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

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

**Twelfth session**

**Jeju Island, Republic of Korea**

**4 to 9 December 2017**

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

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

**ADDENDUM**

The following nomination has been withdrawn by the submitting State Party:

| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [12.COM 11.b.1](#DRAFT_DECISION_12_COM10_b_1) | Algeria | Knowledge and know-how related to the distillation of rose water and bitter orange water by the city-dwellers of Constantine, called Teqtar | [01192](https://ich.unesco.org/en/11b-representative-list-00939#11.b.1) |

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| **Summary**The present document includes the recommendations of the Evaluation Body on nominations to 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 2017 files and the working methods of the Evaluation Body are included in document [ITH/17/12.COM/11](https://ich.unesco.org/doc/src/ITH-17-12.COM-11-EN.docx).**Decision required:** paragraph 3 |

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

| **Draft Decision** | **Submitting State(s)** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [12.COM 11.b.2](#DRAFT_DECISION_12_COM10_b_2) | Armenia | Kochari, traditional group dance | [01295](https://ich.unesco.org/en/11b-representative-list-00939#11.b.2) |
| [12.COM 11.b.3](#DRAFT_DECISION_12_COM10_b_3) | Azerbaijan | Dolma making and sharing tradition, a marker of cultural identity | [01188](https://ich.unesco.org/en/11b-representative-list-00939#11.b.3) |
| [12.COM 11.b.4](#DRAFT_DECISION_12_COM10_b_4) | Bangladesh | Traditional art of Shital Pati weaving of Sylhet | [01112](https://ich.unesco.org/en/11b-representative-list-00939#11.b.4) |
| [12.COM 11.b.5](#DRAFT_DECISION_12_COM10_b_5) | Bolivia (Plurinational State of) | Ritual journeys in La Paz during Alasita | [01182](https://ich.unesco.org/en/11b-representative-list-00939#11.b.5) |
| [12.COM 11.b.6](#DRAFT_DECISION_12_COM10_b_6) | Bosnia and Herzegovina | Konjic woodcarving | [01288](https://ich.unesco.org/en/11b-representative-list-00939#11.b.6) |
| [12.COM 11.b.10](#DRAFT_DECISION_12_COM10_b_10) | Germany | Organ craftsmanship and music | [01277](https://ich.unesco.org/en/11b-representative-list-00939#11.b.10) |
| [12.COM 11.b.11](#DRAFT_DECISION_12_COM10b_11) | Greece | Rebetiko | [01291](https://ich.unesco.org/en/11b-representative-list-00939#11.b.11) |
| [12.COM 11.b.12](#DRAFT_DECISION_12_COM10_b_12) | India | Kumbh Mela | [01258](https://ich.unesco.org/en/11b-representative-list-00939#11.b.12) |
| [12.COM 11.b.14](#DRAFT_DECISION_12_COM10_b_14) | Iran (Islamic Republic of) | Chogān, a horse-riding game accompanied by music and storytelling | [01282](https://ich.unesco.org/en/11b-representative-list-00939#11.b.14) |
| [12.COM 11.b.15](#DRAFT_DECISION_12_COM10_b_15) | Iran (Islamic Republic of), Azerbaijan | Art of crafting and playing with Kamantcheh/Kamancha, a bowed string musical instrument | [01286](https://ich.unesco.org/en/11b-representative-list-00939#11.b.15) |
| [12.COM 11.b.17](#DRAFT_DECISION_12_COM10_b_17) | Italy | Art of Neapolitan ‘Pizzaiuolo’ | [00722](https://ich.unesco.org/en/11b-representative-list-00939#11.b.17) |
| [12.COM 11.b.18](#DRAFT_DECISION_12_COM10_b_18) | Kazakhstan | Kazakh traditional Assyk games  | [01086](https://ich.unesco.org/en/11b-representative-list-00939#11.b.18) |
| [12.COM 11.b.19](#DRAFT_DECISION_12_COM10_b_19) | Kyrgyzstan | Kok boru, traditional horse game | [01294](https://ich.unesco.org/en/11b-representative-list-00939#11.b.19) |
| [12.COM 11.b.22](#DRAFT_DECISION_12_COM10_b_22) | Mauritius | Sega tambour of Rodrigues Island | [01257](https://ich.unesco.org/en/11b-representative-list-00939#11.b.22) |
| [12.COM 11.b.23](#DRAFT_DECISION_12_COM10_b_23) | Netherlands | Craft of the miller operating windmills and watermills | [01265](https://ich.unesco.org/en/11b-representative-list-00939#11.b.23) |
| [12.COM 11.b.25](#DRAFT_DECISION_12_COM10_b_25) | Peru | Traditional system of Corongo's water judges | [01155](https://ich.unesco.org/en/11b-representative-list-00939#11.b.25) |
| [12.COM 11.b.26](#DRAFT_DECISION_12_COM10_b_26) | Portugal | Craftmanship of Estremoz clay figures | [01279](https://ich.unesco.org/en/11b-representative-list-00939#11.b.26) |
| [12.COM 11.b.28](#DRAFT_DECISION_12_COM10_b_28) | Serbia | Kolo, traditional folk dance | [01270](https://ich.unesco.org/en/11b-representative-list-00939#11.b.28) |
| [12.COM 11.b.29](#DRAFT_DECISION_12_COM10_b_29) | Slovakia | Multipart singing of Horehronie | [01266](https://ich.unesco.org/en/11b-representative-list-00939#11.b.29) |
| [12.COM 11.b.30](#DRAFT_DECISION_12_COM10_b_30) | Slovenia | Door-to-door rounds of Kurenti | [01278](https://ich.unesco.org/en/11b-representative-list-00939#11.b.30) |
| [12.COM 11.b.31](#DRAFT_DECISION_12_COM10_b_31) | Switzerland  | Basel Carnival | [01262](https://ich.unesco.org/en/11b-representative-list-00939#11.b.31) |
| [12.COM 11.b.34](#DRAFT_DECISION_12_COM10_b_34) | Turkmenistan | Kushtdepdi rite of singing and dancing | [01259](https://ich.unesco.org/en/11b-representative-list-00939#11.b.34) |
| [12.COM 11.b.35](#DRAFT_DECISION_12_COM10_b_35) | Viet Nam | The art of Bài Chòi in Central Viet Nam | [01222](https://ich.unesco.org/en/11b-representative-list-00939#11.b.35) |

