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

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

**Fifteenth session**

**Online**

**14 to 18 December 2020**

**DECISIONS**

DECISION 15.COM 2

The Committee,

1. Having examined document [LHE/20/15.COM/2](https://ich.unesco.org/doc/src/LHE-20-15.COM-2-EN.docx),
2. Adopts the agenda of its fifteenth session (online, 14 to 19 December 2020) as follows:

**Agenda**

1. Opening
2. Adoption of the agenda
3. Replacement of the Rapporteur
4. Observers
5. Adoption of the summary records of the fourteenth session of the Committee
6. Report of the non-governmental organizations forum
7. Examination of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
8. Report of the Evaluation Body on its work in 2020
9. Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
10. Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity
11. Examination of proposals to the Register of Good Safeguarding Practices
12. Examination of requests for International Assistance
13. Number of files submitted for the 2020 and 2021 cycles and number of files that can be treated in the 2022 and 2023 cycles
14. Establishment of the Evaluation Body for the 2021 cycle
15. Date and venue of the sixteenth session of the Committee
16. Election of the members of the Bureau of the sixteenth session of the Committee
17. Other business
18. Adoption of the list of decisions
19. Closure

DECISION 15.COM 3

The Committee,

1. Having examined document [LHE/20/15.COM/3](https://ich.unesco.org/doc/src/LHE-20-15.COM-3-EN.docx),
2. Recalling [Decision 14.COM 21](https://ich.unesco.org/en/Decisions/14.COM/21),
3. Further recalling Rule 16.2 of the Rules of Procedure of the Committee,
4. Taking note that the Rapporteur elected by the fourteenth session of the Committee is no longer in a position to complete his term of office as Rapporteur,
5. Elects the Netherlands, Vice-Chairperson of the Committee, as Rapporteur of the fifteenth session of the Committee.

DECISION 15.COM 4

The Committee,

1. Having examined document [LHE/20/15.COM/4](https://ich.unesco.org/doc/src/LHE-20-15.COM-4-EN.docx),
2. Recalling Rules 8.1, 8.2 and 8.3 of the Rules of Procedure of the Intergovernmental Committee,
3. Further recalling its Decisions [12.COM 3](https://ich.unesco.org/en/Decisions/12.COM/3) and [14.COM 3](https://ich.unesco.org/en/Decisions/14.COM/3),
4. Takes note of the following observers authorized to participate in its fifteenth session, in conformity with the above-mentioned decisions:
* the African Trade Centre (ATC),
* the Arab League Educational, Cultural and Scientific Organization (ALECSO);
1. Authorizes the participation of Ms Eva-Maria Seng, as an observer, in the sixteenth session of the Committee.

DECISION 15.COM 5

The Committee,

1. Having examined document [LHE/20/15.COM/5](https://ich.unesco.org/doc/src/LHE-20-15.COM-5-EN.docx),
2. Adopts the summary records of the Committee’s fourteenth session contained in this document.

DECISION 15.COM 6

The Committee,

1. Having examined document [LHE/20/15.COM/6 and its annex](https://ich.unesco.org/doc/src/LHE-20-15.COM-6-EN.docx),
2. Recalling [Decision 12.COM 17](https://ich.unesco.org/en/Decisions/12.COM/17) and [Decision 14.COM 15](https://ich.unesco.org/en/Decisions/14.COM/15) as well as [Resolution 8.GA 12](https://ich.unesco.org/en/Decisions/8.GA/12),
3. Takes note of the first report of the ICH NGO Forum, in particular:
	1. the Forum’s mission, activities and organizational development,
	2. its programme and initiatives during 2019–2020,
	3. its views on the role of accredited non-governmental organizations and that of the Forum under the Convention;
4. Acknowledges the recent effort by the ICH NGO Forum to strengthen its governance, the participatory approach privileged for its operations, as well as the services it renders to communities and to civil society at large, in line with the principles and objectives of the Convention;
5. Appreciates the activities of the ICH NGO Forum at the international level that are associated with the work of the Committee, including symposia and capacity building, amongst others, in addition to the timely contributions it has made to accompany the Committee in its topics of reflection;
6. Further takes notes of the request by the ICH NGO Forum to enhance the participation of accredited non-governmental organizations in the global capacity-building programme of the Convention as well as of its readiness to assume an enhanced advisory role to the Committee, especially with regards to specific thematic issues, the sharing of experiences of good safeguarding practices, the follow-up of inscribed elements, the assessment of periodic reporting and the identification of new non-governmental organizations to be accredited in under-represented regions;
7. Expresses its appreciation to governmental entities, notably Singapore, which took an active part in the activities of the Forum and provided generous support with their realization, and encourages States Parties to consider the possibility of providing financial support for the work of the ICH NGO Forum through the modality of their choice;
8. Decides to include a separate item on the ‘Report of the non-governmental organisations forum’ on the provisional agenda of its sixteenth session.

DECISION 15.COM 7

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by States Parties and Chapter V of the Operational Directives,
3. Underlining the importance of reporting on updated and accurate safeguarding plans on the status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which represents a key monitoring tool for assessing the viability of elements at risk,
4. Thanks the States Parties that submitted their reports on time, welcomes the achievements reported by States Parties in implementing their safeguarding plans and invites them to continue their efforts to safeguard and transmit these elements as a matter of priority;
5. Regrets that several reports have not been submitted in time and further invites the States Parties that have not yet submitted their expected reports to fulfil their reporting requirements before submitting new nominations at the earliest opportunity, bearing in mind the statutory deadline of 15 December 2020 in order for the Committee to examine these reports at its sixteenth session in 2021;
6. Requests the Secretariat to include an item on the provisional agenda of its next ordinary session, concerning a possible amendment of the Operational Directives on restricting the evaluation of new nomination files if the reporting duties concerning already inscribed elements have not been fulfilled by the States Parties;
7. Also invites the States Parties to use the online interface of Form ICH-11 to report on the status of the elements in order to facilitate the processing and analysis of the information collected through the reports;
8. Acknowledges that this is the second cycle of reporting for seven elements inscribed in 2011 and underlines the importance of successive reports taking into account the recommendations of the Committee for the reports on the same element submitted in previous cycles, as well as of including updated information on the progress made with the implementation of the safeguarding plans since the previous report;
9. Takes note of the growing role of formal and non-formal education as well as of various institutions such as museums in enhancing the effectiveness of safeguarding plans and encourages reporting States to include information in future reports on how the different stakeholders involved contribute to the safeguarding efforts in this regard;
10. Further encourages States Parties that have benefitted from International Assistance under the Intangible Cultural Heritage Fund for safeguarding specific elements to report on this and invites those States in need of financial resources to implement their safeguarding plans for inscribed elements to request International Assistance from the Fund;
11. Emphasizes the primary role played by the communities, groups and individuals concerned, including indigenous communities, throughout all stages of the safeguarding as well as the reporting stage, and further invites States Parties to report on how their active participation in the safeguarding of the elements is being ensured;
12. Further acknowledges that the safeguarding of intangible cultural heritage could have a positive impact on gender equity and also encourages reporting States to pay particular attention in their reports to specific safeguarding measures that could enhance gender equity;
13. Encourages reporting States to address the broader environmental and socio-economic challenges that may be encountered in the implementation of the safeguarding plans of elements in their reports and how these challenges may affect the viability of the inscribed elements;
14. Also acknowledges the enhanced viability of certain inscribed elements, which have been reported to be no longer in need of urgent safeguarding, commends those States that have undertaken safeguarding measures to ensure their viability, however recalls [Decision 12.COM 14](https://ich.unesco.org/en/decisions/12.COM/14) to those States that expressed their desire to transfer elements from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity, which invites States Parties to refrain from submitting requests for such a transfer until clear procedures have been created;
15. Decides to submit to the General Assembly at its ninth session a summary of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding examined during the current session.

