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| ITEM 8.C OF THE PROVISIONAL AGENDA |
| **Examination of proposals to the Register of Good Safeguarding Practices** |
| Fifteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage(Online – 14 to 19 December 2020) |

**ADDENDUM**

The following nomination has been withdrawn by the submitting State Party:

| **Draft Decision** | **Submitting State** | **Proposal** | **File No.** |
| --- | --- | --- | --- |
| [15.COM 8.c.1](#Decision_9c1) | Albania | National Folk Festival of Gjirokastra (NFFoGj), 50 years best practice in safeguarding Albanian intangible heritage | [01579](https://ich.unesco.org/en/8c-register-01147#8.c.1) |

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| **Summary** The present document includes the recommendations of the Evaluation Body on proposals to the Register of Good Safeguarding Practices (Part A) and a set of draft decisions for the Committee’s consideration (Part B). An overview of the 2020 files and the working methods of the Evaluation Body is included in document [LHE/20/15.COM/8](https://ich.unesco.org/doc/src/LHE-20-15.COM-8-EN.docx).**Decisions required**: paragraph 3 |

1. **Recommendations**
2. The Evaluation Body recommends that the Committee select the following programmes as best reflecting the principles and objectives of the Convention:

| **Draft Decision** | **Submitting State** | **Proposal** | **Concerned by Dialogue**  | **File No.** |
| --- | --- | --- | --- | --- |
| [15.COM 8.c.2](#Decision_9c2) | France | The Martinique yole, from construction to sailing practices, a model for heritage safeguarding | Yes | [01582](https://ich.unesco.org/en/8c-register-01147#8.c.2) |
| [15.COM 8.c.3](#Decision_9c3) | Germany, Austria, France, Norway, Switzerland | Craft techniques and customary practices of cathedral workshops, or Bauhütten, in Europe, know-how, transmission, development of knowledge and innovation |  | [01558](https://ich.unesco.org/en/8c-register-01147#8.c.3) |
| [15.COM 8.c.4](#Decision_9c4) | Greece | Polyphonic caravan, researching, safeguarding and promoting the Epirus polyphonic song |  | [01611](https://ich.unesco.org/en/8c-register-01147#8.c.4) |

1. The Evaluation Body recommends that the Committee not select the following programme at this time:

| **Draft Decision** | **Submitting State** | **Proposal** | **File No.** |
| --- | --- | --- | --- |
| [15.COM 8.c.1](#Decision_9c1) | Albania | National Folk Festival of Gjirokastra (NFFoGj), 50 years best practice in safeguarding Albanian intangible heritage | [01579](https://ich.unesco.org/en/8c-register-01147#8.c.1) |

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

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

The Committee

* 1. Takes note that Albania has proposed **National Folk Festival of Gjirokastra (NFFoGj), 50 years best practice in safeguarding Albanian intangible heritage** (no. 01579) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

Established in 1968, the National Folk Festival of Gjirokastra (NFFoGj) is the largest event of its kind in Albania. The NFFoGj provides a site for presenting all forms of traditional practices, expressions, knowledge, skills such as story-telling, singing, playing, dancing, children’s games, rituals, as well as folk costumes, instruments, objects and artefacts that Albanians and minorities recognize as part of their cultural heritage. In the 1960s, cultural centers (called ‘Culture Houses’) were established across Albania, which led to the idea of setting up a national folkloric festival. At the national level, the Central House of Folk Activities (now the National Center for Traditional Activities) was established to coordinate all the cultural centers across Albania, aiming to organize folk-artistic life and especially the National Folk Festival. The castle of the museum city of Gjirokastra was selected to host the first National Folk Festival in 1968. Since the 2000s, folklore traditions have been threatened by globalization, immigration, urbanization and the cultural industry. To address this situation, the collection, documentation, preservation and transmission of these traditions are considered as the priorities of the festival. The statute defines the primary objectives of the festival, namely to safeguard and promote the best values of Albanian intangible heritage, as well as to revitalize the country’s cultural life.