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

| **Draft Decision** | **Submitting State(s)** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [12.COM 11.b.1](#DRAFT_DECISION_12_COM10_b_1) | Algeria | Knowledge and know-how related to the distillation of rose water and bitter orange water by the city-dwellers of Constantine, called Teqtar | [01192](https://ich.unesco.org/en/11b-representative-list-00939#11.b.1) |
| [[[1]](#footnote-1)12.COM 11.b.7](#DRAFT_DECISION_12_COM10_b_7) | Bulgaria, The former Yugoslav Republic of Macedonia, Republic of Moldova, Romania | Cultural practices associated to the 1st of March | [01287](https://ich.unesco.org/en/11b-representative-list-00939#11.b.7) |
| \*[12.COM 11.b.8](#DRAFT_DECISION_12_COM10_b_8) | Côte d’Ivoire | Zaouli, popular music and dance of the Guro communities in Côte d’Ivoire | [01255](https://ich.unesco.org/en/11b-representative-list-00939#11.b.8) |
| \*[12.COM 11.b.9](#DRAFT_DECISION_12_COM10_b_9) | Cuba | Punto | [01297](https://ich.unesco.org/en/11b-representative-list-00939#11.b.9) |
| \*[12.COM 11.b.13](#DRAFT_DECISION_12_COM10_b_13) | Indonesia | Pinisi, art of boatbuilding in South Sulawesi | [01197](https://ich.unesco.org/en/11b-representative-list-00939#11.b.13) |
| \*[12.COM 11.b.16](#DRAFT_DECISION_12_COM10_b_16) | Ireland | Uilleann piping | [01264](https://ich.unesco.org/en/11b-representative-list-00939#11.b.16) |
| [12.COM 11.b.20](#DRAFT_DECISION_12_COM10_b_20) | Lao People’s Democratic Republic  | Khaen music of the Lao people | [01296](https://ich.unesco.org/en/11b-representative-list-00939#11.b.20) |
| \*[12.COM 11.b.21](#DRAFT_DECISION_12_COM10_b_21) | Malawi | Nsima, culinary tradition of Malawi | [01292](https://ich.unesco.org/en/11b-representative-list-00939#11.b.21) |
| [12.COM 11.b.24](#DRAFT_DECISION_12_COM10_b_24) | Panama | Artisanal processes and plant fibers techniques for talcos, crinejas and pintas weaving of the pinta’o hat | [01272](https://ich.unesco.org/en/11b-representative-list-00939#11.b.24) |
| [12.COM 11.b.27](#DRAFT_DECISION_12_COM10_b_27) | Saudi Arabia | Al-Qatt Al-Asiri, female traditional interior wall decoration in Asir, Saudi Arabia | [01261](https://ich.unesco.org/en/11b-representative-list-00939#11.b.27) |
| [12.COM 11.b.32](#DRAFT_DECISION_12_COM10_b_32) | Tajikistan | Falak | [01193](https://ich.unesco.org/en/11b-representative-list-00939#11.b.32) |
| \*[12.COM 11.b.33](#DRAFT_DECISION_12_COM10_b_33) | The former Yugoslav Republic of Macedonia, Turkey | Spring celebration, Hıdrellez | [01284](https://ich.unesco.org/en/11b-representative-list-00939#11.b.33) |

