vihuela were the original instruments used in Chamamé music, but the guitar, harmonica, two-row diatonic button accordion, bandoneon and double bass were later incorporated. The singing is rooted in worship songs. Historically, lyrics and poetry were in Guarani, the regional native language, but today, oral traditions are transmitted in the yopará dialect, a combination of Spanish and Guarani. Chamamé music and dancing are an important part of the regional identity and play major social roles as they are common features of community and family gatherings, religious celebrations, and other festive events. Chamamé highlights values such as love for one’s land, local fauna and flora, religious devotion and a ‘way of being,’ a Guarani expression pointing to the harmony between the human, natural and spiritual realms.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Chamamé has been transmitted through the generations orally, especially in family environments but also in community and public settings. The file adequately describes and distinguishes several types of people involved in Chamamé, drawing a distinction between the 'practising community' and the much broader Chamamé community. As a vital element of the communities' identities, the practice encourages the use and preservation of the Guarani language, and serves as a means to convey pain, joy or other emotions through Sapukay, which reflects on the various situations of everyday life. The file shows how Chamamé is an inclusive practice, bringing together people of all ages, genders and social statuses in the region.

R.2: The inscription of Chamamé would resonate at the local, national and international levels by strengthening the importance of music, dance, festive gatherings and rituals. At the same time, the inscription would also help ensure the visibility of intangible cultural heritage in general. It would contribute to intergenerational dialogue and to the sense of community and cross-border identity. It may further contribute to the appreciation of cultural diversity and tolerance by young people, showing human creativity in musical expressions and poetry.

R.3: The nomination proposes a wide variety of safeguarding measures, including: the promotion of new spaces and the enhancement of existing ones; transmission of the related knowledge and know-how; informal education; promotional and preservation activities; support for the creation of new music productions; and research and identification measures. The State Party’s support for the proposed safeguarding measures is coherently planned. The participation of the groups and communities concerned in the process of designing the safeguarding measures is also well explained.

R.4: The community of bearers and practitioners of Chamamé (musicians, composers, poets, dancers, performers, artisans and teachers, among others) actively participated in the preparation of the nomination. To this end, ‘Spaces for Dialogue and Reflection’ and ‘Workshops on Safeguarding Measures’ were organized. Letters of consent provided by these communities are included.

R.5: The element was formally included in the Registry of Intangible Cultural Heritage of the Province of Corrientes in 2017, which is managed by the Institute of Culture of the Province of Corrientes. The Registry is updated annually. The identification and definition process was carried out with the representative participation of men and women of the Chamamé community through the joint organization of participatory workshops with municipalities, coordinated by the team formed by the Corrientes Culture Institute.

* 1. Decides to inscribe **Chamamé** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the nomination in 2018, including a demonstration of how the inscription of Chamamé could contribute to raising awareness of intangible cultural heritage in general as well as an improved community-based methodology for the preparation of the nomination;
	3. Encourages the State Party to take particular heed of the potential impact of over-commercialization on the safeguarding of the element as a result of the inscription, which is not taken into account in the safeguarding measures proposed;
	4. Further encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent and to provide up-to-date letters of consent;
	5. Recalls that the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity does not imply exclusivity and also encourages the State Party to remain mindful of the broader cultural context of the element in the region when implementing safeguarding measures.

## **DRAFT DECISION 15.COM 8.b.16**

 The Committee

* 1. Takes note that Azerbaijan has nominated **Nar Bayrami, traditional pomegranate festivity and culture** (no. 01511) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nar Bayrami is an annual festival in October/November in Azerbaijan’s Goychay region that celebrates the pomegranate and its traditional uses and symbolic meaning. Pomegranate culture is a set of practices, knowledge, traditions and skills related to the cultivation of the fruit, which is used not only in a range of culinary contexts, but is also referred to in crafts, decorative arts, myths, storytelling and other creative outlets. The element is linked to local agriculture and to the farmers and individuals in rural communities that grow and collect the fruit. These participants have an understanding of environmental characteristics and harvesting techniques. The fruit enjoys great visibility in society as both the pomegranate and Nar Bayrami perform a range of cultural and social functions – everything from its use in traditional meals to being cited in poetry. Symbolically, the pomegranate is associated with long-term productivity, abundance and is considered as a carrier of energy. Local legends viewed it as a symbol of love and passion, while religious people saw it as symbolizing eternity. The annual celebration displays pride for this festivity and culture related to the fruit and encourages active exchange and communication among communities and visitors to the festivity, a time to highlight local nature and culture.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The pomegranate and the Nar Bayrami festival have a strong symbolic meaning for the inhabitants of Goychay, its surroundings and, indeed, the whole country. The submitting State has provided a clear description of the element as a set of practices, knowledge, traditions and skills related to the cultivation and harvesting of the pomegranate, taking place every year in October/November. Transmitted from generation to generation mainly within families, the Nar Bayrami festivity and pomegranate culture in general bear a spirit of solidarity, tolerance, respect and hospitality. The communities concerned consider that the internal structure of the pomegranate symbolizes unity, integrity, diversity, dynamism and perfection.

R.2: As the element is closely linked to local agriculture, the inscription will raise awareness about other elements of local traditional culture based on agricultural practices. At the national level, it will raise awareness about other practices of intangible cultural heritage that are part of the identity of communities in Azerbaijan and bear a strong symbolic significance for them. According to the nomination, at the international level the inscription will demonstrate and promote the strong link between agriculture, health, food and intangible cultural heritage, in the context of the global agenda for sustainable development.

R.3: The nomination describes a wide range of safeguarding measures, including support for transmission, building centers for transmission and establishing awards for those who contribute to safeguarding efforts. The file also sets out many proposed safeguarding measures to ensure transmission, documentation, research and visibility, to develop partnerships and networks, and to ensure the sustainability of the cultivation practices. The expected impact, stakeholders and budget of these measures are clearly specified. The nomination states that the communities and practitioners of the element have reviewed the proposed safeguarding measures in their meetings with all the stakeholders concerned. The Goychay Municipality and relevant non-governmental organizations approved the measures during the final review meeting.

R.4: The preparation of the nomination was initiated in 2016 by the Goychay Municipality and the Goychay Executive Authority, which have provided wide support to Nar Bayrami and the safeguarding of pomegranate culture. A coordination group was established to initiate the process of community consultation and plan for the preparation of the nomination file with a view to submitting it in 2016. The coordination group included representatives of communities of farmers, experts, the municipality and the non-governmental organizations directly involved in the cultivation and use of the pomegranate, as well as active participants of Nar Bayrami.

R.5: The element was included in the Register of Intangible Cultural Heritage of the Republic of Azerbaijan in 2016. According to the nomination, the inclusion of the element on the Register of Intangible Cultural Heritage of the Republic of Azerbaijan was prepared with the participation of the communities and non-governmental organizations concerned and the local municipalities of Goychay and other regions. Elements for inclusion on the Register of the Intangible Cultural Heritage are proposed and updated on the basis of proposals from the communities, non-governmental organizations and practitioners concerned through the regional departments of the Ministry of Culture. The updating is carried out every three years.

* 1. Decides to inscribe **Nar Bayrami, traditional pomegranate festivity and culture** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a well-prepared nomination file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general;
	3. Reminds the State Party of the importance of ensuring the most active possible participation of the communities concerned in every aspect related to the design of the safeguarding measures as well as in the preparation of the nomination file in general.

## **DRAFT DECISION 15.COM 8.b.17**

 The Committee

* 1. Takes note that Azerbaijan, the Islamic Republic of Iran, Turkey and Uzbekistan have nominated **Art of miniature** (no. 01598) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The miniature is a type of two-dimensional artwork that involves the design and creation of small paintings on books, papier-mâché, rugs, textiles, walls, ceramics and other items using raw materials such as gold, silver and various organic substances. Historically, the miniature was exemplified by book painting in which the text was supported visually, but the element has evolved and can also be observed in architecture and as an adornment in public spaces. The patterns of the miniature represent beliefs, worldviews and lifestyles in a pictorial fashion and also gained a new character through the Islamic influence. While there are stylistic differences between them, the art of miniature as practised by the submitting States Parties shares crucial features. In all cases, it is a traditional craft typically transmitted through mentor-apprentice relationships (non-formal education) and considered as an integral part of each society’s social and cultural identity. The miniature displays a specific type of perspective in which the size of the figures changes according to their importance - a key difference from realistic and naturalistic styles. Though it has existed for centuries, it continues to develop and thus strengthens the bonds between past and present. Traditional painting principles and techniques are preserved, but artists also bring individual creativity into the process.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element combines traditional and contemporary interpretations. The bearers and practitioners comprise miniature artists, apprentices, art associations and societies and people dealing with miniatures as either a professional or personal activity, regardless of age, gender or background. The file highlights the positive social impacts for practitioners, particularly disadvantaged groups. The communities consider the element to be an integral part of their traditional culture, identity and lifestyle and there is a strong focus on the social and cultural dimensions of the tradition (for instance as an adornment in public spaces or as a means to communicate cultural messages).

R.2: The nomination states that the inscription will not only enhance the visibility of elements related to traditional arts at the national level, but will also inspire communities and non-governmental organizations working at the national level in each of the submitting States to propose consolidated national safeguarding efforts for the intangible cultural heritage present in different localities. The nomination further states that the inscription will encourage joint efforts to identify, inventory and safeguard other forms of shared living heritage present across borders not only within the submitting States but also further afield.

R.3: Different measures such as training, research, exhibitions and promotional activities are outlined as measures to ensure the viability of the element by its bearers. The States Parties support the safeguarding measures in different ways, such as by implementing various projects, organizing seminars, establishing responsible bodies, publishing a book and providing training and funding. There are five major safeguarding measures proposed, centering on: transmission and viability; visibility and awareness-raising; international cooperation; academic activities and documentation; and training programmers to enhance the practice. The States Parties will support these measures by allocating funding and human resources and by assigning different activities to relevant organizations. The communities, groups, associations, non-governmental organizations and individuals concerned were involved in the formulation of the safeguarding measures, mostly at the late stage of the preparation process.

R.4: The nomination file includes evidence of the participation of the communities, groups and individuals concerned in each of the submitting States in the nomination process. Moreover, a collaborative network involving entities from all the submitting States was established during the preparation of the multinational nomination. The file includes documents attesting to the free, prior and informed consent of the practitioners, bearers, academicians, non-governmental organizations and local authorities.

R.5: The art of miniature was 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 were drawn up with the participation of local communities, groups, non-governmental organizations and individual miniature artists and practitioners. The updates to the inventories vary in the different submitting States.

* 1. Decides to inscribe **Art of miniature** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the States Parties to concentrate on the present status, cultural and social meanings of the element, avoiding focusing too much on its historical development or providing an exhaustive description of its technical characteristics;
	3. Reminds the States Parties of the importance of ensuring the most active possible participation of the communities concerned throughout the process of formulating the safeguarding measures;
	4. Further reminds the States Parties that updating is an important part of the inventorying process and further invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.18**

 The Committee

* 1. Takes note that Bangladesh has nominated **Traditional art of nakshi kantha embroidery** (no. 01588) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nakshi kantha is an embroidered quilt with a pictorial design and/or a floral pattern covering its surface on either side. Conventionally, there is usually a lotus medallion at the center symbolizing the universe and at each corner a tree representing the Tree of Life; the rest can be embroidered with a range of different motifs. Nakshi kantha serves a number of functions and can be used as a floor mat, a wearable wrap, a bag, or given as a gift. Each category has its own specific name. For example, the *sujni* is a large spread for seating guests on ceremonial occasions and the *jainamaz* a Muslim prayer rug. This traditional handicraft is exclusively the domain of women and has been handed down from grandmothers and mothers to daughters for centuries. While the element can be found throughout Bangladesh, it is particularly prevalent in four rural districts: Jessore, Kushtia, Chapai Nawabganj and Jamalpur. Because the element is family-based and transmitted non-formally from older women to their younger female kin, it is primarily safeguarded by its practitioners. However, national museums have collected and highlighted the element and annual fairs also take place where women may sell the embroidered cloth.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The production of nakshi kantha, an embroidered patchwork made by women is an example of the skills associated with traditional craftsmanship. The description offers an insight into how this embroidery craft serves as an empowering activity. Its transmission is considered as a ‘solemn duty’ by its bearers and practitioners, supporting the sustainability of the practice. This is further supported by the re-use of materials, which establishes this as an environmentally friendly activity. In the related gifting-practice, however, men are also part of the activity. The element fosters social harmony and serves an aesthetic purpose in relation to many households needs, from sleeping to sitting, serving, covering, folding and wrapping.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The nomination states that the inscription of the element would elevate the prestige of the tradition bearers concerned and their artistic endeavours, in addition to contributing to the visibility of the element itself. According to the information provided, the inscription will help foster intergenerational dialogue. However, the nomination fails to explain how the inscription of the element would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general.

R.3: Within the community, the viability of the element is ensured through its intergenerational transmission and through the organization of promotional activities, including the annual festival of Baishakhi mela. However, the information regarding the safeguarding measures focuses on the marketing and tourism of the element without clearly identifying actions that would mitigate the effects of this new status of the element. The file lacks a convincing explanation of how the disadvantages resulting from the industrial production of nakshi kantha would be minimized. Futhermore, the State Party does not sufficiently demonstrate how the communities were involved in planning the proposed safeguarding measures or how the safeguarding measures support the activities of female embroiderers.