* 1. Considers that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice set out in paragraph 7 of the Operational Directives:

P.1: The State Party has described the situation that led to the creation of the festival, but too much attention is given to the historical dimension. The main function of the festival nowadays seems to be to promote and give visibility to selected expressions of intangible cultural heritage. However, the identification, documentation and research activities are all carried out by experts, who decide which traditions will be presented. These traditions are then presented as a spectacle on the stage rather than in their natural environment, disconnecting them from their functions and meanings. According to the statute of the festival, its main objectives are to promote ‘the best values of the Albanian intangible heritage’. However, no definition is provided for these ‘best values’ and the entity responsible for deciding what should be included is not specified. Furthermore, the next objective – to revitalize cultural life, particularly in support of cultural tourism – would appear to imply, at least partially, an instrumental approach to living heritage rather than a focus on ensuring its viability.

P.2: When it comes to governance and management, the coordination of the safeguarding efforts mainly occurs at the national level. Although the festival has hosted musical groups from the whole country along with foreign groups since 2000, and attracts people from all over the country as well as foreign visitors, the spirit of coordination at the regional or international levels is not demonstrated sufficiently. The participating artists are selected by a group of experts who are also responsible for making the necessary arrangements with them. Furthermore, the file focuses on the attractiveness of the festival as a touristic activity and does not convincingly demonstrate its role in promoting coordination efforts. Coordination at the international level is achieved in the field of scientific research.

P.3: The festival certainly plays an important role in reflecting and contributing to some of the objectives of the Convention, such as promoting respect for intangible cultural heritage, cultural diversity and human creativity, and raising awareness about living heritage. However, the file does not sufficiently demonstrate how and according to what criteria the participants and competition are selected; indeed, selectivity and competitiveness could be at odds with the principles of the Convention, which values intangible cultural heritage in its own right rather than considering elements of living heritage in comparison with one another. Furthermore, the file does not pay heed to the challenges and risks entailed by the festival, such as the folklorization of intangible cultural heritage. Equally, the file does not reflect on how the activities of the festival respect the living and evolving character of intangible cultural heritage, in light of the festival’s promotion of the folk arts and folklore on stage. Furthermore, the stated objective of revitalizing cultural life in support of cultural tourism raises concerns about the potential commodification and instrumentalization of intangible cultural heritage, which is not in line with the objectives of the Convention.

P.4: The file explains how the festival plays an important role in promoting the intangible cultural heritage present in the country, as it is a meeting place that has brought together 1,700 participants, 20,000 visitors and around 1.5 million followers via the media. The festival has proven effective primarily in identifying many forms of traditional practices, expressions, knowledge and skills, that may not be recognized by such a large audience without the festival. However, it is not clear how the practice promotes the transmission of these elements from one generation to the next. It is also unclear how it contributes to ensuring the viability of elements of intangible cultural heritage as part of the everyday life of the communities concerned.

P.5: There has been a broad involvement of the communities, groups and individuals concerned, each of which have well-defined roles. In addition to their organizational roles, institutional organizers of the festival at the central and local levels identify, document, research and define its contents. Cultural centres and associations, made up of bearers and performers, participate in the folk festival by performing their elements. The local community supports the local organizers by hosting the participants and promoting the festival activities, as well as participating in the festival as spectators. The support of all these actors is attested to by 137 informed consents, which include around 10,000 signatures from institutions, organizations and individuals. However, the approach to community participation and involvement is centred mainly on the performance of intangible cultural heritage. Other important aspects of community participation are not addressed sufficiently, for example in relation to the festival’s conception, design and implementation.

P.6: The State Party has identified some components of the National Folk Festival of Gjirokastra that could serve as a sub-regional, regional or international model: the existence of a legal framework; the cooperation of central and local governmental institutions; the synergy efforts of scholars and experts in intangible cultural heritage; and the provision of an opportunity to create and update the national intangible cultural heritage inventories. However, the festival as a whole, which focuses in particular on promoting folk arts and folklore on the stage, may not serve as a sub-regional, regional or international model for the safeguarding of intangible cultural heritage.

P.7: The willingness to cooperate of all parties involved is embodied in the letters attached, where the organizers, participants and many partners of the festival express their eagerness to share the experience with other countries. The proposal further states that the body responsible for implementing the festival, the ODEA Academy, is keen to cooperate in the dissemination of the good practices involved.

P.8: During and after the festival, scientific conferences have been organized to carry out research on intangible cultural heritage and assess the results of the festival. However, the assessment seems to focus more on the quantitative nature of the data; there is no information about how the evaluations and opinions of foreign scholars and visitors who have participated in the festival were obtained.