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

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

The Committee

1. Takes note that Algeria has nominated **Knowledge and know-how related to the distillation of rose water and bitter orange water by the city-dwellers of Constantine, called Teqtar** (No. 01192) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The distillation of rose water and bitter orange water by the city-dwellers of Constantine, called ‘Teqtar’, is a spring seasonal ritual that is part of the festive, aesthetic and culinary tradition of the women of the Constantine medina. With its historical base in the gardens of the Hamma plain, it is the process of distilling roses and bitter orange blossoms, usually collected in April over a period of two to three weeks. Originally practised in the common household area, ‘teqtar’ today extends to the new urban framework of the city of Constantine. The practice involves various steps following precise rules, and plays a key role as a marker of the legacy of its practitioners. Traditionally, transmission of the associated know-how occurs within the family household. Coppersmiths are still active in the old city, and continue to pass on the craft from father to son. There is also a section in a Constantine professional training institution for copperware, which trains semi-industrial coppersmiths. Nowadays, transmission also increasingly occurs via mass communication. Family transmission, cultural dissemination (especially through oral tradition and informal education), as well as the acknowledgement of the role of the practice as a key cultural marker all play an important role in ensuring its sustainability.

1. Decides 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.4: The nomination file was prepared with the active participation and involvement of the owners and operators of the Hamma gardens, the city coppersmiths, cultural associations and women and families of the city, who were duly informed of the objectives of the nomination. The consent of the persons concerned, along with the letters of consent, is also recorded in video format.

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

R.1: The element relates to the traditional practice of distilling roses and bitter orange blossom, which is transmitted through informal education in the family environment. More recently, however, the urban environment has changed the traditional transmission processes. The element has helped the bearer communities, in particular women, to adapt to the changes brought about by the movement to city living. However, the description of the related know-how is not clear. The use of vague expressions leads to some confusion between the description of the practice as a ritual and the explanation of the distillation process in terms of its practical components. Furthermore, the ritualistic component is insufficiently described. There is no explanation of the different bearers and their respective responsibilities according to their basic social characteristics and gender. The cultural meanings and social context of the element are also not clearly explained.

R.2: The inscription of the Teqtar ritual would help highlight the importance of this tradition within a context of social change. It would raise awareness among dwellers who have recently moved to the city and the element could be promoted in a more socially inclusive, broader sense, beyond any exlusively elitist references. However, the file focuses more on the element itself than on its contribution to the recognition of intangible cultural heritage in general. There is no adequate explanation of how the element could attract young people to practise it. The file also does not demonstrate how the inscription of the element would promote respect for cultural diversity and human creativity.

R.3: The State Party prepared a set of safeguading measures to support this nomination, including research, documentation and dissemination activities and the creation of an association of producers. The viability of the element has thus far been ensured by the communities of gardeners, coppersmiths and women of the Constantine medina. However, the safeguarding measures seem to have been designed and undertaken by State institutions without much involvement on the part of communities and individuals. The measures do not seek to enhance visibility and awareness raising, and seem to focus on an institution rather than on the viability of the element or its bearers.

R.5: Since 2013, the element has been inscribed in the national databank of intangible cultural heritage, which was created by the Ministry of Culture in 2005. The databank is managed by the National Centre of Prehistoric, Anthropological and Historic Research. The inventorying process involved, among others, the bearers, local cultural associations and researchers. The relevant extract from the register is available, but the nomination file does not indicate how the databank is being updated.

1. Decides to refer the nomination of **Knowledge and know-how related to the distillation of rose water and bitter orange water by the city-dwellers of Constantine, called Teqtar** 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 ensure that communities and their roles are well defined.

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

**REFERRAL OPTION**

1. Further decides 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.5: All four States Parties have several intangible cultural heritage inventories (national and regional lists for intangible cultural heritage or Living Human Treasures), in which the element is included. The inventories were drawn up and are maintained by relevant Ministries of Culture and similar agencies in accordance with Articles 11 and 12 of the Convention. However, the manner in which the inventories are updated is not clearly indicated in the cases of the former Yugoslav Republic of Macedonia and the Republic of Moldova, nor is it clear how the communities are involved in the updating process.