R.4: The involvement of the bearers (namely, female embroiderers) in the different stages of the development of the nomination is not sufficiently demonstrated. The methodology adopted to ensure the widest possible participation of all parties concerned in the preparation of the nomination does not seem to be adequately representative.

R.5: The file indicates that the agency in charge of managing the inventory is the Bangladesh National Museum, part of the Ministry of Cultural Affairs. No information (either in the form or in the inventory extract) is provided on the name of the inventory in which the item is included or its reference number. However, the file indicates that it was registered in December 2007 and updated in March 2019. The nomination does not provide any information on the periodicity or modality of updating of the inventory.

* 1. Decides to refer the nomination of **Traditional art of nakshi kantha embroidery** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Further invites the State Party to take into consideration the potential risk of over-commercialization of the element when developing the safeguarding measures;
	3. Also invites the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that the communities concerned are at the center of all safeguarding efforts;
	4. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent;
	5. Further encourages the State Party, when submitting nomination files in the future, to provide information in the appropriate sections within the file.

## **DRAFT DECISION 15.COM 8.b.19**

 The Committee

* 1. Takes note that Bosnia and Herzegovina has nominated **Grass mowing competition custom in Kupres** (no. 01512) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The most important social event in the Kupres municipality is the annual mowing competition that takes place in July at a specific meadow called Strljanica, which is also the local name for the custom. The contest involves the manual mowing of grass using a scythe and is judged by the time, effort and amount mown as cutting grass at that altitude requires strength and a special technique. The top three mowers are recognized, with the chief mower treated as a leader who ensures the successful mowing of all the fields to gather hay for the cattle; agriculture and cattle breeding are essential parts of the area’s economy. Men, starting from the age of eighteen, are traditionally the competitors, with the element being transmitted within families from father to son. Women rake the grass and prepare food for guests. Other elements linked to the competition include national costumes, the forging of scythes and the preparation of cattle for competition. All ethnic and religious groups and individuals in Kupres are free to participate, with the custom being considered as a foundation of the area’s cultural identity, regardless of people’s background. The bearers themselves and the Kupres Mowers Association are most responsible for safeguarding the element.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.2: The nomination file demonstrates that the inscription of the mowing competition custom in Kupres would further raise awareness among the local population of the values the element carries in terms of the overall life and development of their local community and area. It would also raise awareness of other elements of intangible cultural heritage that could provide new safeguarding ideas. The file demonstrates how people from different ethnic groups and religious affiliations as well as from various professions can jointly partake in such an event. The participants share common values that support respect for the nature surrounding them, as well as for the specific qualities of their historical and cultural environment and their community. The entire local community’s openness to introducing contemporary contents and planning various new activities shows that intangible cultural heritage can be managed in a sustainable way, despite the threat of various external effects.

R.4: The nomination states that the idea of preparing the nomination file was initially developed in the period 2014 to 2016, when more activities at the local level took place. The nomination further states that, along with compilation of photographs, video-recordings and a bibliography, a large amount of work was done to compile oral histories and to put together the textual part of the nomination. The bearers themselves took part in all the stages of drafting the nomination and in all the sections.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting State through the dialogue process, the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: The grass mowing competition custom in Kupres is an annual social event attended by the entire local community, visiting members of the diaspora community, maintaining a connection with their homeland, and residents of the wider Kupres region. The element, along with other traditional skills such as the production of folk costumes and scythes, is transmitted within the family as well as through non-governmental organizations. All constituent peoples of Bosnia and Herzegovina participate in the competition, thus developing a sense of mutual respect. Over the years, the memories of the participants become local traditional stories, local products are exchanged, and families gather for the celebrations. All residents get involved, regardless of their social background, which strengthens cohesion within the entire community.

R.3: As the entire local community takes part in the custom, including individuals of all ages and genders, the viability of the element is ensured through the transmission of skills, values and knowledge within families as well as within the community through various activities. The nomination proposes a variety of safeguarding measures, including the establishment of a museum dedicated to safeguarding the element. The file states that the bearers and the local community were involved in planning the future safeguarding measures and that they will continue to uphold the custom and the majority of the other related practices, including exhibitions, seminars, courses, and the direct transmission of related knowledge and skills. The International Council of Organizations of Folklore Festivals and Folk Arts’ (CIOFF) International Folklore Festival – a side event organized as part of the all-day programme accompanying the grass mowing competition – is intended to contribute to the visibility and accessibility of the custom.

R.5: The element was included in the open preliminary list of intangible cultural heritage in the Federation of Bosnia and Herzegovina in 2011. This list is updated periodically by the Federal Ministry of Culture and Sports in cooperation with the competent cantonal ministries and cultural institutions involved in the safeguarding of intangible cultural heritage at the local level and which continuously monitor the status of the elements. The entry of new elements on the list can be initiated by local communities or the bearers themselves.

* 1. Decides to inscribe **Grass mowing competition custom in Kupres** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to pay special attention to the threat of excessive tourism presented by the international festival, as well as to reconsider whether a festival of this kind can be seen as a tool for safeguarding the grass mowing competition custom in line with the understanding of safeguarding set out in the Convention.

## **DRAFT DECISION 15.COM 8.b.20**

 The Committee

* 1. Takes note that Cambodia has nominated **Kun Lbokator** (no. 01382) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kun Lbokator is a traditional Cambodian martial art derived from Angkorian combat techniques from the early ninth century to mid-fifteenth century. It involves using bare hands and legs or weapons such as knives, swords, spears, shields and sticks to fight against both human and animal opponents. It is also performed for entertainment purposes during celebrations such as the New Year or the Kathin Festival, a Buddhist ceremony for giving donations to monks after their three-month retreat. Kun Lbokator is represented by nine dedicated masters across the country and in clubs in Phnom Penh run by the Cambodia Kunbokator Federation. Though there are regional differences such as the techniques, weapons and terminology used, all take an apprenticeship approach to training, which masters offer for free or for a nominal fee. At the start of their training, new apprentices make offerings and pay homage to ancestral teachers at a special altar. During the Khmer Rouge regime, Kun Lbokator practitioners were executed since they were considered to be dangerous to the new order. The master trainers, apprentices and surrounding communities have safeguarded the element by passing on the knowledge through non-formal education for generations. Further safeguarding measures will ensure awareness of the element is increased.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.4: The nomination demonstrates that, for the preparation of the nomination, a research team appointed by the Ministry of Culture and Fine Arts and the Cambodia Kunbokator Federation worked closely with Kun Lbokator masters and students, communities and local authorities at all levels. By visiting each community, the research team invited the inhabitants of the community to be involved in the workshops to explain the purpose of their mission and the principles of nominating the element. The drafting and completion of the nomination file went through many phases and the entire process was conducted in a consultative manner.

R.5: The nominated element was included in the Inventory of Intangible Cultural Heritage of Cambodia in 2017. The inventory is managed by the Directorate-General of Techniques for Cultural Affairs of The Ministry of Culture and Fine Arts. The element was identified for inclusion on the inventory by the local communities, masters and authorities. The inventory is regularly updated every four years.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: According to the information provided, the element develops mental and physical well-being, by teaching respect, good behaviour in society and morals, and by developing self-confidence. The element is transmitted from masters to apprentices through training. However, the information in the file is not sufficient to determine whether the element constitutes intangible cultural heritage or whether it is more a martial sport. As described in the file, the main function of the element is of a martial nature and there is insufficient information to assess the extent to which violence is reflected in the practice, including in relation to the involvement of children of a young age. Furthermore, the element is frequently presented as a form of public entertainment, while the cultural meanings for the communities concerned and, in particular, the social functions are not demonstrated sufficiently. More detailed information is needed on the gender roles involved in the practice of the element.

R.2: The file states that the inscription will contribute to the appreciation of the element by the communities concerned, as well as by institutions at the national level. The nomination further states that the inscription will encourage increased curiosity worldwide, not only about Kun Lbokator but also about Cambodia’s rich cultural heritage. However, the statements focus on the promotion of Cambodian intangible cultural heritage rather than intangible cultural heritage in general. Furthermore, it is unclear how human creativity and respect for cultural diversity would be promoted by the inscription of the element.

R.3: The nomination proposes a wide range of safeguarding measures, including promotional and transmission activities. However, ‘Developing a Standardized Training’ seems potentially problematic in that it may risk standardizing the intangible cultural heritage aspect of the element. The nomination proposes that the National Olympic Committee of Cambodia and the Cambodia Kunbokator Federation will ensure Kun Lbokator becomes a fully-fledged discipline in the training programme and in the National Olympic Games. Nonetheless, there is insufficient information to assess the emphasis on the element as a sport or martial art in the Olympic Games, and the file does not reflect its status as intangible cultural heritage. This process is not in line with the community-based safeguarding of intangible cultural heritage, as set out in the Convention. Furthermore, the file does not clearly demonstrate what measures have been undertaken to safeguard the element since 2012, when the State Party submitted the file for inscription on the Urgent Safeguarding List.

* 1. Decides to refer the nomination of **Kun Lbokator** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Reminds the State Party that top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage are not in line with the spirit of the Convention.

## **DRAFT DECISION 15.COM 8.b.21**

 The Committee

* 1. Takes note that China has nominated **Taijiquan** (no. 00424) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Taijiquan is a traditional physical practice characterized by relaxed, circular movements that works in concert with breath regulation and the cultivation of a righteous and neutral mind. Originating during the mid-seventeenth century in Wenxian County in the Henan Province of central China, the element is now practised throughout the country by people of all ages and by different ethnic groups. Taijiquan’s basic movements center upon *wubu* (five steps) and *bafa* (eight techniques) with a series of routines, exercises and *tuishou* (hand-pushing skills performed with a counterpart). Influenced by Daoist and Confucian thought and theories of traditional Chinese medicine, the element has developed into several schools (or styles) named after a clan or a master’s personal name. The element is passed down through clan-based transmission or the master-apprentice model. The latter relationship is established through the traditional ceremony of *baishi*. Taijiquan has also been incorporated into the formal education system. The element builds upon the yin and yang cycle and the cultural understanding of the unity of heaven and humanity. It has been disseminated through legends, proverbs and rituals, among other vehicles of expression. Safeguarding the element would increase its visibility and dialogue about the diverse ways Taijiquan is practised by different communities.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Taijiquan is a physical practice that promotes physical and mental health as well as a harmonious community life. Through its transmission and practice, the social functions and cultural meanings of Taijiquan have been continuously enriched, providing the communities, groups and individuals concerned with a sense of identity and continuity and enhancing social cohesion. The practice helps preserve harmonious families, peaceful communities and interaction among individuals on an equal basis.

R.2: The file successfully describes how the inscription of the element would contribute to ensuring the visibility of intangible cultural heritage at the three levels. At the local level, it would promote the recognition of knowledge and practices concerning nature and the universe. At the national level, it would lead to the inclusion of Taijiquan in planning programmes, serving as an important example for other elements of living heritage. Furthermore, thanks to the benefits of the element for well-being, the inscription would highlight the importance of intangible cultural heritage in society. At the international level, it could draw attention to the importance and pertinence of traditional health knowledge and practices. The inscription would also promote exchanges between different schools, associations, research societies and communities, and the diverse ways of practising Taijiquan would promote human creativity.

R.3: The file describes a wide range of relevant past and current safeguarding measures, from upkeeping venues to academic activities, training and recruiting apprentices and bearers, promotion through websites, and collaborating with seniors, women and students. The Co-ordination Committee for the Safeguarding of Taijiquan was established to implement the Five-Year Plan for the Safeguarding of Taijiquan (2021-2025). This plan includes transmission, identification, documentation and research, promotion and monitoring. In the process of developing the safeguarding measures, representatives from the communities concerned, bearers and practitioners, as well as the bodies responsible for the safeguarding of intangible cultural heritage and relevant educational and research institutions expressed their own suggestions and expectations based on the concrete situation.

R.4: Since 2017, the communities, groups and individuals concerned have played an essential role throughout the preparation of the nomination file. The nomination states that the Co-ordination Committee for the Safeguarding of Taijiquan, which is responsible for implementing the safeguarding measures, has fully adopted the materials and information provided by each community. The nomination process was carried out through consultations and discussions with the different clan and community leaders, researchers and governmental institutions.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting State through the dialogue process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: The element was included in the National List of Representative Elements of Intangible Cultural Heritage in 2006, 2008 and 2014, which is maintained by the Department of Intangible Cultural Heritage, Ministry of Culture and Tourism of the People’s Republic of China. Since its first inclusion, information on the element has been updated in 2008, 2011 and 2014. Female bearers and practitioners from Taijiquan clans played an extensive role in the inventorying process.

