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

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

**Fourteenth session**

**Bogotá, Republic of Colombia**

**9 to 14 December 2019**

**Item 10.a of the Provisional Agenda:**

**Examination of nominations for inscription on the**

**List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

**ADDENDUM**

The following nomination has been withdrawn by the submitting State Party:

| **Draft Decision** | **Submitting State** | **Nomination** | **Amount requested** | **File No.** |
| --- | --- | --- | --- | --- |
| [14.COM 10.a.6](#Decisiona6) | Egypt | Tally in Upper Egypt | US$91,640 | [01476](https://ich.unesco.org/en/10a-urgent-safeguarding-list-01097#10.a.6) |

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| --- |
| **Summary**The present document includes the recommendations of the Evaluation Body on nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (Part A) and a set of draft decisions for the Committee’s consideration (Part B). An overview of the 2019 files and the working methods of the Evaluation Body is included in document [LHE/19/14.COM/10](https://ich.unesco.org/doc/src/LHE-19-14.COM-10-EN.docx).**Decision required:** paragraph 4 |

1. **Recommendations**
2. The Evaluation Body recommends that the Committee inscribe the following element on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [14.COM 10.a.1](#Decisiona1) | Botswana | Seperu folkdance and associated practices | [01502](https://ich.unesco.org/en/10a-urgent-safeguarding-list-01097%22%20%5Cl%20%2210.a.1) |

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.** |
| --- | --- | --- | --- | --- |
| [14.COM 10.a.2](#Decisiona2) | Kenya | Rituals and practices associated with Kit Mikayi shrine | Yes | [01489](https://ich.unesco.org/en/10a-urgent-safeguarding-list-01097#10.a.2) |
| [14.COM 10.a.3](#Decisiona3) | Mauritius | Sega tambour Chagos |  | [01490](https://ich.unesco.org/en/10a-urgent-safeguarding-list-01097#10.a.3) |
| [14.COM 10.a.4](#Decisiona4) | Philippines | Buklog, thanksgiving ritual system of the Subanen | Yes | [01495](https://ich.unesco.org/en/10a-urgent-safeguarding-list-01097#10.a.4) |

1. The Evaluation Body recommends to the Committee to refer the following nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and to refer the following International Assistance requests to implement the proposed safeguarding plan:

| **Draft Decision** | **Submitting State** | **Nomination** | **Amount requested** | **File No.** |
| --- | --- | --- | --- | --- |
| [14.COM 10.a.5](#Decisiona5) | Belarus | Spring rite of Juraŭski Karahod  | US$87,761  | [01458](https://ich.unesco.org/en/10a-urgent-safeguarding-list-01097#10.a.5) |
| [14.COM 10.a.6](#Decisiona6) | Egypt | Tally in Upper Egypt | US$91,640 | [01476](https://ich.unesco.org/en/10a-urgent-safeguarding-list-01097#10.a.6) |

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

DRAFT DECISION 14.COM 10.a.1 

The Committee,

* 1. Takes note that Botswana has nominated **Seperu folkdance and associated practices** (No. 01502) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The Seperu folkdance and associated practices involve singing, dancing and sacred rituals that are highly significant in the lives of Veekuhane community members. Seperu is a celebratory practice performed during ceremonies that mark important milestones in the community members’ lives. In the dance the women form a horseshoe, while male dancers face the women at the end of this horseshoe. The lead dancer uses a flywhisk to direct and choose the female dancer, while other members of the group imitate the sounds of a male dove. The selected female dancer then shows her dancing skills by reflecting the image of a peacock tail with her multi-layered dress (‘mushishi’). Although the Seperu folk dance is a key symbol of identity and pride for the Veekuhane, its knowledge bearers and active practitioners have diminished in number, affecting its visibility and transmission to the younger generations. Currently, there are only 194 active practitioners, with twelve master practitioners, all of whom are over seventy years old. Traditional methods of transmission have been undermined by the distortion of the significance of the ‘mushishi’ garment, modern wedding ceremonies, current curricula in schools, and modernization, which has led community members to move to other districts of the country.

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

U.1: The Seperu folkdance and associated practices provide the Veekuhane community, commonly known as Basubiya, with a sense of identity, social cohesion, pride and tribal bonds, as well as ensuring the survival and continuity of the associated social functions. The practice is infused into every community member’s important life stages: from initiation to marriage and death. The ‘Ingongi’ (master practitioners) are highly respected as they are seen as the bearers of a symbol of identity and pride for the Veekuhane community. They are also the key people who pass on the knowledge and skills orally to the younger generation, directing the design of the dresses, linking with traditional leadership and guiding younger practitioners.