1. Decides to refer the nomination of **Cultural practices associated to the 1st of March** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle.

**INSCRIPTION OPTION** (if the Committee is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting States at the present session)

1. Takes note that the information included in the file was not sufficient to determine whether criterion R.5 is satisfied, but further decides that, on the basis of the information provided by the submitting States to the Committee at its present session concerning the procedures for updating the inventories and the involvement of the communities in the inventorying process, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

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

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

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

The Committee

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

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

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

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

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

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

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

**REFERRAL OPTION**

1. Further decides 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.5: The element has been registered in the National Inventory of Cultural Heritage since 2016. The inventory is managed and regularly updated by the Ministry of Culture and Francophonie. The updating is carried out in collaboration with local communities, groups and associations. However, the extract presented in the nomination is only in the form of a list, without any description of the element.

1. Decides to refer the nomination of **Zaouli, popular music and dance of the Guro communities in Côte d’Ivoire** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**INSCRIPTION OPTION** (if the Committee is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting State at the present session)

1. Takes note that the information included in the file was not sufficient to determine whether criterion R.5 is satisfied, but further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the extract from the inventory, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

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

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

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

The Committee

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

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

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

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

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

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

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

**REFERRAL OPTION**

1. Further decides 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.5: Although the element was inventoried for the preparation of the Atlas of the Instruments of Folk and Popular Music of Cuba in 1997 and the Ethnographic Atlas of Cuba: Popular and Traditional Culture in 2000 by the Institute for Cultural Research Juan Marinello, the Centre for the Research and Development of Cuban Music, the National Council for Houses of Culture and the Cuban Institute of Anthropology, the nomination file does not identify the body responsible for maintaining that inventory nor the frequency with which it is updated.

1. Decides to refer the nomination of **Punto** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**INSCRIPTION OPTION** (if the Committee is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting State at the present session)

1. Takes note that the information included in the file was not sufficient to determine whether criterion R.5 is satisfied, but further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the body in charge of updating the inventory and the frequency of updating, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

**REFERRAL OPTION**

1. Further decides 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.5: The element was included on the Inventory List of the Cultural Wealth of Indonesia in 2010. However, there is no clear explanation of who is responsible for maintaining the inventory, nor of the involvement of communities, groups and relevant non-governmental organizations in its drafting. Information on the frequency with which it is updated is also missing in the file.

1. Decides to refer the nomination of **Pinisi, art of boatbuilding in South Sulawesi** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**INSCRIPTION OPTION** (if the Committee is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting State at the present session)

1. Takes note that the information included in the file was not sufficient to determine whether criterion R.5 is satisfied, but further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the participation of communities, groups and relevant non-governmental organizations in the drafting of the inventory, the body responsible for the relevant inventory and the periodicity of its updating, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

**REFERRAL OPTION**

1. Further decides 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.5: The element was included in the interim National Inventory of Intangible Cultural Heritage in 2016. The Department of Arts, Heritage and the Gaeltacht is responsible for maintaining that inventory. However, the nomination file does not demonstrate clearly how the inventory was drawn up with the participation of the communities, groups and non-governmental organizations concerned. Moreover, although the file states that the National Inventory of Intangible Cultural Heritage is updated when expressions of interest are received from cultural bodies, the file does not indicate how regularly this occurs.

1. Decides to refer the nomination of **Uilleann piping** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**INSCRIPTION OPTION** (if the Committee is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting State at the present session)

1. Takes note that the information included in the file was not sufficient to determine whether criterion R.5 is satisfied, but further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the participation of communities in the inventorying process and the periodicity with which the inventory is updated, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

R.3: Several local communities, associations, groups or persons have undertaken various initiatives to consolidate and raise awareness about the element through educational or promotional activities. The government has created a national action plan and adequate policies for the safeguarding of intangible cultural heritage. Legal protection and funding resources are ensured. However, the nomination file does not present any safeguarding measures to be implemented in the future. The measures listed have already been undertaken and also appear to have been designed in a top-down manner without the clear involvement of the communities. Furthermore, they seem to have been conceived more as generic measures for living heritage than specifically for the element in question.

R.5: The inventory was drawn up with the active participation of the communities and practitioners concerned. The element was included in the inventory as reviewed in 2013 and approved in 2014. Although the Ministry of Information, Culture and Tourism granted the necessary administrative authorisations, with the support of cultural councillors at all levels, it is not clear from the file how the inventory is regularly updated and which body is responsible for maintaining it. There is also no relevant extract from the inventory available.