DECISION 15.COM 7.1

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.3](https://ich.unesco.org/en/Decisions/6.COM/8.3), [8.COM 6.b](https://ich.unesco.org/en/Decisions/8.COM/6.b) and [13.COM 7.b.3](https://ich.unesco.org/en/Decisions/13.COM/7.b.3),
3. Expresses its thanks to Brazil for submitting, on time, its report on the status of the element ‘Yaokwa, the Enawene Nawe people’s ritual for the maintenance of social and cosmic order’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by the State Party to safeguard the element, especially through the participatory documentation of the Saloma ritual, involving and training Enawene Nawe community members as researchers, as well as through interethnic dialogue between indigenous communities and public awareness raising and fostering knowledge and respect for the ways of life of indigenous communities;
5. Invites the State Party to pursue its efforts to involve the Enawene Nawe community in defining and implementing safeguarding measures and monitoring the viability of the element and the threats to its safeguarding, and to ensure the necessary human resources for mediation, including through institutional partnerships;
6. Further invites the State Party to further develop its safeguarding strategy by moving beyond participatory documentation and awareness raising to promote intergenerational transmission through activities targeting the young members of the community concerned;
7. Further takes notethat social processes and environmental conditions, such as urbanization, deforestation and pollution, among others, remain the major threats to the viability of the element, and also invites the State Party to strengthen cooperation with public and private institutions and non-governmental organizations in order to ensure the long-term sustainability of the safeguarding measures, and to raise due attention in the respective policy sectors of the government with regards to environmental protection and the sustainable use of natural resources;
8. Recalls the importance of community participation in the safeguarding activities and throughout the reporting process, and encourages the State Party to ensure the participation of the Enawene Nawe people in the preparation of its future reports;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.2

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.8](https://ich.unesco.org/en/Decisions/6.COM/8.8) and [12.COM 8.c.9](https://ich.unesco.org/en/Decisions/12.COM/8.c.9),
3. Expresses its thanks to Indonesia for submitting, on time, its report on the status of the element ‘Saman dance’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by the State Party to safeguard the element, especially through diverse and collaborative safeguarding activities with support from the central and regional governments, and by enhancing the transmission of the Saman dance through traditional institutions and newly established organizations;
5. Further takes note of the growth of the Saman dance community, including the Gayo people and other ethnic groups, with the practice spreading in both rural and urban areas in the State Party and abroad, including among youth and student communities, resulting in an increased number of people who associate their cultural identity with the Saman dance;
6. Invites the State Party to continue its efforts to involve traditional community groups and institutions of the Gayo people in deciding upon the safeguarding measures, in order to ensure that Gayo communities are at the centre of the safeguarding efforts in the context of a growing emphasis on the nation-wide dissemination of the Saman dance;
7. Further invites the State Party to continue its efforts to ensure the role of central and regional governments as facilitators in enhancing and strengthening the activities of the Saman dance community and its organizations;
8. Encourages the State Party to continue to safeguard and develop the skills of sung poetry linked to the Saman dance, including the use of the Gayo language;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.3

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.9](https://ich.unesco.org/en/Decisions/6.COM/8.9) and [11.COM 9.b.3](https://ich.unesco.org/en/Decisions/11.COM/9.b.3),
3. Expresses its thanks to Iran for submitting, on time, its report on the status of the element ‘Naqqāli, Iranian dramatic story-telling’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by the State Party to safeguard the element, especially by supporting the sustainable employment of Naqqāls and the transmission of Naqqāli, which has resulted in an increased number of practitioners and greater gender balance in its practice and enhanced the appreciation of the element in society, including among youth;
5. Further takes note that the State Party has established the Iranian Naqqāli Foundation and inaugurated five new Naqqāli Houses, developing the infrastructure to enhance the safeguarding of the element through research, education and promotion;
6. Invites the State Party to continue its efforts to enlarge the network of Naqqāli Houses, to strengthen the livelihood capacities of Naqqāls and other bearers of the element, to enhance intergenerational transmission, including through training at schools, and to ensure the participation of practitioners in developing the safeguarding measures;
7. Also takes note of the strengthened viability of the element and the State Party’s intention to propose the transfer of the element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.4

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.10](https://ich.unesco.org/en/Decisions/6.COM/8.10) and [11.COM 9.b.2](https://ich.unesco.org/en/Decisions/11.COM/9.b.2),
3. Expresses its thanks to Iran for submitting, on time, its report on the status of the element ‘Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by the State Party to safeguard the element, especially through the financial assistance of its governmental and local institutions to support the documentation, research, education, capacity building, awareness raising and revitalization of the element, as well as of its efforts to increase opportunities to ensure the livelihood of tradition bearers;
5. Further takes note of the role of educational and research institutions in the safeguarding process, including museums that serve as a space for awareness raising and training relating to the element, and of the establishment of the Persian Gulf Maritime School, which combines modern sailing skills with traditional knowledge;
6. Invites the State Party to continue its efforts to develop and implement innovative, effective and sustainable measures for the safeguarding of the element in the context of contemporary maritime and shipbuilding education and industry;
7. Encourages the State Party to take particular heed of the impact of tourism on the safeguarding of the element in order to prevent its decontextualization and to take due account in its safeguarding plan of any risks to the element as a result of increased tourism;
8. Further encourages the State Party to safeguard associated aspects of the element, including ceremonies and rituals, musical traditions and performances, as well as traditional sailing terminologies, stories and poems related to the element;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.5

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.12](https://ich.unesco.org/en/Decisions/6.COM/8.12) and [11.COM  9.b.4](https://ich.unesco.org/en/Decisions/11.COM/9.b.4),
3. Expresses its thanks to Mali for submitting, on time, its report on the status of the element ‘Secret society of the Kôrêdugaw, the rite of wisdom in Mali’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by the State Party to safeguard the element, especially through the continuous support provided to Kôrêdugaw associations, the participatory approach to research, the involvement of youth in organizing safeguarding activities, and a wide range of awareness-raising and educational activities, both within the communities and for larger audiences;
5. Invites the State Party to continue its efforts to address the lack of financial resources for the safeguarding of the element by mobilizing funds at the national and local levels, and to explore other funding possibilities through international cooperation mechanisms, including International Assistance from the Intangible Cultural Heritage Fund, and further invites the State Party to reflect the financial contribution of all funding sources in its future reports, including that of local municipalities and community associations;
6. Also invites the State Party to provide, in its next report on the status of this element, specific information on the implementation of safeguarding measures implemented between 2020 and the submission of this next report in 2023, as well as up-to-date information on the viability of the element;
7. Encourages the State Party to ensure the continuity of community participation in the monitoring, evaluation and innovation of the safeguarding measures in response to possibly changing needs for strengthening the viability of the element;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.6

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.15](https://ich.unesco.org/en/Decisions/6.COM/8.15) and [11.COM 9.b.5](https://ich.unesco.org/en/Decisions/11.COM/9.b.5),
3. Expresses its thanks to Mongolia for submitting, on time, its report on the status of the element ‘Folk long song performance technique of Limbe performances - circular breathing’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by the State Party to safeguard the element, especially through its comprehensive policy development for the safeguarding of intangible cultural heritage and targeted measures aimed at ensuring the viability of the element;
5. Further takes note of the diverse range of measures implemented to research, document, raise awareness about and transmit the element with limited resources;
6. Invites the State Party to continue its efforts to support the bearers of the element, to sustain the transmission of the skills of making Limbe instruments, to revitalize the tradition of performing the folk long song technique of Limbe performances - circular breathing, and to enhance the gender balance in the practice of the element;
7. Also takes note of the ongoing International Assistance granted in 2018 and its contribution to research and apprenticeship programmes related to the element, and encourages the State Party to continue its fundraising efforts and develop synergies among various funding sources;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.7