U.2: After Botswana gained its independence, the importance of the element began to decline due to foreign influences and exposure to foreign cultural practices via social media, television and newspapers. This was also due to modernization, which led community members to migrate to other regions; some were seeking new pastures while others (young people) moved to urban centres to continue their studies. Moreover, the change in the educational model, with all children attending schools with homogeneous curricula, has caused a general ignorance of the element and loss of interest among younger generations. The sole agent of transmission, the family, has been replaced with the schoolteacher, who barely acknowledges the element and its associated practices. As a result, some of these practices have been standardized, with key components omitted. Moreover, the element has not been fully documented for the purposes of training the younger generation on its transmission. Despite efforts by community members and the authorities to safeguard it, the risk to the viability of the element is still very high.

U.3: Currently, a number of initiatives have been put in place to safeguard the element and promote programmes geared at ‘cultural preservation’ in Bostwana. These include the formulation of a National Policy on Culture, the Presidents’ Day Competitions, Constituency Art competitions and the support of different cultural community festivals to safeguard, transmit and promote the Seperu folk dance and its associated practices. Following this, the safeguarding plan is directed at preventing the threats to the element. It includes activities aimed at strengthening the transmission of Seperu folk dance – including the creation of training spaces in schools –, conducting in-depth research and documentation of the element, increasing the visibility of the element, revitalizing Seperu associated practices and promoting the use of the traditional dresses.

U.4: The practitioners of Seperu folkdance and associated practices – represented mainly by the master practitioners (Ingongi), Seperu groups, local authorities and a local intangible cultural heritage committee – actively participated in the community-based inventorying process, which resulted in the nomination process. This process included the conception and preparation of the nomination file and the planning of safeguarding measures through identification, research and documentation activities. The secrecy of some non-public, intimate parts of the rituals associated with the element, like taboos and sacred practices, will be respected.

U.5: During a community-based inventorying project launched in July 2011, the Seperu folk dance was included in the Chobe District Inventory of ICH Elements. The important stakeholders from the local communities all participated in this process. The inventory is updated regularly by the Basubiya community in collaboration with the District Intangible Cultural Heritage Committee and the Department of Arts and Culture.

* 1. Decides to inscribe **Seperu folkdance and associated practices** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
	2. Commends the State Party for the submission of an improved file following the referral of this nomination and the recommendations of the Committee at its eighth session in 2013;
	3. Encourages the State Party to avoid standardized letters of consent when submitting nomination files in the future, while ensuring that the diverse circumstances in which such consent is given are accommodated;
	4. Reminds the State Party that inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding does not automatically imply financial assistance from the Intangible Cultural Heritage Fund, and that any requests for financial assistance to implement safeguarding measures should follow the due procedures outlined in the Operational Directives;
	5. Invites the State Party to ensure the sustainability of the safeguarding plan, in particular by providing sufficient funding for this purpose, and encourages it to address the lack of financial resources required to implement all the planned safeguarding activities by mobilizing funds at the national and local levels, as well as by exploring other funding possibilities through international cooperation mechanisms, including the Intangible Cultural Heritage Fund;
	6. Further invites the State Party to pay particular attention to avoiding the possible negative consequences of the inscription of the element on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, such as its folklorization.

DRAFT DECISION 14.COM 10.a.2 

The Committee,

* 1. Takes note that Kenya has nominated **Rituals and practices associated with Kit Mikayi shrine** (No. 01489) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The rituals and practices associated with Kit Mikayi shrine concern the Luos of western Kenya. Legend has it that Kit Mikayi Shrine is associated with the good fortunes of the Seme people and other Luo ethnic communities who live around the shrine enclave. People access the shrine for many different reasons, including praying, taking oaths, undertaking rituals and associated practices, and enjoying its natural beauty. During times of catastrophe like hunger and famine, Luo elders would conduct rituals at the shrine and rain and bounty harvests would follow. Elderly men and women of excellent social standing would guide the rituals; while men would partake in activities such as slaughtering the animals, women did the singing, dancing and cooking of the foods accompanying the rituals. For generations, the community has relied on the shrine as a sacred site, where they could visit and commune with the Deity. However, the element is now threatened by various factors, including the decreased frequency of its enactment, ageing bearers and practitioners, and encroachment upon the surrounding cultural spaces. The fact that the last major rituals and practices at the shrine date back to 1987 illustrates the risk of their disappearance, with a lack of knowledge triggering a movement towards the devaluation and defilement of the shrine as a sacred space for the community.