P.9: The submitting State has identified some components, methods and practices that demonstrate the potential of the practice for developing countries, when adapted to their individual contexts. Even if many of the components of setting up a folklore festival as a medium and vehicle for safeguarding intangible cultural heritage may not be ‘innovative’ in a global context, this does not diminish the relevance and value of such an initiative.

* 1. Decides not to select **National Folk Festival of Gjirokastra (NFFoGj), 50 years best practice in safeguarding Albanian intangible heritage** as a programme, project or activity best reflecting the principles and objectives of the Convention;
	2. Reminds the State Party to pay specific attention to the linguistic quality of files submitted in the future.

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

The Committee

* 1. Takes note that France has proposed **The Martinique yole, from construction to sailing practices, a model for heritage safeguarding** (no. 01582) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

Created several centuries ago, the Martinique yole reflects the importance of traditional boats in the history of the region. A yole is a light, fast, shallow-draught boat with a tapered shape, which can sail with one or two sails. Crew members must perch off the hull on long movable poles to balance the boat, requiring great agility, physical engagement and perfect coordination. Yoles are built in different shapes depending on their uses and the geographical areas concerned; the Martinique yole used by fishers is ideal for the specific conditions along the island’s coasts. During the 1950s and 1960s, other types of boats made of composites and equipped with motors gradually supplanted the traditional yole. Faced with the threat of disappearance of these boats, which reflected the history and society of the island, a spontaneous movement to safeguard them developed. The safeguarding initiatives originated with races organized by the fishers themselves. Over the years, the safeguarding programme has gradually expanded, and is now supported by a broad range of longstanding associations and partnerships. This has resulted in a number of good practices. The main objectives of the safeguarding programme are to: preserve the know-how of local boat builders; transmit know-how on sailing; strengthen the ties between yole practitioners and the local community; and create a federation capable of organizing major events.

* 1. Considers that, from the information included in the file and the information provided by the submitting State through the dialogue process, the programme responds as follows to the criteria for selection as a good safeguarding practice set out in paragraph 7 of the Operational Directives:

P.1: The activities for safeguarding the yole described in the file originated with the races organized by the fishers themselves, which took the form of challenges between boats as they returned from fishing. The proposal states that conditions favourable to safeguarding yole sailing have been established, supported by multiple stakeholders working in their specific areas of expertise. The proposal includes safeguarding measures in four areas: construction; sailing; specialized publications; and awareness-raising among the general public.

P.2: Martinique yoles reflect the cultural wealth of the Caribbean in all its components and the importance of traditional boats in the history of the region. The safeguarding and revitalization of the boats has been ensured through the coordination between different local and national actors. The ‘Fédération des Yoles Rondes de la Martinique’ plays an important role in this regard, carrying out mandates related to the practice, development and democratization of the practice at the local, regional, national and international levels. Exchanges within the context of partnerships with other Caribbean islands also present an opportunity for regional coordination.

P.3: The project reflects the principles of the Convention in relation to dialogue within the community of inhabitants by highlighting the key position of the craftspersons and sailors in the small ports of the island who possess the know-how related to the element and are respected for it. This key position helps to further strengthen the cohesion between generations and the transmission of the element. Concerning cultural diversity, the project provides opportunities for contacts with neighbouring countries, transcending differences in people’s social backgrounds and origins.

P.4: The State Party has convincingly demonstrated the effectiveness of the safeguarding actions for ensuring the revitalization and viability of the yole. The safeguarding associations concerned have established a network of different actors and parties who support actions related to the transmission of the associated knowledge and ensure the promotion and viability of the practice at the local level as well as its recognition at the international level. However, the file does not reflect on the possible threats and risks to be assessed in relation to the increased visibility and widespread popularity of the yole.

P.5: The State Party has satisfactorily demonstrated the participation of the communities, groups and individuals concerned throughout the establishment of the revitalization programme. The proposal states that all components of the local community have been mobilized in the safeguarding of the Martinique yole. Initially, transmission was carried out informally by fishers and boat-builders for people interested in yoles. Volunteers from residents’ associations then organized the Sunday races and provided training for the crews. The proposal further states that the associations, headed and run by the practitioners themselves, remain the driving force behind the safeguarding process.

P.6: The State Party has convincingly described how the yole safeguarding model could become an example for safeguarding similar practices on a regional scale. The model serves as a source of inspiration in the following areas: implementing grassroot activities; being association-based, transposable and operating on a human scale; relying on non-formal education; presenting living and evolving heritage with new materials; and complying with sustainable development requirements. However, a fundamental characteristic of this model is the strong involvement of local associations, as well as the willingness to contribute of municipal authorities and other parties concerned; the replicability of the programme in other countries and regions largely depends on their political and administrative context.