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [10.COM 10.a.5](https://ich.unesco.org/en/Decisions/10.COM/10.a.5),
3. Expresses its thanks to Mongolia for submitting, on time, its report on the status of the element ‘Coaxing ritual for camels’, inscribed in 2015 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts of Mongolia to support the transmission of the element, especially through direct apprenticeship and training programmes leading to an increased number of practitioners, and to provide opportunities for children to learn the coaxing ritual in their families and at school;
5. Invites the State Party to continue its efforts to safeguard diverse aspects of the element, including the knowledge and skills of playing traditional musical instruments, to address the community’s need for musical instruments used for the coaxing ritual, to enhance the gender balance in the safeguarding of the element and to provide financial and policy support to practitioners;
6. Further takes note of the increasingly diverse range of festivals and competitions organized to raise public awareness about the element, and further invites the State Party to consider the potential risk and impact of decontextualization on the safeguarding of the element;
7. Encourages the State Party to extend the geographical scope of the safeguarding activities within its territory and to continue building partnerships between the central government, local government administrations, educational and cultural organizations and practitioners;
8. Further encourages the State Party to continuously monitor the viability of the element and the impact of national and regional policies and measures on camel herding practices with the broad involvement of practitioners and other stakeholders;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.8

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decision [10.COM 10.a.8](https://ich.unesco.org/en/Decisions/10.COM/10.a.8),
3. Expresses its thanks to Uganda for submitting, on time, its report on the status of the element ‘Koogere oral tradition of the Basongora, Banyabindi and Batooro peoples’, inscribed in 2015 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts of Uganda to support the transmission of the element, especially through participatory safeguarding management and active community involvement, as well as through the implementation of safeguarding activities with limited resources, such as the documentation of critical knowledge relating to the element, and the prioritization of fundraising activities for safeguarding needs;
5. Invites the State Party to continue its efforts to implement the planned safeguarding activities, to mobilize the support of national institutions for safeguarding activities, to enhance the sustained contribution of local governments and to continuously monitor the viability of the element and address threats to its safeguarding;
6. Further invites the State Party to address in its next report the issue of the declining use of the Runyakitara (Runyoro-Rutooro) language as an important carrier of the values and knowledge practised and transmitted through the Koogere oral tradition;
7. Encourages the State Party to continue its efforts to address the lack of financial resources for the safeguarding of the element by mobilizing funds at the national and local levels, and to explore other funding possibilities through international cooperation mechanisms, including International Assistance from the Intangible Cultural Heritage Fund;
8. Further encourages the State Party to develop suitable education and training measures for the sustained transmission of the diverse aspects of the element, including the knowledge and traditions associated with cultural and natural spaces;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 7.9

The Committee,

1. Having examined document [LHE/20/15.COM/7](https://ich.unesco.org/doc/src/LHE-20-15.COM-7-EN.docx),
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.21](https://ich.unesco.org/en/Decisions/6.COM/8.21) and [11.COM 9.b.6](https://ich.unesco.org/en/Decisions/11.COM/9.b.6),
3. Expresses its thanks to the United Arab Emirates for submitting, on time, its report on the status of the element ‘Al Sadu, traditional weaving skills in the United Arab Emirates’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by the State Party to safeguard the element, especially by strengthening the viability of the element in contemporary society, enhancing public awareness, supporting its practitioners, providing training possibilities and significantly increasing the number of bearers;
5. Further takes note of the diverse range of governmental, non-governmental and private organizations and individuals that contribute to the safeguarding of the element and the continuous efforts of the State Party to monitor its viability;
6. Invites the State Party to continue its efforts to integrate the learning of Al Sadu weaving skills in the school curriculum at various levels of education, and to encompass in its safeguarding efforts associated aspects of the element, including access to raw materials and the knowledge and skills on natural dyeing;
7. Further invites the State Party to sustain Al Sadu weaving across its territory, as traditionally practised by Bedouin communities in the desert environment and in urban settings, and to ensure the participation of various practising communities in developing safeguarding measures;
8. Encourages the State Party to take particular heed of the impact of over-commercialization on the safeguarding of the element in order to prevent its potential decontextualization and to take due account in its safeguarding plan of any risks to the element as a result of increased market demands;
9. Also takes note of the strengthened viability to the element and the intention of the State Party to propose the transfer of the element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity;
10. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

DECISION 15.COM 8

The Committee,

1. Having examined documents [LHE/20/15.COM/8](https://ich.unesco.org/doc/src/LHE-20-15.COM-8-EN.docx), [LHE/20/15.COM/8.a](https://ich.unesco.org/doc/src/LHE-20-15.COM-8.a-EN.docx), [LHE/20/15.COM/8.b Rev. Add.4](https://ich.unesco.org/doc/src/LHE-20-15.COM-8.b_Rev._Add.4-EN.docx), [LHE/20/15.COM/8.c Add.](https://ich.unesco.org/doc/src/LHE-20-15.COM-8.c_Add.-EN.docx) and [LHE/20/15.COM/8.d](https://ich.unesco.org/doc/src/LHE-20-15.COM-8.d-EN.docx), as well as the files submitted by the respective States Parties,
2. Recalling Chapter I of the Operational Directives and [Resolution 8.GA 10](https://ich.unesco.org/en/Decisions/8.GA/10),
3. Expresses its satisfaction with the work of the Evaluation Body and the assistance of the Secretariat to facilitate the work of the Evaluation Body;
4. Takes note of the unprecedented circumstances arising from the COVID-19 pandemic and appreciates the measures taken by the Evaluation Body and the Secretariat to ensure the timely evaluation of nominations as part of the 2020 cycle;
5. Welcomes the first full implementation of the dialogue process in the evaluation of nominations, notes that the Evaluation Body initiated a dialogue process for eleven files and further appreciates the positive results from this process;
6. Congratulates, in particular, those submitting States that presented nominations that could serve as good examples for future nominations;
7. Further takes note of the observations and recommendations made by the Evaluation Body concerning the progress made and the challenges identified in the 2020 cycle, recognizes that many of the issues raised in its previous decisions continue to prevail in the 2020 cycle, as summarized in paragraphs 76 and 77 of document [LHE/20/15.COM/8](https://ich.unesco.org/doc/src/LHE-20-15.COM-8-EN.docx) and reiterates its invitation to States Parties to address these issues when submitting future nominations;
8. Also appreciates the high increase in the number of multinational nominations examined in the 2020 cycle, stresses that multinational files should strike a balance in terms of the quantity and quality of information provided by the different States Parties concerned, underlines that such files should demonstrate collaboration between States Parties and between communities, in particular in the development of joint safeguarding measures and invites the Secretariat to prepare guidance notes for the preparation of multinational files in order to improve their quality, taking into account the global reflection on the listing mechanisms;
9. Welcomes the increased number of elements highlighting the links between intangible cultural heritage and environmental sustainability, further underlines the importance of including more systematically the contributions of the elements to sustainability according to the Agenda 2030 and its Sustainable Development Goals in the nomination files and requests the Secretariat to conduct a reflection on this subject in the framework of the global reflection on the listing mechanisms and to present it to the Committee for consideration at its sixteenth session;
10. Recommends that relevant issues, concerns and recommendations raised by the Evaluation Body in the 2020 cycle be taken into consideration, as appropriate, in the ongoing global reflection on the listing mechanisms of the Convention.