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

U.1: The Kit Mikayi Shrine is a place of worship and performing rituals, seen as a centre of soul-searching and meditation for various churches. The rituals and practices are transmitted non-formally through apprenticeship, observation and active participation by young people. The file includes a clear explanation about the links between intangible and tangible heritage, showing how the relation between the practice and the sacred site has greatly promoted the conservation of the environment.

U.2: Several specific threats affect the viability of the rituals and practices associated with Kit Mikayi Shrine: the decreased frequency of the performance of the practice, connected with the ageing and diminishing number of bearers and practitioners with a complex knowledge of the element, weakened oral transmission and the decreasing cohesion of the community, as well as general lifestyle changes among young people, resulting in a growing lack of interest among them. Of special significance is the encroachment upon the cultural spaces and loss of traditional healing knowledge, mostly due to changes caused by deforestation.

U.4: The communities, groups and individuals concerned have actively participated throughout all stages of the nomination process since it began in 2011. The bearers, practitioners and representatives of the Seme community strive to safeguard the practice and will be the main driving force behind the safeguarding process, with the full support of the government and state institutions. Moreover, information about some specific sections of the shrine, the performance of rituals in these places and certain specific recipes is mostly kept in secret by designated bearers and family members of practitioners from the Seme community. These aspects of the element will continue to be respected and transmitted in the traditional ways.

U.5: Since 2012, the rituals and practices associated with Kit Mikayi shrine have been included in Kenya’s national inventory for intangible cultural heritage through a well-described participatory process. The inventory is administered by the Department of Culture in the Ministry of Sports and Heritage and the Kenya National Commission for UNESCO. These institutions regularly update the inventory, in collaboration with the communities concerned and other relevant stakeholders.

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

U.3: The safeguarding plan includes nine activities corresponding to four objectives, giving continuity to the past and current measures to safeguard the element. These measures, which correspond to specific threats, are supported by the local government and are to be implemented with the participation of the local community. However, a timetable of activities is lacking. Without the inclusion of such a timetable for the proposed activities, it is not possible to fully assess the safeguarding plan.

* 1. Further takes note that, having considered that the information included in the file was not sufficient to determine whether criterion U.3 is satisfied and that a short question and answer process with the submitting State might clarify whether the nomination meets the criterion concerned, the Evaluation Body decided, pursuant to [Decision 13.COM 10](https://ich.unesco.org/en/Decisions/13.COM/10), to initiate a ‘dialogue’ process in order to obtain information on the following question:

The safeguarding plan required under Section 3.b (Safeguarding plan proposed) is lacking a timetable for the proposed activities. Can you please provide it?

* 1. Also takes note of the information provided thereon by the submitting State as well as the subsequent opinion of the Evaluation Body, as documented in [LHE/19/14.COM/INF.10](https://ich.unesco.org/doc/src/LHE-19-14.COM-INF.10-EN.docx), which considers that the answer provided adequately addresses the question (under paragraph 4);

**[Option 1. Referral]**

* 1. Considers that the information included in the file and the information provided by the submitting State through the ‘dialogue’ process, as well as the subsequent opinion of the Evaluation Body, are not sufficient to determine whether criterion U.3 is satisfied;
	2. Decides to refer the nomination of **Rituals and practices associated with Kit Mikayi shrine** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;

**[Option 2. Inscription]**

* 1. Considers that, on the basis of the information included in the file and the information provided by the submitting State through the ‘dialogue’ process as well as the subsequent opinion of the Evaluation Body, criterion U.3 is satisfied;
	2. Decides to inscribe **Rituals and practices associated with Kit Mikayi shrine** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
	3. Reminds the State Party to take particular heed of the impact of tourism on the safeguarding of the element in order to prevent its decontextualization and encourages it to monitor the impacts of the increased visibility of the element as well as to mitigate any adverse impacts relating to tourism.

DRAFT DECISION 14.COM 10.a.3 

The Committee,

* 1. Takes note that Mauritius has nominated **Sega tambour Chagos** (No. 01490) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Sega tambour Chagos is one of the types of Sega music of Mauritius, with origins in the Chagos Archipelago. Like other Sega music, it is born from slavery and sung in Chagossian Creole particular to the islands. Sega tambour Chagos is a gentle, vibrant and rhythmic performance of music, song and dance based on the ‘tambour’ – a large, circular instrument that is heated and then played to produce throbbing beats – which provides the basic rhythm. The lyrics consist of everyday experiences, often composed spontaneously, including narrations of sadness, happiness and rebellion. Sega tambour Chagos is also accompanied by traditional food and drink. Nowadays, new lyrics have been created associated with the nostalgic past and motherland, rooted in an experience of dislocation to ensure young people do not lose their roots and pride. However, despite efforts to safeguard the element, there are numerous threats to its viability. For example, while elder generations continue to perform the element in its traditional form, young people are moving towards other forms of music. One major threat is the passing away of elders familiar with the landscape associated with the practice. Equally, with their displacement to a new land, people have faced challenges such as poverty and a lack of community cohesiveness, leading to some loss of memory and interest in the practice.