* 1. Decides to inscribe **Taijiquan** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the State Party that updating is an important part of the inventorying process and further invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the National List of Representative Elements of Intangible Cultural Heritage, in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.22**

 The Committee

* 1. Takes note that China and Malaysia have nominated **Ong Chun/Wangchuan/Wangkang ceremony, rituals and related practices for maintaining the sustainable connection between man and the ocean** (no. 01608) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Ong Chun ceremony and related practices are rooted in folk customs of worshipping Ong Yah, a deity believed to protect people and their lands from disasters. Developed in China’s Minnan region between the fifteenth and seventeenth centuries, the element is now centered in the coastal areas of Xiamen Bay and Quanzhou Bay, as well as in the Chinese communities in Melaka, Malaysia. Those who died at sea are considered as ‘good brothers’ who become lonely, wandering souls. The ceremony begins by people gathering at the seaside to welcome Ong Yah to temples or clan halls, while lamp poles are erected to summon ‘good brothers’ and deliver them from torment. In this way, the element has been celebrated as ‘doing good deeds’. Performances head the procession and clear a path for Ong Yah’s barge (wooden or paper-made models). These performances include gaojia and gezai opera, different dances, comprising dragon and lion dances, and puppet shows, among many others. The element evokes the historical memory of ancestors’ ocean-going, reshapes social connections when confronted with emergencies such as shipwrecks, and honours the harmony between man and the ocean. It also bears witness to the intercultural dialogue among communities.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element contributes to community resilience in the face of disasters related to the sea and fosters intercultural dialogue. It encompasses knowledge about nature and the universe which is relevant to people’s everyday lives. The knowledge and skills associated with the element have been transmitted across the generations through rituals and practices carried out among council members in temples and clan halls, and orally from elders to youth. The element contributes to ecological conservation and environmental sustainability. It also supports the values of diversity and volunteerism and strengthens social cohesion, peace-building and international cooperation.

R.2: The element has been constantly practised and recreated, coming to constitute a vivid reflection of the interactive and harmonious co-existence between Chinese and Malaysian culture. The practice bears witness to the mutual influence and satisfactory co-existence among civilizations, religions and cultures in different regions, both past and present. The inscription of the element would serve as an example of intangible cultural heritage shared by people from different countries and their common concerns and responsibilities in the area of cross-border safeguarding efforts.

R.3: In both States Parties, the communities, groups and individuals concerned have made unremitting efforts to ensure the viability of the element. Interaction and joint efforts at community level to ensure the viability of the element has been effective since 2015, when the Xiamen Minnan Culture Research Association, (China) and the Baba Nyonya Association (Malaysia) established friendly ties. The two States Parties have also established the China-Malaysia Working Group for Collaborative Safeguarding of Ong Chun Ceremony, with support from the intangible cultural heritage authorities. This Working Group is leading the development of the Action Plan on Joint Safeguarding of Ong Chun Ceremony (2021–2026). The plan is coherent and operates on different levels to raise awareness about the element and strengthen current measures to safeguard it.

R.4: The preparation of the nomination file was an inclusive process, involving women and children, and based on cooperation among both States Parties. Since the initiation of the process in 2015, various consultations have been held among the communities, non-governmental organizations, the academic sphere and governmental institutions. Meanwhile, capacity-building programmes and structural cooperation at the community and governmental levels have been established in both States Parties.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting States through the dialogue process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: In China, the element was included in the National List of Representative Elements of Intangible Cultural Heritage in 2011, which is maintained by the Department of Intangible Cultural Heritage, Ministry of Culture and Tourism of the People’s Republic of China. Since its inauguration in 2006, the List has been updated in 2008, 2011 and 2014. In Malaysia, the element was included in the National Heritage Register in 2017, which is maintained by the Department of National Heritage, Ministry of Tourism, Arts and Culture.

* 1. Decides to inscribe **Ong Chun/Wangchuan/Wangkang ceremony, rituals and related practices for maintaining the sustainable connection between man and the ocean** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the States Parties that updating is an important part of the inventorying process and invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the National List of Representative Elements of Intangible Cultural Heritage and National Heritage Register, in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.23**

 The Committee

* 1. Takes note that Croatia has nominated **Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from the Bay of Kotor who live in the Republic of Croatia** (no. 01472) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Croats originating from Montenegro’s Bay of Kotor have formed tightly-knit communities in the Croatian towns of Rijeka, Zagreb, Pula, Dubrovnik and Split since the nineteenth century. Today, this minority group is known as Boka Croats and its traditions are centered on two main events: the Feast Day of St Tryphon, held annually on 3 February, and ‘Boka Nights’, held throughout February and March. These gatherings are a strong symbol of their identity and are meant to reconnect them with their maritime culture. Men dress in traditional sailors’ and officers’ uniforms. Before mass on the feast day, a young boy known as the Little Admiral – a role often passed down from father to son – memorizes and recites a long text. Afterwards, a chain dance is performed by members of the Boka Navy in traditional costumes. The dance’s twelve figures symbolize characteristics of life at sea. Bearers of the element are Boka Croats gathered into confraternities. Men perform roles in the ritual, while women prepare traditional food. The element celebrates a sense of belonging to the culture of Boka, as well as values of tolerance and dialogue. Gatherings are often intended to help specific community members, families or students.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.5: The element was inscribed in the Register of Cultural Goods of Croatia in 2015. The proposal was submitted and completed by representatives of the communities concerned. The inventory is updated at least once every five years by the Directorate for the Protection of Cultural Heritage at the Ministry of Culture of the Republic of Croatia.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: Though the nomination file presents a group of activities, practices and rituals, the description does not clearly identify the defining characteristics of the element. The materials presented include information regarding the relation of the element and of the communities concerned to the Bay of Kotor in the past. However, the file does not provide a sufficient explanation of the nature and the cultural and social functions of the element in the Republic of Croatia in the present day. Furthermore, the file does not demonstrate the relationship of the element with the communities concerned or the relationship among the different communities.

R.2: The file does not demonstrate how the inscription of the element would contribute to ensuring the visibility of intangible cultural heritage in general. Instead, the information focuses on the visibility and awareness of the element itself, pointing out the importance of the element for identity at the local level. Furthermore, the information provided does not convincingly demonstrate that the inscription of the element would enable or encourage dialogue among the communities concerned. While the focus on the international aspects of the element is explained under criterion R.2, it is not sufficiently reflected in the other parts of the nomination, where only one particular community is highlighted.

R.3: While the nomination proposes a wide range of safeguarding measures for the element, when it comes to the State Party’s support for such measures, the nomination only mentions the listing of the element on the National Register of Cultural Goods. A more concrete and detailed description of the government’s support is necessary to be able to assess the feasibility of the proposed safeguarding measures. Furthermore, the nomination file does not sufficiently demonstrate how the communities, groups or individuals concerned were involved in planning and implementing the safeguarding measures.

R.4: The file describes a process that included brotherhoods and their leaders, followed by meetings with public experts. In 2018, internal discussions took place regarding letters of support as well as the preparation of the documentation. However, the information provided in the file is insufficient to comprehend the mechanisms and methodology of the work with the communities and how they participated throughout the nomination process. Though a large number of letters of consent are provided, they do not demonstrate the commitment of all the communities involved in the nomination.

* 1. Decides to refer the nomination of **Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from the Bay of Kotor who live in the Republic of Croatia** to the submitting State Party;
	2. Encourages the State Party, when submitting nomination files in the future, to consider how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity would ensure that all communities, groups and individuals concerned are at the center of safeguarding efforts and how it would encourage dialogue;
	3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique’ or ‘specific’.

## **DRAFT DECISION 15.COM 8.b.24**

 The Committee

* 1. Takes note that Cuba has nominated **The oriental organ, associated knowledge and techniques** (no. 01482) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The oriental organ, associated knowledge and techniques relates to a musical tradition linked to the origins of craft techniques in diverse communities in Cuba. Recognized as an orchestral musical instrument for hand-cranked music, the oriental organ is handcrafted from wood and metal. It consists of a wooden frame encasing a wind instrument, with tubes or pipes and an internal blowing channel or languets aligned in rows. It has organ stops of the same timbre and name, based on the corresponding tone – typically clarinets, flutes, violins, tapados, cellos, violas, trumpets, trombones, and basses – through which the tuning is done. Practitioners build the instruments, as well as the related implements and accessories. The associated knowledge and techniques include the use of perforated cardboard using handcrafted machines. Another innovation is the perforation of cut-out pieces of thicker cardboard or the addition of two cranks, one to move the cardboard scrolls that control the musical notes, and the other to pump the bellows that produce the air flow to make the instrument sound and maintain the rhythm. Families keep the tradition of building, repairing, tuning, playing and dancing along to the oriental organ alive and enthusiasts continue to transmit it by imitation and orally. Cultural institutions also organize lessons and workshops. The practice fosters social integration and, in the Cuban and Caribbean musical and dancing landscape, represents a symbol of transculturation.

* 1. Considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: The element is an expression of Cuba’s traditional popular culture. However, the description of the element provided in the file refers only to the instrument itself, lacking sufficient information related to the associated knowledge, practices and techniques. Furthermore, the file lacks an explanation of the importance of the social spaces promoted by the music and of the social cohesion it can generate.

R.2: The nomination does not demonstrate how the inscription of the element would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general. Instead, it focuses on how the inscription would enhance the visibility of the element itself, at various levels.

R.3: While the nomination includes a wide range of safeguarding measures for the element, there is a strong emphasis on the role of the government in their implementation, suggesting that the measures will be implemented in a top-down manner. As for the planning of the safeguarding measures, there is an insufficient demonstration of the involvement of the communities concerned and of several relevant institutions.

R.4: The description of the community’s participation in the preparation of the nomination file is insufficient. The information provided focuses mainly on workshops aimed at building safeguarding capacities and the drawing up of the inventory and associated safeguarding plans. However, the data provided regarding these workshops is very general. For example, the file does not specify the dates or locations of these workshops or how many people attended them.

R.5: The element has been included in a number of lists and registers, including The National System of Cultural Institutions’ inventory of popular and traditional culture. However, the information provided in the file is insufficient to demonstrate the conformity of these lists and registers with Articles 11.b and 12 of the Convention. As for the time of inclusion of the element on the lists and registers, the nomination file does not provide clear dates. According to the nomination file, the inventories are updated annually by provincial and municipal institutions that report to the responsible national entities.

* 1. Decides to refer the nomination of **The oriental organ, associated knowledge and techniques** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to ensure the primary role of the communities, groups and individuals concerned throughout all stages of the nomination process and to avoid top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage;
	3. Further encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent;
	4. Recalls the importance for the State Party, when submitting nomination files in the future, to ensure that all nomination documents, including letters of consent, refer to the correct listing mechanism under the 2003 Convention.

## **DRAFT DECISION 15.COM 8.b.25**

 The Committee

* 1. Takes note that Czechia has nominated **Handmade production of Christmas tree decorations from blown glass beads** (no. 01559) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Handmade production of Christmas tree decorations from blown glass beads refers to handmade Christmas tree decorations that are produced by blowing a heated glass tube inserted in a brass mould shaped into a string of beads called *klaustschata* and silvered, coloured and hand decorated. The string of beads is then cut into shorter or individual beads, which are threaded onto wires, thus forming ornaments of many forms. Considered as a key cultural element of the Giant and Jizera Mountain regions in North Bohemia, where blown glass beads have been produced since the late eighteenth century, the traditional craft is specialized and technically demanding. The element has been passed down through families for generations. Small production workshops were also bearers of the element, but only one survived the era when the socialist economy was undergoing transformation. The Kulhavý family workshop managed to rescue the knowledge and continues to work with domestic bead makers to safeguard the tradition. Cultural educational institutions, particularly museums, also help transmit the associated knowledge by organizing workshops. The creation of Christmas ornaments such as these appear in folk tales about Krakonoš, the legendary ruler of the mountains.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The production of Christmas decorations from blown glass beads is perceived as a testimony not only to a craft but also to a literary folk tradition. The practice has a long history, constituting the oldest method of decorating Christmas trees in the local area. The know-how and practical skills related to the element are passed down informally through the generations within the family during the manufacturing process. Cultural educational institutions, particularly museums, are involved in the transfer of know-how related to the assembly of ornaments during the Christmas period. The element fosters self-identification, positive inter-generational relationships as well as the individual creativity of its bearers and the wider community.

R.2: The nomination file shows that the inscription of the element would enhance the visibility of intangible cultural heritage at local, national and international levels. The inscription may contribute to establishing international dialogue between producers of decorative elements associated with Christmas decorations. The inscription will strengthen interest in glass-making, which is a very varied area of manufacturing with a rich diversity of materials, as well as in the know-how of the craft and the uses of the artefacts produced. This interest will, in turn, increase the respect for craftspeople working in this area.

R.4: The nomination states that the idea of drafting the nomination arose through the cooperation of the bearers and the Bohemian Paradise Museum (Muzeum Českého ráje) in Turnov, which has long been involved in programmes to inform the public about this tradition. The people responsible for preparing the nomination visited the bearers’ home workshops, to which the bearer communities willingly granted access. There, they documented the individual production processes, the varied nature of the creative work and the family and intergenerational links between the individual manufacturers. The bearers actively expressed their views on the conditions for preserving the element, proposed safeguarding measures and contributed to the drafting of the file through their comments.

R.5: The element was included in The List of Intangible Elements of Traditional Folk Culture of Liberecký Region maintained by the Council of the Liberecký Region and The List of Intangible Elements of Traditional Folk Culture of the Czech Republic maintained by the Ministry of Culture of the Czech Republic, both in 2015. Both lists are updated annually, and the listed items are periodically re-examined so as to update the information; this occurs every five years for the former list, and every seven years for the latter.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting State through the dialogue process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.3: To ensure the viability of the element, the nomination proposes detailed explanations of safeguarding measures at three levels: 1) the Kulhavý family workshop ‘Rautis’; 2) professional institutions; and 3) public administration bodies. The proposed safeguarding measures include activities geared at the transmission, promotion and documentation of the element, as well as the creation of relevant policies. The nomination provides a very specific, detailed explanation of how the communities participated in planning the measures. It also highlights which aspects of the measures were proposed by the communities themselves. The Rautis family workshop, individual craftspersons and regional museums work together to raise awareness about the craft through various initiatives such as exhibitions, craft presentations and public workshops.