DECISION 15.COM 8.a.1

The Committee

1. Takes note that Colombia has nominated **Traditional knowledge and techniques associated with Pasto Varnish mopa-mopa of Putumayo and Nariño** (no. 01599) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The traditional knowledge and techniques associated with Pasto Varnish mopa-mopa of Putumayo and Nariño encompass three traditional trades: harvesting, woodwork and decorative varnishing. The practice involves harvesting the buds of the mopa-mopa tree in the jungles of Putumayo, the wood processing carried out by carpenters, lathe operators and carvers in the Department of Nariño, and decorating objects with varnish made from the resin obtained from the mopa-mopa. Harvesting the mopa-mopa requires knowledge of the forest trails, climbing trees, the timing and exact size of the buds to be harvested, delicately harvesting without damaging the plants, finding water and preserving food, and so on. Practitioners and bearers transmit the related knowledge through orality, observation and experimentation, mainly within the family circle. The techniques associated with mopa-mopa harvesting, wood processing and varnish decoration are a source of identity for the communities concerned and Pasto Varnish has allowed practitioners to be self-employed, linked by guilds and family-owned trade structures. Currently, however, there are only ten harvesters, nine wood masters and thirty-six varnish masters. The practice is threatened by various factors, notably development and globalization processes creating more profitable alternatives for youngsters, the scarcity of mopa-mopa and woods due to deforestation and climate change, the difficulty of accessing the harvesting sites, and the conditions of the home workshops in which practitioners work.

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

U.1: The element reflects comprehension about the nature surrounding the communities located in the Colombian Andes and Amazon regions, and the bond between these communities and the rural and urban worlds of southwestern Colombia. The social function of the element centers on the collective construction of sustainable forms for the conservation of forests through the cultural practices related to the harvesting of the mopa-mopa. The techniques associated strengthen family ties that cut across generational and territorial differences.

U.2: The file offers a well-documented overview of the current situation relating to the processes of Pasto Varnish mopa-mopa, based on a participatory analysis conducted together with the three main stakeholders in the production chain (harvesters, woodworkers and varnish masters) as well as other stakeholders. The nomination provides a detailed list of factors necessitating the urgent safeguarding of the element. These include, among others: limited transmission of the associated knowledge; the scarcity of the mopa-mopa and woods; difficult access to the harvesting sites; and the precarious conditions of the home workshops. The nomination also notes that the entire production chain is not sufficiently valued and that there is therefore a lack of transmission of the know-how related to the Pasto Varnish production.

U.5: The element was included in the Representative List of Intangible Cultural Heritage of the Department of Nariño in 2014 and in the National Representative List of Intangible Cultural Heritage (LRPCI) in 2019. The information was collected from the practitioners through interviews, surveys and life stories to understand the characteristics of the element. A process of open dialogue was also undertaken with the active involvement of the practitioners and bearers, who organized exhibitions and demonstration workshops at the local and national levels. Information is provided on how the inventories are regularly updated, including on the periodicity and modality of updating.

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

U.3: The safeguarding plan includes concrete measures and activities that adequately respond to the specific threats to the element (such as research into sustainability, ensuring greater efficacy in the trade process and in the transmission of the related knowledge, greater organization, participation, assessment and dissemination of the practice, and improved cultural entrepreneurship and marketing). For the implementation of the safeguarding measures, the participation of various public and private institutions is considered. The programmes, projects and safeguarding plan include a detailed budget and a clear timetable.

U.4: The nomination provides detailed information on how the relevant communities have participated in the process that led to this nomination since 2011. According to the file, the methodology used for preparing the nomination and the Special Safeguarding Plan was participatory in nature and involved meetings, surveys, interviews, life stories, visits to the mopa-mopa jungles and the workshop-houses of the wood masters and varnish masters, as well as presented the results through meetings attended by the relevant entities and community concerned.

1. Decides to inscribe **Traditional knowledge and techniques associated with Pasto Varnish mopa-mopa of Putumayo and Nariño** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

DECISION 15.COM 8.a.2

The Committee

1. Takes note that Georgia has nominated **Wheat culture in Georgia, culture of wheat endemic species and landraces cultivation and utilization in Georgia** (no. 01595) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

‘Wheat culture, culture of wheat endemic species and landraces cultivation and utilization in Georgia’ encompasses numerous traditions related to wheat cultivation and use. Wheat plays a major role in the life of Georgians, both as a daily food and as a component of rituals, medical treatments and other social practices. There are also a variety of traditional tools and facilities related to wheat culture and each region in Georgia has diverse baking and pastry traditions. Though twentieth-century technologies have greatly impacted the Georgian wheat culture, traditional breads such as *Shoti*, *Dedas puri*, baked in artisanal bakeries, are still very popular. Many traditions continue to be practised in communities and households, such as blessing the furrow and sharing seeds and starter bread, and wheat grains are still widely used in rituals related to birth, marriage and death. Despite concerted efforts to safeguard this tradition, however, it has been threatened by several factors such as agricultural reforms, industrialization, high-wheat yield imported from neighbouring areas, and the post-Soviet socio-economic crisis. As a result, the related traditions, beliefs, knowledge, folklore and vocabulary have faded out and few wheat breeders continue working on endemic species and landrace conservation, with only one out of five endemic species still cultivated, in small quantities.

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

U.4: The participation of the bearers, associations, groups and farmers concerned with wheat culture was ensured in the preparation process of the nomination by their initiative and interest. The initial discussions on safeguarding the element started in 2016 at the initiative of the Agriculture Logistics and Services Agency and the Georgian Wheat Growers Association. The joint working group was formed to prepare the necessary documentation for the nomination of the element, and to ensure coordination and communication among all interested individuals and groups. The bearers of the element specified the main risks and problems related to wheat cultivation and utilization. The consent letters were collected, from farmers, bread bakers, associations, researchers, and non-governmental and private organizations from various regions, thanks to the coordinated efforts of the Georgian Wheat Growers Association and the National Agency for Cultural Heritage Preservation of Georgia.

U.5: In March 2018, the element ‘Wheat culture’ was registered in the State Inventory (Registry) of the Intangible Cultural Heritage of Georgia by the National Agency for Cultural Heritage Preservation of Georgia. The Georgian Wheat Growers Association and Agriculture Logistics and Services Agency consulted with the bearers of the element, wheat growers, communities, researchers and non-governmental organizations.

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

U.1: The nomination file traces the origins of wheat endemic species in Georgia, from the past until the present day. It also recalls the role wheat has played in Georgian society, from its production to its consumption. The community of bearers is identified. However, the description provided does not make it possible to clearly identify ‘The cultivation of wheat in Georgia, cultivation and use of endemic species and local varieties of wheat in Georgia’ as an element of intangible cultural heritage. The description focuses mostly on history and agronomy, while according a minor role to the cultural aspects of the practices of contemporary bearers. The information provided is not sufficient to fully explain the relationship of the diversity of cereal species and the expressions of knowledge and practices concerning nature and the universe.

U.2: The culture of the endemic species of wheat clearly fell into a long period of obsolescence during the twentieth century as a result of different political and economic processes experienced by the inhabitants of Georgia. However, since the 1990s various institutions, both public and private, have begun to promote the collection, research and cultivation of the wheat species in question. While this is certainly a recent movement, it seems to be set out mainly in economic terms. The file explicitly proposes that the revitalization of these seeds should focus on the formulation of agricultural policies on the part of the national authorities. Nevertheless, it presents the knowledge of bearers related to wheat growing and the associated cultural practices (traditions, beliefs, knowledge, folklore and vocabulary) as a supplementary phenomenon, establishing this as an aspect that is not central to the urgent safeguarding in the nomination file.