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

U.1: Sega tambour Chagos plays a crucial role in the lives of Chagossians as a source of social and group cohesion, identity retention, self-confidence and pride. It also provides a sense of social solidarity, unity, shared ancestry and is associated with an imagined homeland for an increasing diaspora. The practice is a powerful form of memorization that serves as a marker of national, community and group unity. Moreover, it represents a channel of communication within communities, including between island communities, contributing to identity and continuity, and constituting a means of expression for all Chagossians. It is a creative, imaginative, vibrant and engaging music and performance that emanates from the community’s experiences and ways of life.

U.2: As a result of the forced and increasing displacement of Chagossians from their islands of origin, there have been numerous challenges to the viability of the element. Beyond their familiar landscape, the people have faced poverty, marginalization and a lack of cohesiveness of their community. This has caused an alienation from the practice – especially among younger generations who were born in displacement with little knowledge of their original homeland – as well as a misappropriation of the creativity of the lyrics by non-Chagossians. Most of the bearers who are competent in the performance and understand its values and meanings – including its original social and geographical context – are older and physically challenged, making its transmission from one generation to the next even more difficult. Currently, it appears only to be performed during events like the Festival International Kreol and Chagos Day and only one group consistently performs it on the island.

U.4: The community, bearers, non-governmental organizations and researchers participated in the nomination process. The process began in 2010 during the inclusion of the element on the national inventory, and continued in 2015 with a major reflection on the state of safeguarding of Sega tambour Chagos. In 2017, many workshops were held with the community and it was agreed that the element could be considered for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as the community had consistently raised its concerns about the state of the element.

U.5: Sega tambour Chagos was included in the National Inventory of the Republic of Mauritius in 2012, after a two-year process in which representatives of different genders and age groups fully participated. The national inventory is regularly updated, whenever necessary and at least once a year. The most recent update for Sega tambour Chagos was in January 2018.

* 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 List of Intangible Cultural Heritage in Need of Urgent Safeguarding is satisfied:

U.3: Although there are many clearly identified threats to the viability of the element, the safeguarding plan does not address them. It focuses on the promotion of the element – particularly through performances – overlooking the family and community dimension of the element, which is described as the main area of concern in relation to Sega tambour Chagos. Although some research and transmission activities have been carried out, these are insufficient as the lack of transmission is the main threat to the viability of the element. The safeguarding plan is weakly structured and lacks clear objectives, expected results and a comprehensive timetable of activities or a panorama of its medium and long-term sustainability; it also demonstrates a lack of community participation in its implementation.

* 1. Decides to refer the nomination of **Sega tambour Chagos** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to draft a comprehensive safeguarding plan, with clear objectives and activities and expected results corresponding to each objective, and to propose the means for the implementation of this plan in the medium and long-term and further invites it to ensure that the participation of the community is highlighted and clearly described in the safeguarding plan.

DRAFT DECISION 14.COM 10.a.4 

The Committee,

* 1. Takes note that the Philippines has nominated **Buklog, thanksgiving ritual system of the Subanen** (No. 01495) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Buklog is an elaborate thanksgiving ritual system of the Subanen, an indigenous people in the southern Philippines. The head of a host family, usually a village chief called ‘timuay’, plans the ritual system to express gratitude to the spirits. The rituals ensure harmony among family, clan and community members, as well as among the human, natural and spiritual worlds. They include asking the spirits for permission to gather materials from the forest, presenting coin offerings, inviting the spirits of the departed to feast, invoking spirits of water and land, and music and dance. Afterwards, participants dance on an elevated wooden structure called the ‘Buklog’ – a sacred and social space – which resonates with a sound believed to please the spirits. This is followed by a community dance marking the renewal of spiritual and social relationships within the community. Though the ritual system remains the community’s strongest unifying force, there are several social, political and economic threats that compromise its viability, notably the influx of other cultures into the Subanen’s traditional homeland, changes in family dynamics and economic constraints. Therefore, although the Subanen have developed highly adaptive mechanisms to ensure their culture survives, the Buklog is now regarded as highly vulnerable, facing several severe interrelated threats and constraints.

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

U.1: While the Subanen community is linguistically, culturally, geographically and religiously diverse, Buklog is one of its major cultural elements, tying the community together and creating harmonious cultural bonds with other communities. The bearers and practitioners of the element are members of Subanen communities in the Zamboanga peninsula, including men and women, elders, youth and children. Its current mode of transmission is through the family and community leaders, inculcating Buklog’s values into the younger generations and engaging them all in the planning and preparation of the Buklog, thereby reinforcing social cohesion.