* 1. Decides to inscribe **Handmade production of Christmas tree decorations from blown glass beads** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the nomination in 2018;
	3. Encourages the State Party to ensure the primary role of the communities, groups and individuals concerned throughout all stages of the nomination process and to avoid top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage;
	4. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘authentic’ and ‘unique’.

## **DRAFT DECISION 15.COM 8.b.26**

 The Committee

* 1. Takes note that the Democratic People’s Republic of Korea has nominated **Custom of Korean costume in the Democratic People’s Republic of Korea** (no. 01299) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The element refers to the dress and customary practices related to the traditional Korean costume in the Democratic People’s Republic of Korea. Made from natural fibers such as ramie and silk, the costume is divided into upper and lower parts. The upper part is a jacket for both men and women called *Jogori*, while the lower part consists of trousers for men (*Paji*) and a skirt for women (*Chima*). There are also seasonal overclothes such as an overcoat (*Turumagi*) and waistcoat (*Paeja*). The Korean costume is considered as a symbol of national identity that stretches back to ancient times. Once worn in daily life, the traditional costume is now worn on special occasions such as folk holidays, wedding celebrations, and first and sixtieth birthdays. The custom is celebrated in all regions of the country, with Pyongyang being the center of the practice, transmission and dissemination of the element. Knowledge and skills related to the element are mainly passed down through families, though they are also transmitted through the formal education system. Women are the main practitioners. Many cultural events, including the annual Korean Costume Show and ‘Glorious Country’ mass gymnastics and artistic performance, highlight the element.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.5: The element was included in the State Inventory of Intangible Cultural Heritage on 5 December 2012. The State Inventory is maintained by the Department of Intangible Cultural Heritage and Korea National Heritage Preservation Agency, both of which are under the National Authority for the Protection of Cultural Heritage (NAPCH), and updated every five years. The nomination further states that the updating takes part with the widest possible participation of the relevant organs, organizations, enterprises, groups and individuals.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: According to the nomination, all Koreans are bearers and practitioners of the custom of Korean Costume. The element is presented in a dual manner, both as a national custom governed in a top-down manner and as a custom practised by the general population at large. As presented in the file, the costume seems to constitute a folkloric element that is kept unchanged in order to strengthen national identity, rather than an element of intangible cultural heritage, which, according to the Convention, is dynamic by definition. Furthermore, the nomination does not provide sufficient information on the social and cultural aspects of the element. Additionally, the definition of the element does not include any information about know-how related to traditional crafts, without which the creation of costumes is not possible. Finally, the file emphasizes the role of the element in fostering the cohesion and identity of the Korean nation, without any indication of how it encourages inclusion and integration more broadly.

R.2: The nomination file does not demonstrate how the inscription of the element would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general. Instead, it only discusses how the inscription would impact the element itself at the local, national and international levels. The statement regarding the promotion of respect for cultural diversity and human creativity is mostly limited to the Korean costume itself, and hence does not make a convincing argument for how the inscription would contribute to human creativity and diversity at the global level.

R.4: The whole nomination process was undertaken by State institutions, with the participation of experts and academics. There is a lack of information on community participation, including the methodologies adopted to this end. This is also reflected in the letters of consent attached to the nomination file. These letters do not seem to attest to the widest participation of the communities concerned, considering that all Koreans are considered as bearers and practitioners of the Custom of Korean Costume.

* 1. Also considers that, from the information included in the file, the nomination does not satisfy the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: According to the information provided, it is clear that the State is strongly committed to maintaining the use of the costume. However, these efforts do not appear to focus sufficiently on the safeguarding of the social functions and cultural meanings of the costume. The nomination points to a cultural policy on the part of the State centered on creating a uniform costume which is intended to be worn by as many people as possible. This effort does not reflect the variety of costumes manufactured by people throughout the country within the family circle and as part of their daily lives. The file does not demonstrate how the safeguarding measures comply with the living and dynamic character of the element, nor does it illustrate the role of the communities in the whole safeguarding process.

* 1. Decides not to inscribe **Custom of Korean costume in the Democratic People’s Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to ensure the primary role of the communities, groups and individuals concerned throughout the process of inventorying the element;
	3. Reminds the State Party that top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage are not in line with the spirit of the Convention and invites the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that communities are at the center of all safeguarding efforts.

## **DRAFT DECISION 15.COM 8.b.27**

 The Committee

* 1. Takes note that Finland has nominated **Sauna culture in Finland** (no. 01596) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sauna culture in Finland is an integral part of the lives of the majority of the Finnish population. Sauna culture, which can take place in homes or public places, involves much more than simply washing oneself. In a sauna, people cleanse their bodies and minds and embrace a sense of inner peace. Traditionally, the sauna has been considered as a sacred space – a ‘church of nature’. At the heart of the experience lies *löyly*, the spirit or steam released by casting water onto a stack of heated stones. Saunas come in many forms – electric, wood-heated, smoke and infra-red. Approaches vary too, with no hierarchy among them. Sauna traditions are commonly passed down in families and though universities and sauna clubs also help share knowledge. With 3.3 million saunas in a country of 5.5 million inhabitants, the element is readily accessible to all. Traditional public saunas in the cities almost disappeared after the 1950s. In recent years, new public saunas have been constructed thanks to private initiatives.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The sauna is a multisensory experience that strengthens people’s connection with nature. Traditions related to the sauna are commonly passed on to children by their parents and other relatives, and by anyone – through word and gesture – to people who are new to the tradition. According to the nomination, sauna bathing brings together relatives, friends, colleagues, sports teams and even strangers. There is a feeling of equality and respect among bathers. The nomination file provides an ample reflection on the impact of sauna culture on sustainable development, and mentions continued efforts to lower its impact on the environment.

R.2: The inscription could lead to more dialogue, contact and exchange of experiences between representatives of sauna culture in Finland and of bathing traditions elsewhere in the world. As a result of the inscription, people may increasingly reflect on their own intangible cultural heritage and that of others, and on its values and functions, drawing attention at the international level to the importance and perception of everyday practices as a central aspect of individual communities’ living heritage. The inscription would draw attention to a practice of living heritage that benefits from the inclusion of findings from vernacular and formal medicine.

R.3: The nomination provides a comprehensive list of safeguarding measures. These include: safeguarding through continued practice and transmission; strengthening cooperation in the sauna community; and awareness-raising and promotional activities. The involvement of different entities and of the communities concerned is ensured and encouraged by the State Party, especially when it comes to the preservation of the architecture surrounding traditional saunas, for generations to come. Further measures include achieving increased media attention, additional research projects and documentation efforts, and ensuring the participation of all community members regardless of their gender, age, social status or any other factors.

R.4: The nomination process began with a bottom-up initiative. The Finnish Heritage Agency facilitated a meeting to which all sauna clubs and associations known to exist in Finland were invited. A directive board was also established, giving rise to the ‘sauna to UNESCO’ initiative. Community participation and free, prior and informed consent (in relation to both the nomination and the proposed safeguarding measures) are evident throughout the description and in the letters of consent.

R.5: The element was included in the National Inventory of Living Heritage in 2017. New entries to this inventory are made biennially. The information on the listed elements is updated and revised every three years. The updating is coordinated and supervised by the Finnish Heritage Agency.

* 1. Decides to inscribe **Sauna culture in Finland** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription;
	3. Invites the State Party to ensure that the safeguarding measures adequately address the potential negative impacts of over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element.

## **DRAFT DECISION 15.COM 8.b.28**

 The Committee

* 1. Takes note that France, Belgium, Luxembourg and Italy have nominated **Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place** **and conviviality** (no. 01581) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality, brings together the techniques and skills used to play the horn. The pitch, accuracy and quality of the notes produced are influenced by the musician’s breath and the instrumental technique is based on the players’ body control. The timbre of the instrument is clear and piercing, especially in high notes, and the instrument’s sound range is based on natural resonance with rich harmonics. With twelve notes, its range enables compositions with a singing melody, accompanied by a second voice and harmonized with a bass score; as an integral part of the art of playing horns, singing enables players to develop cohesion and convivial solidarity. Playing the horn is a performative art open to musical creativity and practised on festive occasions. Drawn together by their shared fascination for this instrumental music, players come from all backgrounds. This great social mix is one of the hallmarks of current horn practice. Education in the practice is traditionally oral and imitative. Players rarely learn alone, however musical practice is often acquired in horn schools. Horn music maintains a vast, lively musical repertoire constantly enriched since the seventeenth century. A great sense of belonging and continuity stems from interpreting this common repertoire, encouraging intercultural and international dialogue.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The nomination file highlights the characteristics of the bearer communities and the different roles of the community members, and clearly explains the inclusion of women and youth. The element is transmitted orally and imitatively as well as through courses at ‘horn schools’, with the associated knowledge passed on from experienced players to new learners. Community members are brought together by their shared fascination with this instrumental music, with no specific linguistic, ideological or financial criteria for admission to the practice. The social functions and cultural meanings of the element are valued by bearers from all social and professional backgrounds.

R.2: The nomination states that the inscription of the element will make citizens aware of the wide-scale fragility of intangible heritage due to changes in legislation, the effects of fashion and developments in society. It further states that, at the international level, recognizing the musical art of horn players would help draw attention to musical practices based on a range of instruments with shared principles: they are all simple to make, easy to access, have essentially oral-based modes of transmission, and have a creative repertoire open to new compositions.

R.3: The viability of the element has been ensured by the horn federations and associations, as well as by all the States Parties concerned, which have supported the horn groups through budgetary contributions or administrative and legal measures. The four States Parties have proposed five safeguarding measures, namely: 1) transmitting the practice to new players; 2) strengthening research and documentary processing to enrich the repertoire and knowledge of the musical practice; 3) raising awareness about the issues associated with intangible cultural heritage through the horn; 4) extending revitalization actions to other regions; and 5) entrusting the monitoring of safeguarding measures to a dedicated entity. In each of the submitting States, the practitioners concerned were involved in the safeguarding process from its initial stage onward, which involved identifying and recording the practices of horn players.

R.4: The nomination process relied on the participation of most of the relevant federations and associations from the States Parties concerned, with a very strong presence of the French International Federation of Horns. This was a lengthy process, involving many activities and opportunities for participation. The file also contains a large number of letters of consent that attest to the importance of the nomination.

R.5: Between 2014 and 2019, the element was inscribed in the national inventory of each State Party by the national agencies in charge, with a unique reference number ascribed to each element in the inventory. The inventories and documentation of cultural aspects related to Musical art of horn players are conducted with the active participation of the communities, groups and non-governmental organizations concerned. In all four States, mechanisms are in place to regularly update the inventories, overseen by the relevant bodies.

* 1. Decides to inscribe **Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place** **and conviviality** on the Representative List of the Intangible Cultural Heritage of Humanity.

## **DRAFT DECISION 15.COM 8.b.29**

 The Committee

* 1. Takes note that Hungary has nominated **Pottery making tradition in Hungary** (no. 01614) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Pottery, or the craft of creating objects from earthenware, enjoys a long tradition in Hungary. It shares some similarities with other pottery traditions across Europe, while also maintaining some distinctive markers. Each region in the country has its own recognizable style, forms and motifs. For example, Nádudvar is known for its method of firing which produces black pottery and Magyarszombatfa for the use of a left-handed wheel. While experienced potters can be found all across the country, many return to their places of origin, which are often clearly defined pottery centers. Knowledge of the element is transmitted through families, though secondary and vocational schools also instruct students. The master-apprentice relationship survives; a recently launched movement called ‘wandering potter apprentices’ allows students to spend a week at renowned masters’ houses with full room and board included. Formerly, pottery was primarily practised by men. Nowadays, however, there is a more even gender balance. More women complete pottery courses than men, for instance. At different pottery festivals and exhibitions, potters have established a reputation of being one of the most cohesive and active among handcrafts communities. Pottery is an individual art, as well as being a symbol of local and national identity.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Through the transmission of handicraft-related knowledge from generation to generation, primarily in potter families, the element strengthens relations between potter families and among the different generations within them. Each item of pottery is an individual creation, reflecting the beliefs, competence and personal interpretation of the potter, hence a handcrafted item is always much more than a simple handmade object. Additionally, artisans and consumers come into direct contact with one another during the sale or order process, with this dialogue further stimulating creativity and innovation.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: While the publicity resulting from the inscription of the element could raise awareness about pottery in general, as well as about other kinds of traditional handicrafts and trades that might thus become more attractive for young people, the file lacks information about how the inscription of the element would ensure the visibility of and raise awareness about intangible cultural heritage in general. Instead, there is a strong focus on how this would be ensured for the element itself, at the local, national and international levels.