U.3: The State Party has clearly demonstrated the actions carried out since the 1990s to ensure the revitalization of the cultivation of endogenous species of Georgian wheat. Similarly, the safeguarding plan proposed primarily concerns the preservation and restoration of endemic wheat as a crop, emphasizing biological and economic aspects, rather than safeguarding ‘Georgian wheat culture’ as an element of intangible cultural heritage. The file does not provide sufficient information on concrete measures aimed at safeguarding the element.

1. Decides to refer the nomination of **Wheat culture in Georgia, culture of wheat endemic species and landraces cultivation and utilization in Georgia** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
2. Further invites the State Party to seek greater involvement of local organizations representing different rural areas besides those located in Tbilisi;
3. Reminds the State Party that updating is an important part of the inventorying process and also invites it, should it wish to resubmit the nomination during a following cycle, to provide detailed information on the implementation of the Convention at the national level concerning the periodicity of updating of the State Inventory (Registry) of the Intangible Cultural Heritage of Georgia in accordance with Article 12.1 of the Convention.

DECISION 15.COM 8.a.3

The Committee

1. Takes note that Egypt has nominated **Handmade weaving in Upper Egypt (Sa’eed)** (no. 01605) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The craft tradition ‘Handmade weaving in Upper Egypt (Sa’eed)’ is a complex process that requires time, effort, patience and practice. Many steps and techniques are involved in the loom preparation, threading and weaving to achieve the final product; it is a work of precision and intricate workmanship. For centuries, men and women have used their inherited knowledge and artistic talent to create embroidered textiles both as a family legacy and as a profession. The basic principles have remained the same as those used in the past, whether for linen, cotton, wool or silk. However, factories that used to weave with expensive silk yarn have gradually shifted to cotton as it is more financially rewarding, and the small narrow looms have been replaced with wider ones. Handloom weaving is considered as a source of identity and pride for the communities concerned and the persistence of handloom terminology attests to its deep-rooted significance for them. The practice currently faces many threats, however. Weaving is no longer lucrative, weaving at home requires unused space to accommodate the loom, and the working materials are expensive. The craft is therefore neglected and not transmitted as it was in the past. It is believed that training a new generation of young people in this trade would provide a solution to the escalating problem of unemployment in the communities concerned.

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

U.1: Handmade weaving in Upper Egypt (Sa’eed) is a skill linked to a number of traditional crafts, the practice of which has supported the development of oral expressions related to the everyday life of the communities of bearers. The community recognizes the practice as part of its traditional heritage. For its practitioners, handloom weaving is a source of identity and pride. Handmade weaving is transmitted mainly by simulation, with apprentice weavers acquiring knowledge orally while mimicking the techniques of their elders. However, as a family legacy and profession, the craft is being transmitted within families less and less, mainly due to economic reasons, which affect the percentage of the know-how passed on and the craftsmanship within the community.

U.2: Handmade weaving is known throughout Egypt as a traditional craft, but is highly concentrated among the communities of Upper Egypt. Nowadays, as a result of several economic and technical circumstances, the viability of the craft has been severely affected. The threats identified to the continued transmission and enactment of the element are: a decreased interest in the craft and thus endangered transmission of the associated knowledge and skills in a wider context of technological advances; a lack of proportionate income for the workmanship involved; the import of cheaper textiles; a lack of adequate cultivation and plantation as well as the absence of an appropriate sales market for the textile products made through handmade weaving and embroidery. Moreover, there is insufficient public awareness, documentation and methodological learning, and the chain around production and consumption needs to be developed.

U.4: Community members have been the primary supporters of and collaborators in the efforts to safeguard the element and prevent its disappearance. Community members participated in all stages of the activities and approved of all the strategies. Women were particularly involved in the preparation of the nomination. The community leaders are the experienced bearers of the tradition and their associated knowledge; such individuals still practise the craft and disseminate related knowledge among the workers. Members of the community approached the Egyptian Society for Folk Traditions (ESFT) to seek assistance in dealing with the urgent need to safeguard the element. Community consent documents are attached, attesting to the community’s participation.

1. Decides that based on the information provided by the State Party to the Committee at its present session, the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding are satisfied:

U.3: The safeguarding plan proposed includes a wide range of objectives, including awareness-raising, training, documentation and others. As for the related activities, the nomination proposes conducting three areas of activity: a survey to determine the scope of the element and identify the activities related to its viability; a capacity-building workshop for community leaders/trainers and public officials related to the development of safeguarding plans; and a training programme for young trainees.

U.5: The element was first formally registered by the Egyptian Archive of Folk Life and Folk Traditions and the ESFT (registered in the State Party from 2000 and accredited by UNESCO in 2012) in 2013. This was last updated in 2019, in line with previous elements inscribed by Egypt on the Intangible Heritage lists. The inventory was prepared and updated with the participation of the community.

1. Decides to inscribe **Handmade weaving in Upper Egypt (Sa’eed)** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Requests the State Party to submit, for the next four years after inscription, biennial reports on the results of the measures taken to ensure the safeguarding of the element;
3. Reminds the State Party to avoid a product-oriented approach focused on marketing and commercialization, and to instead concentrate on the safeguarding of the cultural meanings and social functions of Handmade weaving in Upper Egypt (Sa’eed);
4. Invites the State Party to pay particular attention to the reinforcement and strengthening of the capacities of the weavers responsible for providing the training courses;
5. Recalls the importance of using vocabulary that is appropriate to the spirit of the Convention and avoiding expressions such as ‘authenticity’;
6. Further takes note that Egypt has requested International Assistance from the Intangible Cultural Heritage Fund in the amount of US$262,400 for the implementation of the safeguarding plan for Handmade weaving in Upper Egypt (Sa’eed) (no. 01638):

To be implemented by the Egyptian Society for Folk Traditions (ESFT), this two-year project is aimed at safeguarding handmade weaving in Upper Egypt (Sa’eed). Considered as a key component of Egyptian cultural and artistic heritage, this ancient craft currently faces many threats. To address this situation, local practitioners approached the ESFT to initiate this project to help address the deteriorating state of the element. Women were particularly invested in the request. During the project, a survey will be conducted to determine the scope of the element and identify activities related to its viability, the outcomes of which are expected to help identify challenges to the viability of the element and the feasibility of safeguarding efforts. A capacity-building workshop will be conducted for community leaders, trainers and public officials concerning the development of safeguarding plans. By the end of the sessions, participants are expected to be able to identify key dimensions of the element, including community versus official perceptions, associated challenges, and supply and demand factors affecting its viability. A training programme will also be held for young trainees. Among other outcomes, the project is expected to raise awareness about the element and its importance, create a new wave of handmade weaving professionals, document the techniques and patterns of the traditional weaving process, diversify its location and encourage innovation and creativity.

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

**Criterion A.1**: The community members participated in all stages of the activities and approved all the strategies. They are included in several of the activities proposed for community leaders, namely in the training on safeguarding plans and as participants both in the survey and in the training at the national level. However, the criteria for identifying the potential beneficiaries of the training are not explicit. The file states that the training will be aimed at young women from three regions of Upper Egypt; however, the information related to the description of this population is insufficient, as is the information relating to the women who will provide the training courses, their place of origin, and their relationship with the communities.

**Criterion A.2**: The budget and schedule are presented according to the objectives, proposed activities and budget distribution, with the largest amount of resources focusing primarily on developing training in the hand loom techniques, materials, renting the space for the workshop and the participants' expenses. The budget breakdown only partially reflects the objectives, proposed activities and expenses and the sustainability of the supply of material appears to be problematic and not guaranteed. The budget breakdown is too general, with a lack of specificity in terms of the costs for individual items. The breakdown does not identify the activities in detail, including their timing, location and other related safeguarding activities.