P.7: The community has demonstrated its commitment to sharing these safeguarding practices with other communities through: residences of expert craftspeople; exchanges among young people; exchanges among adult practitioners (through the training of partner association leaders); cultural actions; cooperation among universities; and the expansion of communities of interest.

P.8: The State Party has provided sufficient information on the procedures for evaluating the actions put in place to safeguard and revitalize the yole. The type of evaluation proposed is both quantitative and qualitative, which makes it possible to monitor the actions of associations (for instance, the ‘Fédération des Yoles Rondes’ compiles annual reports), the engagement of partners (namely, government-level reporting), the transmission of knowledge related to the element (literature review), and the impacts of central revitalization activities such as competitions.

P.9: The safeguarding model adopted in the programme could become a working model for safeguarding intangible cultural heritage in developing countries. However, the success of this model would depend on the commitment of the communities, groups and individuals concerned and on their ability to arouse the interest of other people, especially institutions, whose support has been fundamental in Martinique. This model does not require costly investments; it merely requires access to materials to build the boats.

* 1. Decides to select **The Martinique yole, from construction to sailing practices, a model for heritage safeguarding** as a programme, project or activity best reflecting the principles and objectives of the Convention;
	2. Invites the State Party to take particular heed of the impact of increased, undue tourism on the safeguarding of the element in order to prevent its potential decontextualization;
	3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique heritage’;
	4. Further recalls the importance for the State Party, when submitting nomination files in the future, to ensure that all nomination documents, including letters of consent, refer to the correct listing mechanism under the 2003 Convention;
	5. Encourages the State Party, when submitting files in the future, to avoid standardized letters of consent.

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

The Committee

* 1. Takes note that Germany, Austria, France, Norway and Switzerland have proposed **Craft techniques and customary practices of cathedral workshops, or Bauhütten, in Europe, know-how, transmission, development of knowledge and innovation** (no. 01558) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The workshop organization, or Bauhüttenwesen, appeared in the Middle Ages on the construction sites of European cathedrals. Now, as then, these workshops are home to various trades working in close collaboration. The term Bauhüttenwesen in German refers both to the organization of a workshop network dealing with the construction or restoration of a building and to the workshop itself, as a place of work. Since the end of the Middle Ages, these workshops have formed a supra-regional network extending beyond national borders. The workshops safeguard the traditional customs and rituals of their professions, as well as a wealth of knowledge transmitted across the generations, both orally and in writing. Faced with the progressive shortage of technical skills and in an age of increasing mechanization and cost optimization, the workshops created or re-established in the nineteenth and twentieth centuries have become institutions that preserve, transmit and develop traditional techniques and know-how. Their commitment to safeguarding and promoting living heritage, through targeted awareness raising, information and communication measures and close cooperation with shareholders in the field of politics, the church, monument conservation, business and research, can be considered as an example to be adapted and implemented in other contexts worldwide. Through their organization and training system for on-site practice, the workshops could be considered as a model for all types of buildings that need to be built and maintained.

* 1. Considers that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice set out in paragraph 7 of the Operational Directives:

P.1: The proposal provides an elaborate description of the background, historical situation, rationale and objectives as well as the evolution and current situation of the Bauhütten system. The objectives of the contemporary workshops are to transmit and keep traditional craft knowledge and skills alive, and to apply and develop modern conservation methods for buildings that require constant maintenance. The submitting States Parties have described the following safeguarding measures: safeguarding the basic knowledge associated with the system; adopting innovative technologies in the provision of training and the management of work sites; the conservation and use of centuries-old documentation; the preservation of festive rituals and customs; and raising awareness about the practices involved.

P.2: Cooperation has been a structural aspect of the workshop organization since the Middle Ages. The Bauhütten workshop practice has developed a transnational, European network. In this context, a European Association has been set up; meetings, exchanges, colloquia and educational initiatives have been organized; a system of apprenticeship/journeyman activities has been transmitted since medieval times; and a coordinated European certification of master craftspersons has been developed. This cooperation promotes the sharing of intercultural knowledge and skills.