U.2: The viability of Buklog is strongly threatened by numerous factors. These include: the migration of young people to urban centres in search of diversified job opportunities; their adoption of lowland cultures, related to an imposed, culturally inappropriate educational system that even causes them to feel shame in relation to their own indigenous culture; the influence of the Christian religion; the poverty and economic constraints of the community; the loss of their ancestral lands due to armed conflict; as well as the encroachment of illegal logging concessions upon forests and farmlands, from which materials for the ritual artefacts are sourced. Because of these factors, the frequency and extent of the practice of the element have greatly diminished – even vanishing in some places – over the years, and its spiritual and social significance may be completely lost in the coming decades.

U.3: Past and current safeguarding measures have been undertaken to ensure the viability of Buklog. These have focused on the transmission of knowledge of the rituals, its promotion and documentation, involving the communities and individuals concerned. A detailed ‘Comprehensive Safeguarding Plan’ has been proposed by representatives of the communities from eight municipalities, with the support of several organizations. This plan contains clear objectives and expected results, including a well-structured timetable, budget and detailed information about four intended strategies applied at various times over four years. These strategies are intended to address the various threats to the element by promoting shared responsibility between the Subanen and the local government and integrating the safeguarding of Buklog into the mainstream political system.

U.5: The element was included in the Philippine Inventory of Intangible Cultural Heritage in 2005. The National Commission for Culture and the Arts, Philippines, is the body responsible for maintaining and updating the inventory. It is regularly updated and validated when new data are made available through field research, cultural mapping, community consultations, performances of the ritual and video documentation.

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

U.4: The village chiefs and community-based cultural workers, practitioners, village representatives, indigenous groups, non-governmental organizations and local government units have actively participated in all the stages of the process since 2017. Unfortunately, all but one of the consent letters refer to the Representative List of the Intangible Cultural Heritage of Humanity instead of the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which is a major problem considering the strong difference between these two lists. It is therefore unclear if the community members were aware of the consequences of inscription on the relevant List and if they agree with the urgent need for safeguarding of the element.

* 1. Further takes note that, having considered that the information included in the file was not sufficient to determine whether criterion U.4 is satisfied and that a short question and answer process with the submitting State might clarify whether the nomination meets the criterion concerned, the Evaluation Body decided, pursuant to [Decision 13.COM 10](https://ich.unesco.org/en/Decisions/13.COM/10), to initiate a ‘dialogue’ process in order to obtain information on the following question:

Almost all the letters of consent and endorsement refer to inscription on the Representative List of the Intangible Cultural Heritage of Humanity. Can you confirm that the communities concerned are indeed informed of and consent to the inscription of the element on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding?

* 1. Also takes note of the information provided thereon by the submitting State as well as the subsequent opinion of the Evaluation Body, as documented in [LHE/19/14.COM/INF.10](https://ich.unesco.org/doc/src/LHE-19-14.COM-INF.10-EN.docx), which considers that the answer provided adequately addresses the question (under paragraph 4);

**[Option 1. Referral]**

* 1. Considers that the information included in the file and the information provided by the submitting State through the ‘dialogue’ process, as well as the subsequent opinion of the Evaluation Body, are not sufficient to determine whether criterion U.4 is satisfied;
	2. Decides to refer the nomination of **Buklog, thanksgiving ritual system of the Subanen** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**[Option 2. Inscription]**

* 1. Considers that, on the basis of the information included in the file and the information provided by the submitting State through the ‘dialogue’ process as well as the subsequent opinion of the Evaluation Body, criterion U.4 is satisfied;
	2. Decides to inscribe **Buklog, thanksgiving ritual system of the Subanen** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

DRAFT DECISION 14.COM 10.a.5 

The Committee,

* 1. Takes note that Belarus has nominated **Spring rite of Juraŭski Karahod** (No. 01458) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The Spring rite of Juraǔski Karahod is performed by residents of the village of Pahost on St. George’s Day. For Belarusians, St. George safeguards livestock and agriculture. In Pahost, the holiday is observed through a specific ceremonial rite that encompasses various ceremonial activities, songs, games, omens and beliefs. Traditionally, the ritual involves two cycles. The first cycle takes place in the courtyard, where the animals are led out of the barn for the first time after winter, with a series of ritual acts to protect the livestock. The second cycle is associated with the agricultural tradition; it begins on the eve of the holiday with baking the ceremonial bread (Karahod) and ‘black’ (sacrificial) bread. The next morning, the villagers go to the field, carrying a ceremonial towel, the bread and an eight-pointed star. Women singing ceremonial songs and men carrying the Karahod form a circle and sing and a piece of the black loaf is buried in the ground while pronouncing the plea to God for a good harvest. Participants then hand out pieces of ritual bread throughout the village and the festivities continue until evening. Despite the community’s concerted efforts to safeguard the element, it is currently threatened by numerous factors such as Pahost’s gradually ageing population, a shortage of jobs in the village, globalization, folklorization of the element, and the general socio-economic situation in the region.