**Criterion A.3**: The proposed safeguarding activities fall into three primary areas: 1) conducting a survey to determine the scope of the element and identify the activities related to its viability; 2) conducting a capacity-building workshop for community leaders/trainers and public officials related to the development of safeguarding plans; and 3) conducting a training programme for young trainees. These parts are logically connected and would contribute to safeguarding the element. However, in the description of the objectives and activities, many different facts and aims are mixed and somewhat unclear. In several places, the request mixes what needs to be done, the current situation and the ideal situation to be achieved. The framework of the safeguarding plan therefore needs to be carefully reviewed in order to present the relationship between the objectives and the actions enabling them to be achieved as concisely as possible.

**Criterion A.4**: The main expected result of the project is to train young women in the art of weaving. The request further states that this will lead to an increased number of trainees, thus meeting the market demand. The information provided is not sufficient to clearly identify whether the ultimate purpose of the programme is the safeguarding of weaving know-how in the interest of ensuring the continuity of intangible cultural heritage, or if the programme focuses on offering work training for young women from certain communities in Upper Egypt. While both goals are equally important for the communities, in the context of the 2003 Convention the safeguarding of skills and practices would be expected to be the main goal of the programme. The request further states that exhibiting the element at the national and international levels will raise public awareness of it and increase demand for the craft. By increasing the viability and visibility of the element, new channels will be opened. However, there is insufficient information to ascertain how this part of the safeguarding plan will influence the future of the element.

**Criterion A.5**: In each section of the budget, the State Party clearly distinguishes the amount requested from the Intangible Cultural Heritage Fund from the amount to be contributed by the State Party itself or other sources. According to the budget, the State Party will share the cost of the activities. It will be responsible for four per cent of the entire budget.

**Criterion A.6**: The request states that this programme will strengthen the effectiveness of civil societies in safeguarding intangible cultural heritage. It further states that weavers who have not benefited from proper training from experienced bearers will not be ignored. Rather, they will receive special attention to introduce them to the basis of the craft and its techniques, in addition to the knowledge about intangible cultural heritage that they will acquire from the workshop. The request does not convincingly demonstrate how these experienced weavers will continue to be engaged in the practice of the element in an active manner.

**Criterion A.7**: Egypt is currently benefitting from International Assistance from the Intangible Cultural Heritage Fund, for the project entitled ‘Inventory of intangible culture of craftsmanship in the core of Historic Cairo’ (file no. 01633, 2020-2022, US$86,950).

**Paragraph 10(a)**: The request does not specify the cooperation partners at the bilateral, regional or international levels. The non-governmental organization – the Egyptian Society for Folk Traditions (ESFT) – was established in 2000 and includes eight practitioners from Sa'eed. It will be the main organization responsible for implementing the safeguarding plan.

**Paragraph 10(b)**: According to the request, it is hoped that the project will help increase the viability of the element thanks to the expected involvement of entities such as the Ministry of Industry and other entrepreneurs. The task of such entities is to promote the production of raw materials at the local level. However, the sustainability and multiplier effects of the project are not convincingly described in the file; this may be connected with the overall proposed safeguarding plan not being sufficiently developed in its current form and strategy.

1. Decides to refer to the requesting State Party the International Assistance request and further invites it to submit a revised request to the Committee for examination during a following cycle.

DECISION 15.COM 8.a.4

The Committee

1. Takes note that Namibia has nominated **Aixan/Gana/Ob#ANS TSI //Khasigu, ancestral musical sound knowledge and skills** (no. 01540) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Aixan/Gana/Ob#ANS TSI //Khasigu, ancestral musical sound knowledge and skills relates to the specific traditional music of the Nama people, one of Namibia’s tribal minority groups. It involves the use of traditional musical instruments: the khab (musical bow) and !guitsib (traditional guitar), usually played by men or women, and the vlies (harmonica), usually played by women, accompanied by singing, humming and ululating. Nama ancestral music has a specific sound, texture and rhythm, consisting of a leading melody and rhythm by either a musical bow, accordion or guitar, accompanied by a systematic harmony produced by other instruments. As well as the skill of playing the instruments, the musicians also require the knowledge to tune, maintain and fix the instruments. The music is also complemented by dances commonly referred to as ‘Nama-stap’, meaning the dancing steps of the Nama people. The music provides entertainment during key social occasions but, more importantly, it is also used to educate and instruct members of the community, for instance concerning environmental awareness. In the past, the music connected whole communities and villages, but the art currently faces many threats and in recent years only a few elders have practised the tradition and possessed the related knowledge and skills.

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

U.1: The traditional music of the Nama people in Namibia comprises multiple domains of intangible cultural heritage. The music and dance celebrate life and symbolize parts of the bearers’ environment. The music is often used as a form of entertainment during communal celebrations, traditional festivals, ritualistic and social events such as weddings, rain-dances, birthdays and girls’ rites of passage. The particular roles of the community members are described. For example, in the dances, men and women move in different ways, representing the community’s values and customs. The element is transmitted to younger generations through non-formal methods, oral transmission from the elders, as well as through observation and mimicking.

U.2: Aixan/Gana/Ob#ANS TSI //Khasigu, is in need of urgent safeguarding as the tradition of its performance is on the verge of extinction. In the past, the music connected whole communities and villages. However, in recent years only a few elders have possessed the necessary knowledge and skills to play the traditional instruments needed to produce the music. The practitioners of the element are becoming older, and both the frequency and extent of performing the music have drastically declined in recent years. The lack of interest among young people and the low visibility of the element inhibit the community, especially young people, from observing and thereby learning about the ancestral music through the transmission of skills. Accordingly, pre-recorded music is used during festivals. There has been a decline in celebrating many traditional festivities and the music is only performed during shows at cultural festivals.

U.3: Past and current safeguarding efforts include the formation of cultural groups, and programmes for the promotion and documentation of the element. The objectives include improving the visibility of the element and the transmission of knowledge, enhancing documentation capacities, and strengthening regional cooperation. The activities include: educational and promotional materials, trade fairs, an awareness-raising campaign, training programmes and a capacity-building workshop. For monitoring purposes, field visits will be conducted as well as a mid-term evaluation in cooperation with the communities concerned. The Namibia National Commission for UNESCO has been involved in the implementation and management of funds for programmes related to activities promoting intangible cultural heritage in Namibia. Capacity building will be achieved through community members acquiring skills to help them carry out awareness-raising programmes, providing a strategic framework for further capacity-building activities.

U.4: Community members were involved in the inventorying, in documenting the element, and in completing the nomination file. The traditional authorities concerned agreed to the nomination of the element to the Urgent Safeguarding List. All stakeholders participated in the process. Moreover, the Ministry of Gender Equality and Child Welfare is a stakeholder and will ensure a gender balance is achieved in all the projects and programmes at the local level. Community members will develop the contents of the educational material through exhibition banners and brochures, and will be part of the group responsible for raising awareness during local exhibitions. Individuals trained in intangible cultural heritage will be involved in the awareness-raising campaign and in identifying the bearers, planning and monitoring the daily activities, and carrying out further documentation activities. The bearers will be the main presenters in the radio programme, will be contracted to conduct music training, and will be responsible for assessing and evaluating the project activities and crafting traditional musical equipment. The consent forms were signed by community chiefs, individual bearers and culture groups in the communities concerned, most of them are female.

U.5: The element has been included in the Namibian Tentative National Inventory List of ICH since September 2016, administered by the Directorate of National Heritage and Culture Programme, Ministry of Education, Arts and Culture, in collaboration with the Namibia National Commission for UNESCO. The State Party initiated and implemented the workshops to equip community representatives with knowledge and skills relating to intangible cultural heritage awareness, as well as the identification, inventorying and documentation of elements of living heritage in their communities. The Directorate of National Heritage and Culture Programme updates the inventory upon receiving new information on specific elements.