R.3: The nomination only describes the safeguarding measures that are already being implemented. While it is, to a certain extent, understandable that the existing safeguarding measures will continue to be implemented as they are working well, the inscription of the element could generate new challenges, such as over-commercialization. The file does not propose any safeguarding measures to prevent this unintended result of the inscription. Furthermore, more clarification is required concerning the role of the heritage houses and museums in safeguarding the element, particularly in relation to transmission, identification, documentation and revitalization. The file explains how the bearers are involved in current safeguarding measures, but it does not illustrate how the potters were part of the planning process for the safeguarding measures.

R.4: The nomination process was initiated by the Intangible Cultural Heritage Directorate of the Hungarian Open Air Museum. The file states that the Directorate oversaw the preparation of the film and photographs and the documentation required for the nomination, drawing upon the work of experts. However, the State Party has not provided a satisfactory description of the participation of the bearers and all other parties concerned during the preparation of the nomination file. Equally, information about the relevant non-governmental organizations and other competent community bodies is missing. While very interesting, the letters of support are not sufficient to attest to the commitment of the potters throughout the process.

R.5: The element, as practised in different regions, was included in the National Inventory of Intangible Cultural Heritage, in 2008, 2009 and 2014, respectively. The nomination states that the inventory is regularly updated with the help of all the participants involved in the process (specialists, non-governmental organizations and the communities concerned). The updating is usually carried out once a year by the Expert Commission of Intangible Cultural Heritage of the Hungarian National Committee for UNESCO. However, the process of identifying and developing the elements for inclusion on the inventory seems to be mainly carried out by experts; the participation of the community in the inventorying process, especially in the identification and definition of the element, is not clear.

* 1. Decides to refer the nomination of **Pottery making tradition in Hungary** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to ensure the primary role of the communities, groups and individuals concerned throughout all stages of the nomination process and to avoid top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage;
	3. Further invites the State Party to ensure that the safeguarding measures adequately address the potential negative impacts of over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element.

## **DRAFT DECISION 15.COM 8.b.30**

 The Committee

* 1. Takes note that Indonesia and Malaysia have nominated **Pantun** (no. 01613) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Pantun is a form of Malay verse used to express intricate ideas and emotions. It is the most widespread oral form in maritime Southeast Asia and has been used in many parts of the region for at least 500 years. Pantun has a clear a-b-a-b rhyme scheme. The four-line variety is the most common. Pantuns may be transmitted in music, song and writing. Seventy per cent of verses are devoted to expressing love of a romantic partner, family, the community, and the natural world. Verses can be recited at weddings, customary rituals and official ceremonies. Pantun offers a socially acceptable way to express oneself indirectly in a polite way. It is also an instrument of moral guidance as verses often contain religious and cultural values such as restraint, respect, kindness and humility. Pantun has also been used as a diplomatic form of conflict resolution as it offers a way to gently evoke important issues. Harmony with nature and flexibility in human relationships are also lauded ideals. Pantun is formally taught in schools, artistic workshops, and through informal means.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The States Parties have described the social functions and cultural meanings Pantun holds for its communities nowadays. The element emphasizes balance, harmony and flexibility in human interactions as well as the harmonious relationship between human beings and the natural world. The file demonstrates the character of the element as a forum for expressing ideas, entertaining, and communicating between people, regardless of their origin, nationality or religion. It is transmitted both through daily activities and through more formal channels related to rituals and customs. This poetic expression is present in the everyday lives of people in Indonesia, Malaysia and other countries in Southeast Asia; it finds its place in the family and community, as well as in official ceremonies and the media.

R.2: The nomination demonstrates that the inscription of the element will raise awareness of intangible cultural heritage and the Convention at the national level in Malaysia and Indonesia. It further states that the inscription will enhance the visibility of Pantun as well as of other shared forms of oral tradition and intangible cultural heritage in Indonesia and Malaysia. Moreover, the inscription is expected to strengthen the ties between transnational Pantun communities and draw attention at the international level to examples of oral traditions that are being adapted as part of the process of globalization.

R.4: The initiative for and preparation of the nomination was overseen by the administrative structures of the two countries. The States have described the involvement of the communities concerned with the tradition as well as of most of the different stakeholders in the planning and preparation of the nomination file. This involvement took the form of workshop sessions, meetings, and briefing programmes to produce the nomination documents.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting States through the dialogue process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.5: The nomination states that Pantun, as practised in different locations in Indonesia, was included in the Indonesian Inventory of Intangible Cultural Heritage in 2014, 2016 and 2018, respectively. The Inventory is maintained by the Ministry of Education and Culture. Pantun in Malaysia was listed in the Registry Book under the National Heritage Act 2005 in 2009, which is maintained by the Department of National Heritage. The inventory information related to Pantun will be updated according to the latest information obtained from all parties concerned, including government agencies, the private sector, non-governmental organizations, the communities and individuals.

* 1. Also considers that the information included in the file and the information provided by the submitting States through the dialogue process are not sufficient to determine whether the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.3: Despite being rather general and abstract, the safeguarding measures proposed are presented in a structured way, with a focus on the institutions responsible for their implementation in each State. However, the proposed measures are aimed primarily at promoting the element and do not sufficiently address the problem of the transmission of knowledge. Moreover, there is insufficient information on the safeguarding measures aimed at mitigating the threats to the element identified in the nomination file. Furthermore, the file does not demonstrate how the relevant communities, groups and individuals participated in the preparation of the past, current and future safeguarding measures.

* 1. Decides to refer the nomination of **Pantun** to the submitting States Parties and invites them to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Reminds the States Parties of the importance of ensuring the most active possible participation of the communities concerned in every aspect related to the preparation of the nomination file;
	3. Encourages the States Parties, when submitting nomination files in the future, to avoid standardized letters of consent and to provide up-to-date letters of consent;
	4. Recalls the importance of using vocabulary appropriate to the spirit of the Convention.

## **DRAFT DECISION 15.COM 8.b.31**

 The Committee

* 1. Takes note that the Islamic Republic of Iran and Armenia have nominated **Pilgrimage to the St. Thaddeus Apostle Monastery** (no. 01571) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The annual three-day pilgrimage to St. Thaddeus Apostle Monastery in northwestern Iran is held each July. The pilgrimage venerates two prominent saints: St. Thaddeus, one of the first apostles preaching Christianity, and St. Santukhd, the first female Christian martyr. The bearers of the element are the Armenian population in Iran, Iranian-Armenians residing in Armenia, and followers of the Armenian Apostolic Church. Pilgrims gather in Tabriz before departing for the monastery. They cover 700 kilometers from Yerevan to the monastery annually. The commemoration ceremony includes special liturgies, processions, prayers and fasting. It culminates in a Holy Mass with Holy Communion. Special times are set aside for traditional Armenian folk performances and Armenian dishes are served. The pilgrimage is the primary social and cultural event of the year. Because attendees reside in tents in close proximity to one another, the sense of community is enhanced. The monastery has been a pilgrimage site for over nineteen centuries. However, during the years of Soviet power in Armenia, participating in the pilgrimage was prohibited. Bearers of the element preserved cultural memories of the pilgrimage and transmitted it to families and communities. Only after independence in the 1990s was the pilgrimage from Armenia resumed.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The nomination file demonstrates that, as the primary social and cultural event of the year, the Pilgrimage to St. Thaddeus Apostle Monastery presents an opportunity to establish new relations and renew old friendships and bonds within the communities concerned and with Armenians who travel long distances to practise the element. The associated knowledge and skills have been transmitted by formal and informal channels in both countries. In particular, the nomination file explains the role of the church and groups of women in overseeing the revival of the element. The file also illustrates that the element is an example of co-existence between Islam and Christianity, enhancing diversity and inclusion. The Pilgrimage also strengthens existing peaceful ties and paves the way for peaceful co-existence and the rapprochement of cultures in both States Parties.

R.2: The file demonstrates that the Pilgrimage enhances solidarity, tolerance, respect for cultural diversity and dialogue, fostering cohesion and participation among different communities and ethnic groups both in the territory concerned and abroad. As it has already been inscribed on the World Heritage List (as part of the ‘Armenian Monastic Ensembles of Iran’, property inscribed by the Islamic Republic of Iran), the St. Thaddeus Apostle Monastery could help ensure the visibility of the pilgrimage as the associated practice of intangible cultural heritage.

R.3: The nomination includes a variety of creative safeguarding measures, designed based on the input of the communities concerned. These include the publication of a monthly booklet, the creation of a website, and making a documentary film to be broadcast. The nomination file includes an overview of the proposed safeguarding measures, including concrete details, along with the role of the different actors in each of the measures. The governments of the two States Parties also have concrete plans to support these safeguarding measures.

R.4: The nomination process was carried out with the participation of a large group of Armenian pilgrims and authorities from Iran, as well as some representatives of the Armenian communities in Iran. Close cooperation was established with the bearers of the element, participants, research institutes, the Ministry of Culture, the Armenian National Commission for UNESCO and representatives of the corresponding institutions in Iran that were responsible for preparing the nomination file. This process indirectly contributed to improving cultural dialogue between the parties involved.

R.5: In the Islamic Republic of Iran, the element was included in the Iranian National List of the Intangible Cultural Heritage in 2009. In the Republic of Armenia, the element was included in the ICH National Inventory of Armenia in 2019. The former list is updated every one to three years by the Iranian Cultural Heritage, Handicrafts and Tourism Organization, while the latter has been updated in 2016, 2018 and 2019 by the Ministry of Culture of Armenia, since its creation in 2009.

* 1. Decides to inscribe **Pilgrimage to the St. Thaddeus Apostle Monastery** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for presenting a multinational file that demonstrates how the practice of this element fosters friendly cooperation between the two States Parties, helping to build peaceful societies, solidarity, and respect for cultural diversity and the communities’ cultural heritage;
	3. Further commends the States Parties for nominating an element that demonstrates the close link between intangible and tangible heritage, especially a property inscribed on the World Heritage List;
	4. Recalls the importance for States Parties, when submitting nomination files in the future, to ensure that all nomination documents, including letters of consent, refer to the correct listing mechanism under the 2003 Convention;
	5. Reminds the States Parties that updating is an important part of the inventorying process and invites Armenia to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity and mode of updating of the ICH National Inventory of Armenia, in accordance with Article 12.1 of the Convention;
	6. Further invites the States Parties to take particular heed of the impact of increased, undue tourism on the safeguarding of the element in order to prevent its potential decontextualization.

## **DRAFT DECISION 15.COM 8.b.32**

 The Committee

* 1. Takes note that the Islamic Republic of Iran and the Syrian Arab Republic have nominated **Crafting and playing the Oud** (no. 01569) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Oud is a pear-shaped, stringed musical instrument with a history dating back over 1500 years. To produce the instrument’s melodic and harmonic tones, a player stops the frets with the fingers of one hand and plucks the strings with the other. While there are differences among Ouds such as size and number of strings, the instrument has a strong presence in the Middle East and is considered as a popular shared tradition. Ouds can be decorated with various patterns. In the Islamic Republic of Iran, the main centers of the element are Khuzestan-Bushehr, Hormozgan, Tehran, Kurdistan provinces and major cities such as Shiraz. In the Syrian Arab Republic , Ouds are mainly crafted in Damascus and Aleppo, though Oud musicians are spread out all across the country. Ouds can be played solo or in ensembles. In the Islamic Republic of Iran, they are also played during some ritual and folklore ceremonies. In the Syrian Arab Republic , they are often played at events such as weddings, festivals and family gatherings. Traditionally, the Oud was included in a woman’s bridal dowry. In both countries, the instrument is an important part of the communities’ identity. Knowledge of how to craft and play the instrument is passed down through master-apprentice relationships, through families and in formal training.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.2: The States Parties have clearly explained how the inscription of the element would contribute to ensuring the visibility of intangible cultural heritage in general. The ideas presented in the file range from raising local awareness about the Convention to generating insight into the many roles the different stakeholders involved can play in safeguarding intangible cultural heritage and fostering international cooperation around shared heritage. The inscription could raise awareness about living heritage being a tool for international cooperation and for building links between communities across state borders.

R.3: Both States Parties have demonstrated the past and current efforts to safeguard the element by describing the initiatives undertaken to produce documentation and publications, hold musical events and training classes, organize seminars and conferences, and teach the skills of crafting Oud. These initiatives were open to participants of all genders. Although there is a slight disparity between the information provided by the two States, as well as a lack of joint measures, the two States Parties have presented a series of measures to be implemented after the inscription of the element, as well as the actions to be carried out by each of the bodies concerned.

R.5: In the Islamic Republic of Iran, the element was included in the Iranian National Inventory of the Intangible Cultural Heritage in 2019. In the Syrian Arab Republic, it was included in the National Inventory for Syrian Intangible Cultural Heritage elements in 2017. The former inventory is updated every one to three years by the Iranian Cultural Heritage, Handicrafts and Tourism Organization, and the latter every two years by the Ministry of Culture of the Syrian Arab Republic and the Syrian Trust for Development.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: The nomination file includes two different descriptions from each of the two States, which makes it difficult to evaluate Crafting and playing the Oud as one element of intangible cultural heritage. The file lacks information on the knowledge and techniques associated with the making and interpretation of the Oud, as a shared practice of intangible cultural heritage in both States Parties concerned. Moreover, the descriptions concentrate on the musical instrument itself, lacking information about the social and cultural functions of the element.