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

U.1: The Spring rite of Juraǔski Karahod has important functions and meanings related to the religious beliefs of the community, which are at the core of the cultural life of the rural village of Pahost. It educates young people on how to respect the customs of their ancestors and grants practitioners a hope of prosperity, a feeling of social cohesion and religious blessing. Its practice strengthens the ties between people and their environment as well as between young people and older community members. Its transmission occurs directly within the family and through informal learning within the community itself by older women who teach young people ritual actions and creative skills all year round.

U.2: The viability of the Spring rite of Juraǔski Karahod depends on a single village, the population of which is gradually ageing, with young people migrating to cities and losing their interest in the tradition due to globalization and the standardization of daily life. These problems are directly related to the lack of jobs and opportunities in Pahost and the increasing folklorization of the element, one of the main problems associated with the practice nowadays.

U.4: The nomination process and development of the safeguarding plan have been carried out with the active participation of local members of the Pahost community, representatives of non-governmental organizations, experts and local educational and cultural institutions through consultation meetings and workshops since 2014.

U.5: The Spring rite of Juraǔski Karahod was inscribed in the State Register of Historical and Cultural Values of the Republic of Belarus in 2007 and in the national inventory of intangible cultural heritage, named the Living Heritage of Belarus, in 2014, when the latter was created. It is updated regularly and the inscription and monitoring processes are carried out with the participation of the communities.

* 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 List of Intangible Cultural Heritage in Need of Urgent Safeguarding is satisfied:

U.3: Even if the safeguarding plan is clear, the proposed measures do not minimize the described risks and there is no evidence of past or present efforts to this end. The safeguarding measures are very general, with poor community participation and without addressing any specific threats. As described, it is difficult to see how the measures could strengthen the viability of the element. As is stated in the nomination file, the safeguarding plan may even increase the decontextualization, touristification and folklorization of the element.

* 1. Decides to refer the nomination of **Spring rite of Juraŭski Karahod** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Further takes note that Belarus has requested International Assistance from the Intangible Cultural Heritage Fund in the amount of US$87,761 for the implementation of the safeguarding plan for the Spring rite of Juraŭski Karahod:

To be implemented by the Centre of Intangible Cultural Heritage of the Belarusian State University of Culture and Arts, the proposed twenty-four-month project has three main objectives. The first objective is to research the area where Juraǔski Karahod was spread historically and develop an effective strategy for its revitalization, performance and transmission. Secondly, the visibility of the element is expected to be enhanced and information about it disseminated through the media, publications and a website as well as through the biannual intangible cultural heritage festival in Pahost. Thirdly, the project aims to support the consolidation of the community and bearers through the establishment of a Local Centre for Traditions and a series of capacity-building workshops for local residents. The project is to be implemented in collaboration with national and local experts and members of the local community. It is expected to raise awareness about the element and support local initiatives, contributing to the consolidation of the community around their living heritage and fostering young people’s respect for it.

* 1. Also considers that, from the information provided in the file, the request responds as follows to the criteria for granting International Assistance given in paragraphs 10 and 12 of the Operational Directives:

A.1: The project was developed by the community and reflects the needs and aspirations they identified. Specifically, they have played an active role in the identification and inventorying of the elements of intangible cultural heritage through several workshops and meetings. Partners from non-governmental organizations and local educational and cultural institutions as well as centres of expertise have been also involved in the project.

A.2: The amount of International Assistance requested is appropriate, with a 4 per cent contribution by the State Party and a 10 per cent contribution from other sources within the State Party. The proposed activities are well-reflected in the budget and timetable, which are clearly presented and detailed.

A.3: The proposed activities are generalized and do not focus on the Spring rite of Juraŭski Karahod. The safeguarding measures do not address any specific threats and could even change the social and cultural functions of the element through the creation and strengthening of festivals and tourism, increasing decontextualization and folklorization. This issue is even more problematic given the lack of monitoring tools to evaluate the impacts of the project.