1. Decides to inscribe **Aixan/Gana/Ob#ANS TSI //Khasigu, ancestral musical sound knowledge and skills** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent;
3. Reminds the State Party that updating is an important part of the inventorying process and invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the Namibian Tentative National Inventory List of ICH, in accordance with Article 12.1 of the Convention;
4. Further takes note that Namibia has requested International Assistance from the Intangible Cultural Heritage Fund in the amount of US$99,329 for the implementation of the safeguarding plan for Aixan/Gana/Ob#ANS TSI //Khasigu, ancestral musical sound knowledge and skills (no. 01639):

To be implemented by the Namibia National Commission for UNESCO, this thirty-six-month project is aimed at safeguarding the Aixan /Gana /Ob #ANS TSI //Khasigu, as the tradition of performing such music currently faces many threats. Specifically, the project intends to: improve the visibility of the element and of living heritage in general; enhance, preserve and promote the element among youth, community members and nationwide; increase the transmission of music performance skills among young people through the introduction of a community non-formal teaching programme in the five targeted towns; support traditional craftsmanship by producing traditional musical instruments; enhance national inventorying and documentation capacities among the community; and strengthen sub-regional cooperation in Southern African countries on the safeguarding of intangible cultural heritage. Among other activities, the project will involve a radio programme and trade fair exhibitions to raise awareness, a four-day training session to equip bearers and officials with further inventorying, documentation and safeguarding skills, and the identification of crafters to train young people in crafting the traditional instruments. The project is expected to enhance the establishment of music groups and regional festivals featuring the music, motivate local higher educational institutions to introduce research departments focusing on living heritage, and encourage local stakeholders to support further such initiatives.

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

**Criterion A.1**: The community members and individuals concerned were involved in the inventorying and documentation process as well as in the preparation of the request. These same community members are expected to be instrumental in the proposed project. Continual community consultations will be carried out by culture officials and community members trained in intangible cultural heritage. The trained community members will be involved in the awareness-raising campaign and in identifying the bearers. They will also continue attending workshops on community-based inventorying, documentation and safeguarding and will carry out further documentation of the element. Information is provided on the methods to ensure a gender balance throughout all the projects and programmes at the local level.

**Criterion A.2**: The budget includes a detailed description of the specifically itemized expenses. A detailed explanation and further breakdown are provided for each expense item. Most of the financial assistance requested is intended to cover the campaigns related to awareness-raising, the creation of educational materials and non-formal training activities. Another part of the budget is allocated to monitoring the project and producing reports. The amount requested seems to be appropriate for the proposed activities, reflecting the objectives described.

**Criterion A.3**: The State Party has proposed a coherent safeguarding plan in relation to the problems detected in the safeguarding of the element. The scope of the corresponding activities is realistic to ensure their realization and follow up. However, it is recommendable to advance the start of the activities focusing on the transmission of the element in the schedule and spread them out over time; transmission through training is indeed as important as awareness-raising campaigns and the production of educational materials, especially since musical training requires practice over time.

**Criterion A.4**: The project is based on two main safeguarding actions: awareness-raising and training, mainly aimed at attracting young people to the practice and training practitioners at the local level. The overall objective of the project is to safeguard the element to ensure its sustainable development. As this project was devised at the initiative of community members, traditional authorities will be responsible for ensuring its continued sustainability. In conjunction with the State Party, these authorities will continue to support the community members in educational activities aimed at youth. Trained community intangible cultural heritage committees will continue conducting awareness-raising campaigns and further documenting the element, with the assistance of the regional culture officers.

**Criterion A.5**: According to the budget attached to the request, the State Party will share the cost of the activities for which International Assistance is provided, within the limits of its resources. The Namibian government will be responsible for eight per cent of the total budget.

**Criterion A.6**: The project is expected to increase opportunities for members of the communities concerned to share their traditional knowledge, experience and ideas on the most sustainable way to safeguard the element. Community members who acquire skills through the training programme will continue to raise awareness of the importance of documenting and safeguarding the element. The educational materials produced – such as mobile exhibition banners – will continue to be displayed at trade fair centers and in schools and institutions of higher learning, to sensitize people and further raise awareness in the communities.

**Criterion A.7**: Namibia has benefitted from International Assistance from the Intangible Cultural Heritage Fund twice, for the preparation of the present nomination to the Urgent Safeguarding List (file no. 01418, 2017-2019, US$10,000) and for the ongoing project entitled ‘Safeguarding of Okuruuo through community-based capacity building, inventorying and documentation interventions in Namibia’ (file no. 01536, 2019-2023, US$100,000). The work stipulated by the contracts related to these projects has so far been carried out in compliance with UNESCO’s regulations.

**Paragraph 10(a)**: The project is national in scope. It will be headed by the Namibia National Commission for UNESCO, founded in 1992, which has the necessary experience and capacity to manage the project. In addition, various internal alliances with ministries and institutions are identified, along with their responsibilities in the project. The National Commission is in a cooperative relationship with various stakeholders, who will be involved in the implementation of the project activities. Their responsibilities in the project are clearly identified.

**Paragraph 10(b)**: The identification of community members and the introduction of music education programmes will enhance the establishment of music groups and increase the demand for regional festivals featuring the music. This trend could motivate local stakeholders to support such initiatives for the purpose of sustainable development. In addition, community groups will generate income through regular music performances. Furthermore, the community awareness-raising programmes and exhibitions will further motivate local higher learning institutions to establish a research department with a special focus on intangible cultural heritage. It is also hoped that awareness-raising campaigns will awaken the interest of other public and private institutions to invest resources in safeguarding the element.

1. Decides to approve the International Assistance request from Namibia for the implementation of the safeguarding plan for **Aixan/Gana/Ob#ANS TSI //Khasigu, ancestral musical sound knowledge and skills** and grants the amount of US$99,329 to the State Party to this end;
2. Further invites the State Party to use Form ICH-04-Report to report on the use of the assistance granted.

DECISION 15.COM 8.b.1

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.2

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.4

The Committee

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

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

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

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

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

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

* 1. Decides that based on the information provided by the States Parties to the Committee at its present session, the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The inscription of the element on the Representative List is expected to increase interest in practising the craft and learning about the related practices through contact with the tradition, particularly among young people, providing individuals with a better understanding of their family heritage. The information provided demonstrate how the inscription would contribute to ensuring the visibility of intangible cultural heritage at the local, national and international levels. Furthermore, the file focuses on the promotion of human creativity through the use of Al Sadu by designers and artists in various contemporary products. It indicates examples that show the role of artisans in this process and the impact that these commercial and artistic uses could have on the element.

R.3: The element is in good state of viability and there is therefore no need for detailed safeguarding measures. The annual reports of mentioned local societies show that an increasing number of ladies have taken Al Sadu weaving workshops and have benefitted from it financially. Moreover, to alleviate some of the financial constraints, public and private partnerships have been successfully implemented to sponsor events and workshops. Furthermore, the information provided demonstrate how the group of bearers – the weavers themselves – were involved in the process of preparing the safeguarding measures proposed.

* 1. Decides to inscribe **Traditional weaving of Al Sadu** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 15.COM 8.b.5

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.6

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.7

The Committee

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

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

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

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

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

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

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

* 1. Decides that based on the information provided by the State Party to the Committee at its present session, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.2: The inscription of the element would contribute to ensuring the visibility and awareness of intangible cultural heritage and encouraging dialogue. At a local and national level, the inclusion on the Representative List would contribute to the dissemination of the concept of intangible cultural heritage through the pride shown by the people of Caravaca in spreading joyousness, customs and traditions during their fiesta. Finally, at the international level, the file draws attention to the importance of this element for intangible cultural heritage related to horses. The inscription will enable other festive rituals related to horses, in which the animal is the centre of the celebration, to be reflected in the nomination. This element will provide an opportunity to exchange ideas and thoughts, and to promote dialogue with regard to horse heritage and related knowledge.