R.4: The file does not sufficiently demonstrate how the communities concerned participated in the preparation of the nomination. There is also an imbalance between the information provided by the two countries: while in the Syrian Arab Republic a notable process was accomplished with the communities, with many letters of consent being included from the practitioners, members of the community, school representatives and many others, in the Islamic Republic of Iran, it is unclear how the members of the organizations concerned – who are also limited in number – participated in the nomination process.

* 1. Decides to refer the nomination of **Crafting and playing the Oud** to the submitting States Parties and invites them to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Reminds the States Parties of the importance of ensuring the most active possible participation of the communities concerned throughout the process of formulating the safeguarding measures;
	3. Encourages the States Parties, when submitting nomination files in the future, to avoid standardized letters of consent.

## **DRAFT DECISION 15.COM 8.b.33**

 The Committee

* 1. Takes note that the Islamic Republic of Iran and Tajikistan have nominated **Ceremony of Mehrgan** (no. 01570) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Ceremony of Mehrgan is an annual festival that marks the autumn equinox and expresses the communities’ gratitude for an abundant harvest. It is celebrated by Iranian Zoroastrians (a religious ethnic group) and by the people of Tajikistan. The ceremony of Mehrgan is named after Mehr, the Zoroastrian god of friendship, peace and solidarity. The Zoroastrian faith reaches back to antiquity and the festival is a major part of the group’s identity. In its religious manifestation in the Islamic Republic of Iran, the ceremony includes reciting parts of the Zoroastrian holy book, setting a traditional tablecloth, preparing specific dishes, playing music and many other rituals. It is also practised as a Muslim rural ceremony that serves as a blessing and thanksgiving for the harvest. Participants perform local wrestling, rope walking, and distribute food and drinks. In Tajikistan, the element is celebrated during or after the harvest and includes many of these same customs. Farmers and gardeners are notable bearers of the element. The ceremony of Mehrgan is considered as the second big national celebration related to nature for the Tajik people. The ceremony functions to integrate people socially. People of all ages, genders and backgrounds come together. The ceremony promotes mutual respect among communities and peaceful relationships.

* 1. Considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: The nomination file fails to provide a clear and comprehensive description of the ceremony of Mehgran and of the intricacy and interwovenness of different aspects of the ceremony. From the information included in the file, it is difficult to understand how this celebration is a shared practice of cultural heritage with regional or local variations, based on different beliefs and national specifities. The nomination file draws a strong distinction between the particularities and forms of development in each country, without elaborating on the aspects that establish this as a shared element of intangible cultural heritage.

R.2: The nomination does not sufficiently demonstrate that the inscription of the element will contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage. It also does not illustrate how the inscription would encourage dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity. Furthermore, the nomination file provides information that suggests that the inscription of the element contributing to increased tourism may lead to the denaturation and decontextualization of the element, which goes against the spirit and principles of the Convention.

R.3: The nomination proposes a long list of safeguarding measures to be implemented in the two submitting States. However, though it lists the names of the relevant governmental bodies, it does not specify how these bodies were involved in the planning process, or how they will partake in the implementation of the measures. The same is also true for the participation of the communities concerned in planning the measures. The names of the relevant communities are provided, but the file does not elaborate on how they contributed to planning the safeguarding measures, or how they will be involved in their implementation.

R.4: In the Islamic Republic of Iran, the nomination process seems to adopt a top-down approach, with a group of drafters being responsible for the file, some experts for its assessment, and local bearers for providing the information. In Tajikistan, the process was more community-focused, with many meetings held with community members to discuss the file. The documentation submitted by both States is insufficient to attest to the widest possible community participation in the nomination process.

R.5: The element has been inscribed in the Iranian National List of the Intangible Cultural Heritage since 2010 and in the National Inventory List of Intangible Cultural Heritage of Tajikistan since 2014. Both inventories are updated on a regular basis. However, the nomination file does not specify the names of the elements. In addition, there is no information provided on how the element was identified and defined, including how the relevant information was collected and processed with the participation of communities, groups and relevant non-governmental organizations.

* 1. Decides to refer the nomination of **Ceremony of Mehrgan** to the submitting States Parties and invites them to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Reminds the States Parties to pay specific attention to the linguistic quality of files submitted in the future;
	3. Encourages the States Parties, when submitting nomination files in the future, to provide information in the appropriate sections within the file;
	4. Further encourages the States Parties, when submitting nomination files in the future, to avoid standardized letters of consent and to provide up-to-date letters of consent.

## **DRAFT DECISION 15.COM 8.b.34**

 The Committee

* 1. Takes note that Italy and France have nominated **The art of glass beads** (no. 01591) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of glass beads is closely linked to the wealth of knowledge and mastery of a material (glass) and element (fire). The art covers specific knowledge and shared skills, reflects the use of specific traditional tools and processes, and includes various stages. In Italy, technical knowledge related to the production takes two forms: 1) *a lume* beads (with a blowtorch) and 2) *da canna* beads, made by sectioning, softening and polishing a hollow cane. In France, solid beads are made with a torch and the hot glass is rounded through rotation and gravity, or hollow beads are made either on a mandrel or by blowing into a hollow cane. The more complex production of murrines, common in both States, consists of assembling multicoloured glass canes around a core. The beads are then decorated and used in a wide variety of ways. In both States Parties, the practice is mainly transmitted informally in workshops, where apprentices acquire knowledge through observation, experimentation and practice under the supervision of expert craftspeople. Transmission can also occur through formal education in technical establishments. Gifts made with glass beads are used to mark certain events and social occasions, and the practice promotes social cohesion and dexterity in manual and craft work. Bearers and practitioners recognize themselves in a collective identity made up of shared memories and spaces.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The nomination file explains the specific characteristics and some differences between the element according to the practice in France and Italy. Overall, however, the file stresses the shared features of the work of the bearers, the exchange of skills and the creative impulses resulting from these exchanges. French and Italian bearers derive a sense of belonging from shared cultural values, innovations (for instance, copper and stainless steel mandrels), techniques borrowed from other geographical areas, and a special language that borrows words from other activities (for example, cooking and sewing). The craft also supports the professionalization and empowerment of women. The nomination file also pays attention to the recycling of the materials as a means of fostering creativity and contributing to sustainability.

R.2: The nomination process itself established a new dialogue between the communities of the two submitting States. The inscription of the element would help raise public awareness about the importance of intangible cultural heritage in both States at the local level, based on the example of a practice that combines knowledge, manual skills and environmental awareness. At the international level, thanks to the existing exchanges and networks, the inscription would help consolidate, intensify and expand already established didactic workshops to other craft industries, thereby increasing the visibility of the know-how associated with several intangible practices.

R.3: The viability of the element is ensured by the communities, groups and individuals concerned through its practice as well as through informal courses for individual bearers. The submitting States Parties have supported the viability of the element through the introduction of regional laws that foster craftsmanship and enable many bearers to start their own businesses. The viability of the element has also been ensured through the organization of courses, research and documentation, and by holding exhibitions. In particular, the nomination describes joint actions between the communities in both Italy and France, including the creation of a common multilingual website and an international festival. The communities, groups and individuals concerned were actively involved in the preparation of the safeguarding measures.

R.4: The nomination file demonstrates that the communities, groups and individuals concerned have participated in the nomination process since 2013 through meetings, gatherings and the establishment of a steering committee for the multinational nomination in 2018. During the joint nomination process, they organized committee meetings on several occasions, discussing the inputs provided in those meetings and thematic working groups held in both States in the run-up to the nomination. The letters of consent attest to the wide consent of the relevant communities and institutions.

R.5: In France, the element was included in the National Inventory of Intangible Cultural Heritage in 2018. This inventory is updated when necessary by the Ministry of Culture, upon the community’s request. In Italy, the element was included in the National Inventory of Intangible Cultural Heritage Elements in 2019. This inventory, developed on the basis of inclusiveness and accessibility and maintained by the Ministry of Cultural Heritage and Activities, is updated upon request. The file provides a clear explanation of the inventorying process, how the element was identified and defined, including how information was collected and processed with the active participation of the community of bearers.

* 1. Decides to inscribe **The art of glass beads** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for a well-prepared file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, as well as of how the communities concerned can play an active role in safeguarding the element and throughout the whole nomination process;
	3. Reminds the States Parties that updating is an important part of the inventorying process and invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level concerning the periodicity and mode of updating of the National Inventory of Intangible Cultural Heritage (France) and the National Inventory of Intangible Cultural Heritage Elements (Italy), in accordance with Article 12.1 of the Convention.

## **DRAFT DECISION 15.COM 8.b.35**

 The Committee

* 1. Takes note that Japan has nominated **Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan** (no. 01618) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The conservation and transmission of wooden architecture in Japan consists in a set of traditional skills, techniques and knowledge. Roughly seventy per cent of the country is forested. Therefore, wood has been used in houses since ancient times. In fact, the world’s oldest surviving wooden structure is the Horyu-ji temple that was built in the early seventh century. Some examples of the seventeen skills described in the nomination file, include sakan plastering, the harvesting of Japanese cypress bark, lacquer painting of traditional structures, the production of tatami mats (flooring material), and many more. Until the nineteenth century, master craftsmen trained apprentices as successors to transmit knowledge of the traditional skills. Due to modernization, however, this process became more difficult, so preservation associations were formed. Knowledge includes not only techniques for building new structures, but also restoring existing ones. Due to the country’s hot and humid climate, repair work must happen often. At restoration sites, craftspeople with different skills must complete the work together. Some maintenance work also requires the involvement of local residents. For example, reed or straw thatch on a roof needs to be completely renewed every twenty years, which is a labour-intensive job. The element thus serves a social function by fostering cooperation and social cohesion and strengthens Japanese people’s sense of cultural identity.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The State Party has provided a clear description of the skills, techniques and knowledge related to the conservation and transmission of wooden architecture as an element of intangible cultural heritage, particularly the skills related to traditional craftsmanship and knowledge and practices concerning nature. The file demonstrates how the element contributes to fostering cooperation and social cohesion and describes its cultural function as strengthening Japanese people’s sense of cultural identity. The bearers of the element are mostly the craftspersons, who are gathered in associations. Gender equality is respected, including in the terminology used in the nomination file.

R.2: The file demonstrates how the inscription would contribute to ensuring the visibility and awareness both of the element itself, and of intangible cultural heritage in general. The file also makes a strong argument for the inseparable link between tangible and intangible heritage, describing the former as an intrinsic aspect of the latter. Since cooperation and communication are an essential part of the restoration work, the inscription will enhance dialogue among workers and with local residents in areas where restoration work is carried out. Furthermore, the file sucessfully demonstrates how regional diversity is fostered by the creativity involved in the design, structure and process of wooden architecture, as well as variations in the availability of raw materials.

R.3: The file proposes a range of future safeguarding measures, in line with the measures implemented in the past and present. These include training successors, documentation, research and promotional measures, with subsidies from the government, support for the management of Historic Forest Reserves, and the allocation of resources to related activities. These measures have proven to have a long-term sustainable impact on safeguarding the practice through the generations, and they will be further strengthened and improved through additional actions. The initiative for the development and implementation of these safeguarding measures came from the communities concerned (associations made up of craftspersons). The state plays a supporting and facilitating role, providing assistance with specific initiatives, such as the forest reserves and annual fair.

R.4: The initiative for this nomination originated from the associations concerned and the Promotion Council. The government has been in constant dialogue with the communities concerned, and has informed them about the possible positive and negative effects of the inscription. The lengthy process of preparing the nomination (undertaken since 2010) is reflected in the consents of the community members and other stakeholders.

R.5: The element consists of seventeen skills, which have been included in the Inventory of Intangible Cultural Heritage in Japan in different years between 1976 and 2014. The inventory is updated every year in accordance with the advice of the Council for Cultural Affairs. The communities of craftspersons were actively involved in the process of creating the inventory.

* 1. Decides to inscribe **Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a well-prepared file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general;
	3. Further commends the State Party for proposing an element that highlights the intrinsic relationship between intangible cultural heritage and tangible or built heritage, and which is also in line with sustainable development;
	4. Also commends the State Party for presenting a nomination file that demonstrates an exemplary process of involving the communities concerned in the preparation of the nomination.

## **DRAFT DECISION 15.COM 8.b.36**

 The Committee

* 1. Takes note that Kazakhstan has nominated **Orteke, Kazakh traditional puppet-musical performing art** (no. 01497) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Orteke is a traditional Kazakh puppet and musical show aimed mainly at children. Music is played on a two-stringed instrument called a dombyra. Fixed to the surface of a traditional drum called a daulpaz is a flexible wooden figure of a mountain goat (teke). The teke is connected to a musician’s fingers by one or several threads. As the musician plays the drum, the puppet moves in sync with the beat, thus becoming a ‘dancing goat.’ Some practitioners are able to play with three or more puppets at the same time. The movements are meant to be amusing. However, the element also plays important social and cultural roles. Orteke reflects animal movements and speaks to a connection with nature, harking back to the Kazakh population’s previous nomadic lifestyle. Elements of theater and narration in the performances teach values such as kindness, honesty, mutual assistance and love. Soviet policies in the twentieth century shifted the Kazakh population from a nomadic lifestyle towards rapid urbanization. Orteke was close to being completely forgotten until 2010. Transmission of knowledge and skills related to the element occurs through the master-apprentice system, but opportunities are somewhat limited, which is why the safeguarding of the element is considered to be so crucial.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is based on a combination of traditional craftsmanship, music performance, puppet dance and percussion. The nomination file provides an adequate description of the element, its practice, its recent and particular history and evolution and its resilience. The file also explains that the element is valued by people in Kazakhstan as an important element of their cultural identity and continuity, as well as bearing social, educational, philosophical, moral and ethical values. The element supports inclusiveness and respect for indigenous culture and the preservation of the environment. Furthermore, Orteke is an inclusive practice with no gender-related restrictions.