A.4: The lack of specific measures and the general nature of the project make it impossible to ascertain whether it will have lasting results. The poor participation of the local youth and the proposed participation of tourists could even have problematic results in the medium and long-term. Furthermore, it is not clear how the State Party will continue with many of the proposed activities following the end of the project.

A.5: The State Party will participate in covering the project financially, which is clearly reflected in the budget. Adding up the contribution of the local authorities and other sponsors, they will cover 14 per cent of the project. It will also cover an in-kind contribution consisting of coordination and logistical support through the Local Centre for Traditions and the Žytkaviči District Department of Culture, Public Affairs and Youth.

A.6: The project will engage experts from the relevant cultural and educational institutions, as well as from non-governmental organization partners that deal with the safeguarding of intangible cultural heritage, to develop and implement the capacity-building programmes. It is planned that five workshops will be held to encourage local young people in identifying and inventorying their heritage, relevant electronic resources about the local culture will be created, and the establishment and strengthening of a partner network will be facilitated to safeguard Pahost heritage. The project will also deliver a series of training sessions and workshops for local people and youth on safeguarding intangible cultural heritage, collective copyright in the field of intangible cultural heritage, developing small entrepreneurship forms, project management and fundraising.

A.7: The State Party benefited from International Assistance from the Intangible Cultural Heritage Fund for the project ‘[Establishing the national inventory of the intangible cultural heritage of Belarus](https://ich.unesco.org/en/assistances/establishing-the-national-inventory-of-the-intangible-cultural-heritage-of-belarus-00332)’ (2011–2013; US$133,600). The project was carried out in compliance with UNESCO regulations and was successfully completed.

10(a): The project is local in scope and involves local and national implementing partners.

10(b): The scientific and media interest in the region of Turaŭ as well as projects for youth could bring more financial and technical support for the development of regional culture and activities. The success of the project could increase public interest in the intangible cultural heritage of the wider Palessie region, potentially leading to further support.

* 1. Further decides to refer to the requesting State Party the International Assistance request;
	2. Reminds the State Party to take particular heed of the impact of tourism on the safeguarding of the element in order to prevent its decontextualization and folklorization and encourages it to mitigate any adverse impacts relating to tourism.

DRAFT DECISION 14.COM 10.a.6 

The Committee,

* 1. Takes note that Egypt has nominated **Tally in Upper Egypt** (No. 01476) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Tally in Upper Egypt is a traditional embroidery craft practised by women using metal thread, a handmade needle and special fabric. Traditionally, the craft was limited to making bridal veils, but over the generations it has evolved to include other uses. Tally instils a sense of solidarity and pride in community members and serves economic and decorative functions; it is an income-generating activity for women, and the varied motifs and designs encompass many cultural and social meanings. Motifs are repeated continuously, revealing practitioners’ shared tastes, communal interests and local identity. There are currently around sixty motifs, depicting a wide range of historical, ideological, environmental and cultural elements. The female community tally leaders and practitioners play the most important role, assuming specific responsibilities, including providing the thread, fabric and needles, interacting with customers, travelling to exhibitions and overseeing training for new trainees. Tally practitioners have a language of their own, and there are songs that praise the element. Since the 2011 political disturbances, several factors have threatened the continuity of the element: the thread and mesh have become scarce; state support for the craft through paid training has entirely overlooked the living heritage aspects of the craft; the proper thread and fabric are not sufficiently prioritized; and many trainees do not continue the practice in the long-term due to family obligations.

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

U.1: Tally is a source of rich symbolism and meanings and is an important part of the daily life of the communities of Upper Egypt. The art of tally embroidery has been passed down by generations of women through the institution of tally leaders – the most experienced members of the tally community. While in the past transmission occurred primarily within families, nowadays training outside the family sphere prevails, allowing women to socialize and build their social and economic status.

U.2: There are four main threats to the viability of Tally in Upper Egypt: the scarcity of the thread and mesh; the misplaced focus of State support; the monopoly of the original materials and the consequent use of other materials due to their depletion; and the constant interruption of the training programmes by many of the trainees. These are resulting in the loss of the cultural meanings of the element and its transformation into a commodity with a purely economic significance.

U.5: Tally in Upper Egypt was included in the National Inventory of ICH elements in 2013, which was updated in 2017. The Egyptian Archives of Folk Life and Folk Traditions and the Egyptian Society for Folk Traditions are the bodies responsible for maintaining and regularly updating the inventory, based on information from the local community.