P.3: The workshop organization promotes dialogue and exchange through the creation of networks based on collaboration and mutual respect. Indeed, the workshop format brings together people from various trades and technical and professional areas, taking into account gender equality and promoting a sense of continuity in these communities, which is also transferred to the next generations. The workshops help maintain and renew traditional practices, promote traditional modes of transmission, and raise awareness about the relationship between tangible and intangible heritage in general.

P.4: The programme is based on an important combination of practices of intangible cultural heritage related to traditional crafts and modern, innovative technologies. The viability of the practice is ensured by the character of the workshops, which take the form of real, living and working communities. The workshops support the ethical principles of social relationships and foster a sense of belonging, and are not just places of production. Through the elaborate system of knowledge transmission involved, the practice also respects the importance of the younger generations.

P.5: The proposal demonstrates the involvement of the communities concerned, including men and women of all ages, social backgrounds, geographical origins, confessions and qualifications, along with employees ranging from apprentices to architects and officials. The workshops are administered by a wide range of organizations, supervisory bodies and associations. Many of the free, prior and informed consents provided were designed in a creative way.

P.6: The workshop safeguarding system could be applied to any kind of built construction. Furthermore, the very essence of the workshop organization is centred on promoting training and transmission as well as on collaborative work. These characteristics could easily be transferred to other geographical or social contexts since the activity is not restricted by the origin, confession or nationality of the bearers. In addition, working together across all trades can be seen as a model of gender inclusiveness and equality.

P.7: The willingness to cooperate and disseminate of all parties concerned is already embedded in the practice, which is based on networking and a structure of cooperation, and the file provides a series of examples of current practices in this regard. The file also specifies future prospects to be further elaborated, such as providing scientific and technical advice for other historical monuments, for example on architectural matters or glass processing.

P.8: The file provides detailed information on how the following areas are evaluated: training quality; sustainable development; work coordination and a coherent organization; documentation, including the monitoring of the practices; the sustainability of the measures thanks to longer restoration cycles; the creation of a ‘living conservatory’ of festivals and rituals; and transparent management in relation to external partners. The processes involved can be evaluated thanks to reports made available to the general public.

P.9: The workshop organization model could be adapted to various economic and geographic contexts. The establishment of a workshop does not require a large amount of resources. Additionally, the transmission and dissemination of the model of crafts as an effective tool for safeguarding artisanal practices could be replicated.

* 1. Decides to select **Craft techniques and customary practices of cathedral workshops, or Bauhütten, in Europe, know-how, transmission, development of knowledge and innovation** as a programme, project or activity best reflecting the principles and objectives of the Convention;
	2. Recalls the importance for the States Parties, when submitting nomination files in the future, to ensure that all nomination documents, including letters of consent, refer to the correct listing mechanism under the 2003 Convention;
	3. Commends the States Parties for proposing a programme which constitutes an exemplary demonstration of the importance of multinational cooperation in the safeguarding of intangible cultural heritage.

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

The Committee

* 1. Takes note that Greece has proposed **Polyphonic caravan, researching, safeguarding and promoting the Epirus polyphonic song** (no. 01611) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Polyphonic Caravan is a longstanding project aimed at researching, safeguarding and promoting the Epirus polyphonic song. Performed for centuries, the Epirus polyphonic song is performed by a group of singers with two to four distinctive roles among them, and touches on almost every aspect of life, such as childhood, marriage, death, historical events and pastoral life. In the aftermath of WWII and the ensuing Greek Civil War, the element gradually became sporadic after the inhabitants of Epirus started migrating to large urban centers in Greece and abroad. Eventually, very few experienced performers remained in the villages. In the mid-1990s, a group of young people, internal migrants from Epirus, formed the first polyphonic group, ‘Chaonia’, in Athens. Realizing the threats the element was facing and the need to cultivate fertile ground for it in the new urban environment, they decided to undertake initiatives to safeguard and promote the element. After Chaonia’s first concert in 1997, they founded the non governmental organization ‘Apiros (Polyphonic Caravan)’. Their primary objectives were to raise awareness about the practice, document it through extensive field research, create bridges across generations and geographical boundaries and bring everyone that sings the polyphonic song of Epirus together. These goals remain at the core of the project’s philosophy to this day. Through its twenty-year-long activity, the Polyphonic Caravan has critically contributed to strengthening the viability of the practice and enhancing it in an ever-changing social environment.