R.3: From the description provided in the file, the proposed safeguarding measures are clearly well-conceived and tailored to the element itself and the possible effects of its inscription. The measures include research, organizational and technical assistance, educational initiatives, and information directions. The State Party will support the proposed safeguarding measures by funding research and documentation of archival files and photographs, including the element in educational programmes, and organizing competitions, festivals and workshops.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The information provided in the file focuses on the positive effects of the increased visibility of the element itself, such as greater self-esteem, more opportunities for practitioners and bearers, wider recognition and popularity of the element, international branding opportunities, and so on. However, the file does not sufficiently demonstrate how the inscription of the element would contribute to ensuring the visibility and awareness of intangible cultural heritage in general. Furthermore, the information relating to dialogue focuses only on ‘communication’ and the festival. The nomination also does not sufficiently explain how human creativity and cultural diversity would be enhanced following the inscription of the element. The file further suggests that the inscription would help turn the element into a national brand, but no clarifications are provided as to how this objective aligns with the principles of the Convention.

R.4: Given that there is currently a limited number of bearers – performers and craftspersons – it is understandable that the process was initiated thanks to the interest of experts: researchers, academics and cultural agents. However, the file does not sufficiently demonstrate either the participation of the few members of the community in the nomination process or the coordination between the government and the practitioners of the element, especially the nomadic Kazakh, in the process. There is a lack of information related to the role of women and youth in the practice of the element.

R.5: The element was included in the National Register of the ICH of Kazakhstan in 2013. According to the nomination, the register is maintained and regularly updated every two to three years by the Ministry of Culture, Tourism and Sports in collaboration with the National Committee on Safeguarding ICH and the National Commission for UNESCO and ISESCO. However, the modality of updating is not explained properly. Furthermore, information on how the element was identified and defined is missing, including how information was collected and processed with the participation of communities, groups and relevant non-governmental organizations.

* 1. Decides to refer the nomination of **Orteke, Kazakh traditional puppet-musical performing art** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique’, ‘authenticity’ or ‘national symbol and trademark’;
	3. Further invites the State Party to ensure that the safeguarding measures adequately address the potential negative impacts of over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element.

## **DRAFT DECISION 15.COM 8.b.37**

 The Committee

* 1. Takes note that Kazakhstan, Kyrgyzstan and Turkey have nominated **Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme** (no. 01597) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme is a traditional game which can be played on special boards or improvised ones such as pits on the ground. The game can be played with pellets made of stone, wood, metal and bone, nuts, or seeds, which are distributed across the pits; the player who gathers the most pellets wins the game. There are several variations of the game. For example, the board can have two, three, four, six or nine pits arranged in order according to the number of players, and the duration varies according to the number of players. In the submitting States, the element is linked to other traditional crafts such as wood and stone carving and jewellery making. Wood and stone carving masters and jewellers make elaborately decorated boards and pellets as well as practical ones, reflecting traditional worldviews and their artistic creativity. The game improves players’ cognitive, motor and social skills and strategic and creative thinking, and teaches them to be patient and considerate. It is transmitted both informally and through formal education. Recently, the communities concerned have also developed mobile device applications for learning and/or playing the game, which provide a new way of transmitting related skills and increasing the visibility of the practice among younger generations.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element contributes to creating an environment of sharing and provides an opportunity for people to socialize. In all three submitting States, transmission mostly occurs informally; the bearers (players, teachers and apprentices) are of all ages and genders and are widely spread throughout the population, grouped together in federations and clubs. The element is perceived as part of the historical and cultural identity of the communities concerned, as an expression of cultural continuity and knowledge transmission, and as a way of improving practitioners’ cognitive skills. Moreover, the link with natural elements helps raise awareness about environmental protection.

R.2: The inscription of the element would facilitate cultural communication, enhance social ties between rural and urban communities and highlight the importance of acknowledging cultural diversity in relation to intangible cultural heritage. As such, it would help raise awareness about intangible cultural heritage in general at the local level. The submitting States have demonstrated that the communities concerned have developed a rich variety of types of game, playing styles and strategies. This variety fosters respect for human creativity and cultural diversity among the practitioners. The element is also an example of a sophisticated intellectual game invented and mastered by the communities concerned. The inscription would also promote craftsmanship in relation to the game board and pellets.

R.4: The submitting States have demonstrated that the bearers, practitioners and relevant non-governmental organizations were involved in the inventorying process and shared opinions and ideas about the safeguarding of the element. They used the international tournaments as a platform for communicating with community members from other States. In the attached written statements, the letters of consent from women and students attest to the roles of people of different ages and genders.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.3: The past and current safeguarding measures include projects, activities, training programmes, the publication of books, and others. In all three States, several organizations play an active role in safeguarding the game. As there are no explicit joint safeguarding measures proposed, it is not clear from the nomination whether the activities mentioned are aimed merely at specific communities in individual States, or whether they are directed at international cooperation. Moreover, the file does not sufficiently demonstrate the involvement of the communities concerned in the formulation of the safeguarding measures. The file also does not propose any safeguarding measures to deal with the possible unintended results of the inscription of the element.

R.5: In Kazakhstan, the element was included in the National List of the ICH of Kazakhstan in 2013. This list is updated upon receipt of an official proposal submitted by any person or agency responsible for scientific research in the field of cultural heritage. In the Kyrgyz Republic, the element was included in the ICH National Inventory of the Kyrgyz Republic in 2008. This inventory is updated every three years. In Turkey, the element was included in the ICH National Inventory of Turkey in 2019. The local meeting for updating this inventory is held twice a year. However, in some parts of the relevant section in the file, there is an imbalance between the information relating to the individual States. Furthermore, it is not sufficiently clear how the communities concerned were involved in the inventorying process.

* 1. Decides to refer the nomination of **Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme** to the submitting States Parties and invites them to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Reminds the States Parties that updating is an important part of the inventorying process and further invites them, should they wish to resubmit the nomination during a following cycle, to provide detailed information on the periodicity of updating of their inventories, in accordance with Article 12.1 of the Convention;
	3. Encourages the States Parties, when submitting multinational nomination files in the future, to provide balanced information for each individual State concerned.

## **DRAFT DECISION 15.COM 8.b.38**

 The Committee

* 1. Takes note that Malawi and Zimbabwe have nominated **Art of crafting and playing Mbira/Sansi, the finger-plucking traditional musical instrument in Malawi and Zimbabwe** (no. 01541) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of crafting and playing Mbira/Sansi, the finger-plucking traditional musical instrument in Malawi and Zimbabwe, plays a key role in the communities concerned. The basic Mbira/Sansi instrument consists of a wooden board with metal keys attached on top, and the instrument is sometimes mounted on a calabash/wooden resonator. The metal keys are made from spoon handles, bicycle spokes or spring wire, and the keys are plucked using the thumbs or a combination of thumbs and fingers. The Mbira/Sansi produces a fluid percussive sound considered to be mystic, tranquil and enchanting. An important feature of the music is its cyclical nature, where each new repetition of a theme varies slightly from the last and incorporates numerous interwoven melodies. The instrument can be played on its own or with multiple instruments in a group. Traditionally, transmission has occurred through apprenticeship within the family circle. Today, however, transmission also takes place through formal coaching, and Mbira/Sansi making and playing is taught in some schools. The songs contain important messages, with some guarding children against bad behaviour while others condemn negative behaviour in the community for example. The music is also used to communicate information about events that happened in the past. Wherever and whenever it is played, the Mbira/Sansi instrument acts as a ‘weapon’ for condemning violence and other societal ills.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: In Malawi, the bearers and practitioners of Mbira/Sansi are primarily the Chewa and Mang'anja of the Central and Southern Regions of Malawi. In Zimbabwe, the bearers and practitioners are primarily the Shona, but other ethnic groups – including the BaTonga, Venda and Kalanga – also play the instrument. The nomination file presents the social functions and cultural meanings of the element and how the related knowledge and skills are transmitted nowadays. The information shows that the practice is compatible with existing international human rights and with requirements of mutual respect among communities and sustainable development.

R.2: The States Parties have demonstrated that the inscription of the element would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general. The file foresees that the implementation of the safeguarding measures would increase the visibility both of the element and of intangible cultural heritage in general. The inscription would encourage dialogue about elements of living heritage in both States, as well as foster networking and the sharing of experiences about the safeguarding of these elements and other cross-border ones. The inscription of the element would also contribute to strengthening the variety of music genres and styles in the world, thus creating fertile ground for human creativity and respect for cultural diversity.

R.5: In Malawi, the element was listed in the Inventory of Malawi's Intangible Cultural Heritage in 2011; the organization responsible for maintaining the inventory is the Department of Museums and Monuments. The inventory is updated every five years by the National Intangible Cultural Heritage Committee, with the full participation of the community concerned. In Zimbabwe, the element Mbira/Sansi is listed in Zimbabwe's ICH Provisional List Volume 1 from 2016. The list is maintained by the Ministry of Youth, Sport, Arts and Recreation, Department of Arts and Culture. The responsibility for updating the inventory lies with the Department of Arts and Culture. The inventory is updated every five years.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting States through the dialogue process, the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.3: The safeguarding measures reflect the practice of the element as part of the traditional and contemporary culture in the territories of both States. Continuous transmission is ensured by the tradition bearers as well as in a semi-formal and academic environment. The safeguarding measures are aimed at improving the documentation, promotion and enhanced transmission of Mbira/Sansi music. Particular attention is paid to the improvement of legal frameworks for the safeguarding of intangible cultural heritage in both States, and the governments of both States and various research institutes are involved in the safeguarding of the element.

R.4: In both Malawi and Zimbabwe, information on the element was collected during inventorying meetings and workshops. Local experts participated in the meetings and provided information on the element. Both States Parties have demonstrated the process of building community participation and consent in their respective contexts, where the Chiefs, besides being custodians of culture, are also regarded as representatives of the people.

* 1. Decides to inscribe **Art of crafting and playing Mbira/Sansi, the finger-plucking traditional musical instrument in Malawi and Zimbabwe** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for the submission of an improved file following the decision of the Committee to refer the nomination in 2018;
	3. Encourages the States Parties to ensure the primary role of the communities, groups and individuals concerned throughout all stages of the nomination process and to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that the communities concerned are at the center of all safeguarding efforts;
	4. Invites the States Parties to take particular heed of the impact of increased, undue tourism on the safeguarding of the element in order to prevent its potential de-contextualization.

## **DRAFT DECISION 15.COM 8.b.39**

 The Committee

* 1. Takes note that Malta has nominated **Il-Ftira, culinary art and culture of flattened sourdough bread in Malta** (no. 01580) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Il-Ftira, culinary art and culture of flattened sourdough bread in Malta, is a key part of the cultural heritage of the inhabitants of the Maltese archipelago. Ftira has a thick crust and light internal texture, characterized by large, irregular holes (an open crumb). It is flatter than other Maltese breads and has a hotter baking temperature. The halved loaf is filled with Mediterranean-type ingredients such as olive oil and tomato, tuna, capers and olives. Seasonal variants and inventive twists can also be added. With a name derived from Arabic (*fatir*, meaning unleavened bread), ftira culture reflects the continuity of intercultural exchange in Malta’s history. Although other kinds of Maltese bread can be made with a mechanized process, skilled bakers are still needed to shape ftira by hand. In the bakery, apprentices learn by watching and doing, and various training programmes also exist. The skills of choosing compatible ingredients and filling ftira are passed down informally in homes, as well as through other channels such as social media and cooking blogs. Eating ftira as a filled snack or appetiser fosters a shared identity in Malta, bringing people together. A wide variety of people, including marginalized groups, can enter the baking profession as apprentices, and Ftira Days in schools help inform students about healthy eating.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The nomination states that the making and eating of ftira as a filled snack or appetizer fosters a shared identity in Malta, bringing people together in homes and workplaces. Prepared as a simple snack for family meals or cut into small pieces for social gatherings, the consumption of ftira enables easy social contact in various community contexts. The culture surrounding Ftira promotes shared identity, mutual respect, brings people together regardless of origin, gender or age and fosters inclusiveness. The cultural significance of bread, including ftira, is also linked to the story of Maltese independence.

R.2: The State Party has provided a useful explanation of the contribution of this culinary practice to the promotion and enhancement of the visibility of intangible cultural heritage in general. At the national and local levels, the inscription of the element is expected to help people recognize culinary arts as expressions of living heritage, as well as to encourage the recognition of other everyday practices as intangible cultural heritage. The inscription of the element could create a broader sense of common identity related to diet and culinary practices in the Mediterranean region in particular. It may also foster greater understanding of the role of intercultural exchange in creating culturally diverse food practices globally. Moreover, thanks to its adaptive nature in the face of environmental challenges, it may foster dialogue related to sustainability in heritage practices.