* 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 List of Intangible Cultural Heritage in Need of Urgent Safeguarding are satisfied:

U.3: Many efforts have been made in the past to safeguard Tally in Upper Egypt, mostly by the State. However, it seems that rather than contributing to the safeguarding of the element, these efforts have increased the demand for the material and led to a scarcity of it. Moreover, they did not focus on the intangible cultural heritage aspects of the practice. The proposed safeguarding plan does not distinguish between expected results and objectives, with the latter being presented as activities. Above all, the safeguarding plan does not address the threats to the viability of the element, which should be the main objective given that Tally is considered to require urgent safeguarding.

U.4: It is not clear how the communities participated in the preparation of the nomination file. Besides affirming that the community leaders initiated the project and approached the Egyptian Society for Folk Traditions, there is no more information about the process. Furthermore, according to the nomination file there are about 3,000 people involved in tally practices and crafts, but the State Party only sent five letters of support for the nomination process.

* 1. Decides to refer the nomination of **Tally in Upper Egypt** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Reminds the State Party to avoid a product-oriented approach and focus on the safeguarding of the cultural meanings and social functions of the art of tally embroidery;
	3. Further takes note that Egypt has requested International Assistance from the Intangible Cultural Heritage Fund in the amount of US$91,640 for the implementation of the safeguarding plan for Tally in Upper Egypt:

To be implemented by the Egyptian Society for Folk Traditions, in collaboration with community tally leaders, the proposed fourteen-month project is aimed at safeguarding the element against external and internal factors by designing a plan of action and thereby enhancing the sustainability of the practice. Key objectives include: carrying out a survey to determine the scope of the element and identifying activities related to its viability; conducting a capacity-building workshop for community tally leaders and public officials as well as a training programme for young trainees; expanding upon the geographical scope of the element by covering other villages; and encouraging the introduction of different uses of the element, thereby fostering innovation, creativity and cultural interaction. Public officials and tally leaders are also expected to contact vocational schools in nearby areas to encourage students to join the craft after graduating.

* 1. Also considers that, from the information provided in the file, the request responds as follows to the criteria for granting International Assistance given in paragraphs 10 and 12 of the Operational Directives:

A.1: The preparation of the project is not described in much detail. The participation of the communities is only mentioned very briefly and it is not clear how they participated in the whole process, from the preparation of the request to the implementation and evaluation of the proposed project as a whole. Furthermore, although women are the main bearers of the element, there is no proof of their participation in the preparation of the project.

A.2: The project is not very broad in its scope, yet it is financially demanding. This may hinder the achievement of sustainable results and create a dependence among the newly trained tally makers after the conclusion of the project. A large portion of the budget will be spent on purchasing the material needed and training new craftswomen, while the existing ones will not benefit from the project, apart from the few individuals involved in the workshops. Finally, the budget does not reflect the safeguarding plan as a whole.

A.3: The objectives of the safeguarding plan are presented as specific activities rather than directly addressing threats to the element. This shows that there is a problem with the overall project formulation methodology, which also translates into inconsistencies in the timetable and budget. It is also unclear how the activities will be carried out in order to achieve the expected results and how they could help to solve the threats to the viability of the element. Moreover, the request states that previous training sessions of a similar type were successful in producing new practitioners, but could not keep women active once they became bound by family duties. The proposed activities may replicate this situation if they are not approached in a different way.

A.4: The safeguarding plan does not satisfactorily address all the identified needs and threats and it is not clear how the results and benefits of the project are expected to last beyond its conclusion. Although the programme would increase the number of trainees, thus meeting market demand, this would not guarantee the viability of the element after the implementation of the project.

A.5: The State Party will share the cost of the activities for which International Assistance is requested. The national government will be responsible for 11 per cent of the total budget. This will be used for various purposes including renting rooms, interview fees, paying the photographer, office costs and equipment.

A.6: The project will strengthen the effectiveness of civil societies in the safeguarding of intangible cultural heritage. Tally community leaders as well as public officials related to the element will be trained to raise awareness of the element and the importance and benefits of safeguarding intangible cultural heritage under the framework of sustainable development, not only in the village but also elsewhere. It is worth noting that families of girls in vocational schools would be approached by tally leaders to foster their participation as tally producers.

A.7: The State Party has not previously received any financial assistance from UNESCO under the Intangible Cultural Heritage Fund of the Convention to implement similar or related activities in the field of intangible cultural heritage.

10(a): The project is local in scope and involves local and national implementing partners.

10(b): The request does not address whether the project may have a multiplier effect or could stimulate financial and technical contributions from other sources. More information would be needed to explain the potential multiplier effects, especially for the follow-up of the project.

* 1. Further decides to refer to the requesting State Party the International Assistance request;
	2. Further reminds the State Party of the importance of the participation of communities throughout all stages of the drafting of the nomination file, including in relation to gender roles;
	3. Also reminds the State Party to pay specific attention to the linguistic quality of the file.