* 1. Considers that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice set out in paragraph 7 of the Operational Directives:

P.1: The file provides a thorough description of the background of the programme and the threats related to the current development of the polyphonic song. For the safeguarding of the ‘Polyphonic Caravan’, regular field research and documentation are carried out; the organizers travel to the villages where the element was initially practised four times a year and gather first-hand information through interviews and recordings; the ‘Polyphonic Song Archive’ was established; two major cultural events were set up to celebrate the polyphonic song; and the transmission of the element is ensured through non-formal education.

P.2: The activities of the programme are carried out at the national, regional and international levels. At the national level, the programme focuses on building a relationship of mutual trust with the local community authorities. Such a relationship is vital for organizing the international meetings in Epirus, carrying out field research, and facilitating the participation of polyphonic groups in events taking place in Athens and abroad. At the regional level, while exploring the folk polyphonies of neighbouring countries in Southeast Europe, the Polyphonic Caravan has gradually established an informal network of folk polyphonic groups from Albania, Bulgaria, Georgia, Southern Italy and Serbia. Since 2016, at the initiative of the Polyphonic Caravan, 14 May has been celebrated as the Day of the Polyphonic Song, with the future goal of establishing this as the World Day of the Polyphonic Song.

P.3: The Polyphonic Caravan reflects the spirit of the Convention by encouraging bonding and bridging among people, cohesion and cultural diversity, creativity, intercultural dialogue and exchange, intergenerational transmission, non-formal education involving young people, and a special role of women. The practice increases the visibility of intangible cultural heritage while also fostering a holistic approach to heritage.

P.4: The State Party has clearly demonstrated how, in its over twenty years of existence, the Polyphonic Caravan has contributed to the revitalization and safeguarding of polyphonic songs in Greece, as well as to ensuring their visibility among different actors and audiences, in both rural and urban environments. Since 1999, the effectiveness of the project has been demonstrated by monitoring the increase in new musical groups, improvements in research and documentation practices, the consolidation of the practice of research and documentation, and greater participation in the related meetings, festivals and workshops.

P.5: The proposal provides sufficient information on the participation of the bearers of the element and other stakeholders concerned. The active participation of the bearers is based on constant dialogue, meaning that the project can be assessed as it progresses. Additionally, the project has successfully demonstrated the complementary role of the female and male songs. This active participation of all parties concerned is clearly reflected in the number and quality of the consents provided.

P.6: The State Party has demonstrated that the project could serve as a model for safeguarding elements of intangible cultural heritage that face various threats. The key has been the implementation of a coherent safeguarding plan that has evolved over time in response to the needs of communities of the bearers, and constantly taking into account the priorities expressed by the various stakeholders. Thanks to its flexible, effective organization, the programme makes it possible to integrate anyone interested in polyphonic singing.

P.7: The Polyphonic Caravan welcomes the possibility of collaborations within the framework of disseminating good practices. The programme has already achieved some positive results in this area, and new axes of cooperation could be achieved through the creation of lasting relationships between different stakeholders, including municipal authorities, as well as through the revitalization and promotion of creativity and the documentation and creation of specific intangible cultural heritage archives.

P.8: The Polyphonic Caravan organizational committee and community members always carry out an assessment of each activity implemented. They regularly meet to discuss and evaluate the steps already undertaken and plan the next ones. There is a monitoring system in place that makes it possible to report on each of the activities organized (workshops, festivals, research days) and trace their evolution over time. The assessment appears to be more quantitative than qualitative, although qualitative aspects are also taken into account.

P.9: The intangible cultural heritage safeguarding model developed by the Polyphonic Caravan could serve as an example of safeguarding for developing countries. Because it is mainly based on the principle of self-management, it does not require substantial funds to set it up. However, this requires a determination to build cooperation networks and effective partnerships.

* 1. Decides to select **Polyphonic caravan, researching, safeguarding and promoting the Epirus polyphonic song** as a programme, project or activity best reflecting the principles and objectives of the Convention;
	2. Commends the State Party for proposing an exemplary file that presents a safeguarding programme that arose thanks to an initiative by individuals and a non-governmental organization, is deeply connected to its community of bearers, and responds in an exemplary manner to the threats related to polyphonic singing through the close cooperation of the different stakeholders involved;
	3. Further commends the State Party, together with the broad network of communities and partnerships involved in the Polyphonic Caravan, for the highly adaptive, creative approach developed in the safeguarding programme, which has facilitated the adjustment of the element in an ever-changing social context and in the movement from rural to urban environments, and which also underpins the active participation of young people.