R.3: The element is safeguarded, first of all, through spontaneous actions, adaptations and interventions by the practitioners and stakeholders concerned (for example, bakers adapting the production and consumption chain according to developments in society and changing demands). It is also safeguarded through a set of well thought-out, carefully developed measures to address problems such as the shortage of apprentices and increased competition. Such measures include governmental support with teaching in schools, apprenticeship programmes for prisoners, support with festivals and promotional initiatives, and linguistic and other research. The safeguarding measures aimed at strengthening the viability of the practice were proposed in cooperation with the community members.

R.4: The nomination provides information related to different kinds of community participation at various stages of the nomination process, including concrete references to specific meetings, dates, locations and the (types and number of) participants involved. In addition to the relevant communities, the nomination also includes evidence of the support of the general public. This broad and enthusiastic support is demonstrated by the letters of consent attached.

R.5: The element was inscribed in the Intangible Cultural Heritage National Inventory in 2018. The management of the National Inventory, overseen by the Culture Directorate of the Ministry for Justice, Culture and Local Government with the assistance of the National ICH Board, is based on a dynamic process of communication with the communities, groups and individuals concerned. The inventory entries are updated at least every four years through a periodic report at the national level.

* 1. Decides to inscribe **Il-Ftira, culinary art and culture of flattened sourdough bread in Malta** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription;
	3. Invites the State Party to ensure that the safeguarding measures adequately address the potential negative impacts of over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element.

## **DRAFT DECISION 15.COM 8.b.40**

 The Committee

* 1. Takes note that Oman has nominated **Khanjar, knowledge of cultural and social practices** (no. 01485) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Worn by men on their waist during important events, the Khanjar is a key component of Omani traditional dress. Worn by men, the Khanjar is rich in antique designs and creativity and comes in different styles. There is one main rule to wearing it, which is that it is worn with the official Omani dress, namely the Dishdashah (long robe with long sleeves) and Masar (head cover). In addition to Khanjar wearers, bearers and practitioners of the element also include Khanjar makers as well as makers of leather products who manufacture the Khanjar belt, which adds to the beauty of the Khanjar. Parents teach their children to wear the Khanjar from around twelve years of age, and society encourages youth to wear the Khanjar on key social occasions. Makers of Khanjar also teach their children about the workmanship involved. The Khanjar is considered as a symbol of the identity of Omani society; it is what a child wears after reaching the age of manhood. It has also been a source of inspiration for the creations of Omani intellectuals, writers and artists.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.5: The element was included in the Oman National Inventory, section of skills related to craft industries in 2013, under the authority of the Department of Intangible Cultural Heritage, Ministry of Heritage and Culture. In 2013, it was decided that the inventory would be reviewed and updated every five years. The identification of the element and its inclusion in the inventory was carried out with the wide participation of the communities concerned.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.1: The nomination presents the Khanjar as a symbol of the cultural identity of Omani society, which is understood as an intrinsic value of the element. However, the file lacks an adequate description of the Khanjar itself, and does not pay sufficient attention to its social representations and meanings. The nomination file mentions different aspects of the practice – such as the manufacturing and related techniques, the materials used and characteristics of the process, its uses and associated spaces – but fails to elaborate on them sufficiently. It concentrates on the material aspect of the Khanjar rather than on the related practice of living heritage. There is also insufficient information regarding the sustainability of the the production of the materials used. Finally, there are some inconsistencies in the definition of the community concerned: detailed information is only provided for the manufacturers of the Khanjar.

R.2: The nomination file demonstrates how the visibility and awareness of the importance of intangible cultural heritage at the local level could be achieved, in particular by explaining that the element is associated with many domains, such as folk arts, customs and traditions, which would become more visible after the inscription. However, at the national and international levels, the file focuses on the importance of the inscription only for the visibility of the element itself, and does not provide information related to the reflection on intangible cultural heritage in general. The file mainly describes how the inscription would raise awareness about the historical dimensions of the element, and places a lot of emphasis on increasing its production and monetary value. Furthermore, in terms of encouraging dialogue, the file does not explain how the element relates to various social strata and cultural diversity within Omani society.

R.3: The proposed safeguarding measures focus mainly on perpetuating the craft (or rather crafts in general), and only to a lesser extent on encouraging the contined use of the Khanjar. If the Khanjar is a symbol of identity, the transmission of the related symbolic values needs to be strengthened. Moreover, except for the re-printing of a book, the measures all relate to the safeguarding of intangible cultural heritage in general. In addition, the file does not sufficiently demonstrate how the communities concerned were actually involved in planning the safeguarding measures.

R.4: The description of the community’s participation in the preparation of the file does not sufficiently demonstrate how representative the participants of the events and activities (for example workshops) were described, or how the participants (individuals, groups and schools) were selected. The letters of consent concern the Khanjar as an item rather than focusing on the related social practices.

* 1. Decides to refer the nomination of **Khanjar, knowledge of cultural and social practices** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique’ or ‘exclusivity’;
	3. Reminds the State Party to pay specific attention to the linguistic quality of files submitted in the future;
	4. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent.

## **DRAFT DECISION 15.COM 8.b.41**

 The Committee

* 1. Takes note that Paraguay has nominated **Practices and traditional knowledge of Terere in the culture of Pohã Ñana, Guaraní ancestral drink in Paraguay** (no. 01603) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The practices and traditional knowledge of Terere in the culture of Pohã Ñana, Guaraní ancestral drink in Paraguay, are widespread in the Paraguayan territory and involve a variety of bearers. Terere is a traditional drink prepared in a jug or thermos, in which cold water is mixed with Pohã Ñana crushed in a mortar. It is served in a glass pre-filled with yerba mate and sucked with a *bombilla* (metal or cane straw). Preparing the Terere is an intimate ritual involving a series of pre-established codes and each Pohã Ñana herb has health benefits linked to popular wisdom passed down through the generations. Terere practices in the culture of Pohã Ñana have been transmitted in Paraguayan families since approximately the sixteenth century. Traditional knowledge about the healing attributes of the medicinal herbs that make up the Pohã Ñana and their correct use are also transmitted spontaneously within the family. In recent years, the figure of apprentices has risen, but family transmission remains the main mode of transmission. The practice of the Terere in the culture of Pohã Ñana fosters social cohesion as the time and space dedicated to preparing and consuming the Terere promote inclusion, friendship, dialogue, respect and solidarity. The practice also strengthens new generations’ appreciation of the rich cultural and botanical heritage of Guaraní origin.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The practice of consuming Terere as a collective community act is based on the act of sharing and mutual trust and promotes inclusion, social equality and cultural diversity, as it does not distinguish between social class, religious beliefs, age or gender. The element also combines social, ritual and festive practices, knowledge and practices concerning nature and know-how linked to arts and crafts. The nomination file includes information related to the types of people and organizations involved in the production, sale, consumption and transmission of the element.

R.2: The main characteristic of the element is that it brings all types of people together in a shared moment. Thus, its inscription on the Representative List would highlight the associated values of solidarity, empathy and harmony at the international level. Furthermore, the file describes the practice surrounding Terere as one of constant innovation, which has taken shape through and because of contact with other cultures, thus embodying human creativity and cultural diversity. The nomination file includes reflections both on intangible cultural heritage in general and on Terere more specifically, explaining that the inscription of the element on the Representative List would raise awareness about the Convention at the local, national and international levels.

R.3: The file describes ‘spontaneous’ and ‘planned’ collective measures – both past and current – for ensuring the viability of the element. Past measures include day-to-day transmission of the practice, while current measures include festivals, dedicated festive days, modernization projects (for instance in relation to the locations where Terere is sold); and its representation at international fairs. According to the State Party, the inscription of Terere on the Representative List would not have any negative consequences for the element. The proposed safeguarding measures will have concrete outcomes, leading to improved living and working conditions for the bearers of the tradition, the development of a model of sustainable and rural tourism, and the inclusion of various stakeholders at all aspects of the management of the element.

* 1. Further considers that, on the basis of the information included in the file and the information provided by the submitting State through the dialogue process, the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.4: The State Party adopted a participatory approach to complete the nomination process. Various workshops and consultations with different stakeholders were conducted at the national and international levels, ensuring an inclusive process throughout the preparation of the nomination and the safeguarding of the element. The relevant communities participated in the nomination process in various ways. For example, interviews with community members were held during the field work and an investigation into the Terere as a traditional drink in Paraguay was carried out with the bearers.

R.5: The element was included in the Book of Registration of National Cultural Heritage in 2019, which is maintained by the National Secretariat of Culture. The element was identified through the participation of the local community, including small producers, farmers and collectors of different ages. The safeguarding measures for the elements inscribed are monitored; elements are updated every two years, or more quickly in case of urgency or a complaint.

* 1. Decides to inscribe **Practices and traditional knowledge of Terere in the culture of Pohã Ñana, Guaraní ancestral drink in Paraguay** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription;
	3. Encourages the State Party to ensure the primary role of the communities, groups and individuals concerned throughout the process of preparing the safeguarding measures;
	4. Further encourages the State Party, when submitting nomination files in the future, to place more emphasis on the description of the role of women in the safeguarding of the elements, when women play a key role;
	5. Also encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent;
	6. Reminds the State Party to pay specific attention to the linguistic quality of files submitted in the future.

## **DRAFT DECISION 15.COM 8.b.42**

 The Committee

* 1. Takes note that Poland and Belarus have nominated **Tree beekeeping culture** (no. 01573) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Tree beekeeping culture includes knowledge, skills, practices, traditions, rituals and beliefs connected to wild bees breeding in tree hives or log hives located in forest areas. Tree beekeepers take care of bees in a special way by trying to recreate the primeval living conditions in tree hives without interfering with the natural life cycle of the bees. Tree beekeepers have no goal of intensifying honey production, which is one of the features that differentiates them from beekeepers. Tree beekeeping therefore requires advanced skills and knowledge of traditional methods and tools. Tree beekeepers are lifelong learners: through direct contact with swarms and the natural environment, they constantly acquire new knowledge about the life of the bees and the ecosystem. There are also numerous social practices resulting from the practice as well as culinary and traditional medicine traditions. As in the past, the transmission of the element takes place mainly in tree beekeepers’ families and through the act of brotherhoods. Nowadays, however, workshops offer another mode of transmission during which participants learn from each other through group activities. Tree beekeeping fosters a sense of community belonging and a shared awareness of our responsibility towards the environment.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Transmitted across the generations, tree beekeeping culture is a longstanding tradition of rural families that take care of bees in tree hives. The practice is the basis for dialogue on shared collective memory. As a source of pride for its bearers, tree beekeeping culture includes culinary practices, crafts and traditional medicine, and is also connected with religious activities. Tree beekeepers bring communities together and increase people’s awareness about nature, connections in the ecosystem and, above all, each other. The element is fully compliant with existing human rights, the principles of sustainable development and the need to preserve biodiversity.

R.2: At the national and international levels, the States Parties have explained that the inscription of the element would promote the principles of sustainable development and their relation with intangible cultural heritage and highlight the potential importance of traditional practices for the preservation of biodiversity and even for food safety. The inscription would also increase the visibility of elements related to traditional medicine, crafts and culinary practices. As the element is spread across different areas of Poland and Belarus, its inscription would strengthen the cooperation among the different groups of bearers and promote dialogue with other tree beekeepers around the world. The States Parties have also described the importance of the inscription for strengthening the relation between the Representative List under the 2003 Convention and the World Heritage List under the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, especially for natural properties.

R.3: In both Poland and Belarus, tree beekeeping families and brotherhoods play a fundamental role in ensuring the viability of the element. The risk of decontextualization, as a possible negative effect of increased public attention resulting from the inscription, would be prevented through educational, research and awareness-raising initiatives. The tree beekeeping brotherhoods, with the support of local cultural centres and museums, have planned a series of expeditions, workshops, conferences, publications and exhibitions to promote scientific and reliable knowledge about tree beekeeping culture. The States Parties will support the implementation of the proposed safeguarding measures mainly through dedicated financing, increased cooperation and dialogue facilitation.

R.4: The initiative to nominate Tree beekeeping culture for inscription on the Representative List came directly from the bearers of the element. The preparation of the nomination was preceded by thorough consultations with the bearers from both States, including the communities concerned, families and individual tree beekeepers, as well as with the relevant authorities and non-governmental organizations such as brotherhoods of tree beekeepers. They contributed to the final text of the nomination file and defined the safeguarding measures.

R.5: In Poland, the element was included in the National List of Intangible Cultural Heritage, maintained by the National Heritage Board of Poland, in 2016. In Belarus, the element was included in both the State Register of Historical and Cultural Values of the Republic of Belarus, maintained by the Ministry of Culture of the Republic of Belarus, and the Belarusian National Inventory of the Intangible Cultural Heritage, maintained by the Information and Analytical Department of the Belarusian State University of Culture and Arts, in 2017. The bearers are directly involved in the identification and inventorying of the elements and play a central role in research and data collection as well as in the post-inscription monitoring. Both inventories are regularly updated.

* 1. Decides to inscribe **Tree beekeeping culture** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for presenting a nomination file that demonstrates a deeply-rooted awareness of the need to safeguard the element in relation with the sustainable development of the local communities concerned, the ecological balance as well as the natural and cultural landscape;
	3. Further commends the States Parties for presenting a nomination file that demonstrates an exemplary participation of the communities concerned, the bearers and representatives from schools, museums and local institutions.