1. Decides to refer the nomination of **Khaen music of the Lao people** 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, should it wish to resubmit the nomination during a following cycle, of the need to provide information in the appropriate sections within the file.

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

The Committee

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

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

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

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

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

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

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

**REFERRAL OPTION**

1. Further decides 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.5: The element was included in the Inventory of Malawi’s Intangible Cultural Heritage in 2011, which was created by the Department of Arts and Crafts in collaboration with Museums of Malawi, the National Commision for UNESCO and representatives of eight tribal communities. It was also included in the Inventory of Intangible Cultural Heritage of Malawi in 2013, created using a community-based approach. However, the file does not demonstrate clearly the office, agency, organization or body responsible for maintaining these inventories and how regularly they are updated.

1. Decides to refer the nomination of **Nsima, culinary tradition of Malawi** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

**INSCRIPTION OPTION** (if the Committee is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting State at the present session)

1. Takes note that the information included in the file was not sufficient to determine whether criterion R.5 is satisfied, but further decides that, on the basis of the information provided by the submitting State to the Committee at its present session concerning the body responsible for the inventory and the periodicity of its updating, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

1. Further decides 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: The file demonstrates how the inscription could help increase the visibility of the element and associated techniques, attract the interest of younger generations and reinforce the pride of its bearers and practitioners. School visits by artisans would also enable the children of non-artisan parents to learn about the value of artisanal labour as a respectable, creative activity. However, it is not clear how the inscription would contribute to increasing the visibility of intangible cultural heritage in general, or to fostering cultural diversity or dialogue among communities. The effects of the inscription are not considered in a wider context; the file reflects only on the consequences for the element in a local context. Furthermore, it tends to focus too much on the commercialization of Pintao hats through the creation of new designs, which may not reflect the objectives of the Convention.

1. Decides to refer the nomination of **Artisanal processes and plant fibers techniques for talcos, crinejas and pintas weaving of the pinta’o hat** 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 ensure the involvement of the communities concerned in all stages of the nomination process.

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

1. Further decides 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: At the local level, the inscription may raise awareness about the values of traditional crafts that nowadays incorporate modern techniques and may encourage the development of creative skills. However, the nomination does not describe how the inscription of the element would contribute to raising the visibility of intangible cultural heritage in general. When considering the visibility of the element, its contribution to dialogue and mutual respect, the file focuses mainly on the impact of the inscription within the community.

1. Decides to refer the nomination of **Al-Qatt Al-Asiri, female traditional interior wall decoration in Asir, Saudi Arabia** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Invites the State Party to avoid measures such as granting licenses for practitioners, which may limit community access to the practice of intangible cultural heritage and would therefore not be in the spirit of the Convention.

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

**REFERRAL OPTION**

1. Further decides 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.5: In the former Yugoslav Republic of Macedonia, the element was included under the Exceptionally Important Category of Cultural Heritage of the Republic of Macedonia in 2011. It was also added to the National List of Protected Cultural Goods, which is held at the Cultural Heritage Protection Office within the Ministry of Culture. In Turkey, the element was included in the Intangible Cultural Heritage National Inventory of Turkey in 2009, which is maintained and updated twice a year by the Intangible Cultural Heritage Boards jointly established by the Ministry of Culture and Tourism, representatives from related institutions and intangible cultural heritage bearers. However, in the case of the former Yugoslav Republic of Macedonia, it is clear neither how the communities concerned participated in the inventorying process, nor how its inventory is regularly updated.

1. Decides to refer the nomination of **Spring celebration, Hıdrellez** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;
2. Encourages the States Parties, should they wish to resubmit the nomination during a following cycle, to provide a clear explanation of the participation of the communities in the safeguarding measures, including references to gender roles;

**INSCRIPTION OPTION** (if the Committee is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting States at the present session)

1. Takes note that the information included in the file was not sufficient to determine whether criterion R.5 is satisfied, but further decides that, on the basis of the information provided by the submitting States to the Committee at its present session concerning the participation of the communities in the inventorying process and the periodicity of its updating in the former Yugoslav Republic of Macedonia, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

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

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

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

The Committee

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

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

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

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

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

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

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

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

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

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

The Committee

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

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

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

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

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

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

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

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

1. Inscribes **the art of Bài Chòi in Central Viet Nam** on the Representative List of the Intangible Cultural Heritage of Humanity.
1. The Evaluation Body recommends that the Committee refer these nominations to the submitting States unless it is satisfied that the information considered as missing by the Evaluation Body has been provided by the submitting States at the present session. [↑](#footnote-ref-1)