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

DECISION 15.COM 8.b.8

The Committee

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

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

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

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

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

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

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

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

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

DECISION15.COM 8.b.9

The Committee

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

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

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

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

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

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

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

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

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

DECISION15.COM 8.b.10

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.11

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.12

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.14

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.15

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.16

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.17

The Committee

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

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

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

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

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

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

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

R.5: The art of miniature was included on inventories of intangible cultural heritage in each of the submitting States. These inventories are maintained by relevant authorities in each submitting State and were drawn up with the participation of local communities, groups, non-governmental organizations and individual miniature artists and practitioners. The updates to the inventories vary in the different submitting States.

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

DECISION 15.COM 8.b.18

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.19

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.21

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.22

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.23

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.25

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.26

The Committee

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

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

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

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

* 1. Decides that based on the information provided by the State Party to the Committee at its present session, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.4: The nomination was prepared with the participation of representative associations at national and local levels, as well as multi-actors and practitioners of the element, ranging from the elders to children, people from all walks of life, who gave their free, prior and informed consent. The consents were collected both in joint and individual forms. Since the element is practised nationwide, only consents representing each part of the country were attached therefore. Among which, there are two paintings by children showing their feelings when dressed in the costume.

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

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

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

* 1. Also considers that the information included in the file and provided by the State Party to the Committee at its present session, 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.3: Past, current and future efforts to ensure the intergenerational transmission of the element are described. Various safeguarding measures are also elaborated, including building a coordination mechanism, carrying out survey and research, establishing workplaces, holding workshops on designing and costume-making with young people, producing documentary films about custom of costume, publishing relevant books, and organizing contest for designs amongst others. Measures will be taken to design and disseminate the costume according to gender, season, age and customary occasions. The collaboration of the Korean Costume Association and twelve local associations, national and local authorities, communities and families, silk workers and designers, researchers and students is demonstrated, testifying to the specific attention given to sustainable materials and modern aesthetic sense. However, the file does not provide sufficient information on how the communities will be involved in the implementation of the safeguarding measures.

* 1. Decides to refer the nomination of **Custom of Korean costume in the Democratic People’s Republic of Korea** to the submitting State Party and invites it to resubmit the revised nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to ensure the primary role of the communities, groups and individuals concerned throughout the process of inventorying the element;
	3. Reminds the State Party that top-down approaches that may unduly influence the traditional and spontaneous organization of intangible cultural heritage are not in line with the spirit of the Convention and further invites the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that communities are at the center of all safeguarding efforts.

DECISION 15.COM 8.b.27

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.28

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.30

The Committee

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

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

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

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

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

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

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

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

* 1. Decides that based on the information provided by the States Parties to the Committee at its present session, the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:

R.3: Despite being rather general and abstract, the safeguarding measures proposed are presented in a structured way, with a focus on the institutions responsible for their implementation in each State as well as non-governmental organizations and relevant community. The proposed measures are also aimed at promoting the element to create awareness about Pantun and adequately address the transmission of knowledge as one of the safeguarding measures. The information on the safeguarding measures aimed at mitigating the threats to the element has been stated including inventory work; documentation and research; safeguarding under a legal instrument; encouraging community involvement in pantun safeguarding measures as well as international dialogue and promotion. Furthermore, the file has clearly demonstrated how the relevant communities, groups and individuals participated in the preparation of the past, current and future safeguarding measures including several programs such as Focus Group Discussion that was organized by both State Parties.

* 1. Decides to inscribe **Pantun** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the States Parties of the importance of ensuring the most active possible participation of the communities concerned in every aspect related to the implementation of the safeguarding measures;
	3. Encourages the States Parties, when submitting nomination files in the future, to avoid standardized letters of consent and to provide up-to-date letters of consent;
	4. Recalls the importance of using vocabulary appropriate to the spirit of the Convention.

DECISION 15.COM 8.b.31

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.32

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.33

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.34

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.35

The Committee

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

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

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

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

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

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

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

R.5: The element consists of seventeen skills, which have been included in the Inventory of Intangible Cultural Heritage in Japan in different years between 1976 and 2018. The inventory is updated every year in accordance with the advice of the Council for Cultural Affairs. The communities of craftspersons were actively involved in the process of creating the inventory.

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

DECISION 15.COM 8.b.37

The Committee

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

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

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

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

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

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

* 1. Decides that based on the information provided by the States Parties to the Committee at its present session, the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.3: The past and current safeguarding measures include projects, activities, training programmes, the publication of books, and others. In all three States, several organizations play an active role in safeguarding the game. The submitting States also collaborate in safeguarding the element both at the national and international levels. The submitting States consistently structured common safeguarding measures with a clear engagement of concerned communities. They express the explicit participation of concerned communities in determining safeguarding measures. The submitting State Parties also indicate monitoring and evaluation effects of the possible inscription of the element and its unexpected results.

R.5: The element has been included in an inventory of intangible cultural heritage in all three submitting States maintained by the relevant authorities including the periodicity of updating. In Kazakhstan, the element was included in the National List of the ICH of Kazakhstan in 2013. This list is updated upon receipt of an official proposal submitted by any person or agency responsible for scientific research in the field of cultural heritage. In the Kyrgyz Republic, the element was included in the ICH National Inventory of the Kyrgyz Republic in 2008. This inventory is updated every three years. It has been updated in 2011, 2012 and 2015. In Turkey, the element was registered in 2014 and updated in 2019. The local meeting for updating this inventory is held twice a year. These inventories were drawn up with the participation of local communities, non-governmental organizations and practitioners. In Kazakhstan the inventory was prepared with the participation of state agencies, researchers and ICH practitioners, the Kyrgyz Republic highlighted the active participation of communities of traditional game practitioners, and Turkey emphasized the non-governmental organizations in Ankara and Istanbul, where the elements are more intensely practised.

* 1. Decides to inscribe **Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the States Parties that updating is an important part of the inventorying process and invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the national inventories in Kazakhstan, Kyrgyzstan and Turkey, in accordance with Article 12.1 of the Convention;
	3. Encourages the States Parties to place a greater focus on the implementation of the safeguarding measures to deal with the possible unintended results of the inscription of the element and further encourages them, when submitting multinational nomination files in the future, to provide balanced information for each individual State concerned.

DECISION 15.COM 8.b.38

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.39

The Committee

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.41

The Committee

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

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

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

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

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

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

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

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

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

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

DECISION 15.COM 8.b.42

The Committee

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

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

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

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

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

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

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

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

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

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.

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.

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. Regarding the safeguarding measures applied by 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.

DECISION 15.COM 8.d.1

The Committee,

* 1. Recalling Article 23 of the Convention as well as Chapter I.4 of the Operational Directives relating to the eligibility and criteria of International Assistance requests,
	2. Having examined document [LHE/20/15.COM/8.d](https://ich.unesco.org/doc/src/LHE-20-15.COM-8.d-EN.docx) as well as International Assistance request no. 01615 submitted by the Central African Republic,
	3. Takes note that the Central African Republic has requested International Assistance for the project entitled **Capacity building for the safeguarding and management of intangible cultural heritage in the Central African Republic**:

This thirty-six-month project is aimed at building capacities for the safeguarding and management of intangible cultural heritage in the Central African Republic. Due to a lack of qualified human, financial and infrastructural resources, there is a marked need to collect, process, protect and enhance the rich intangible cultural heritage present in the country. To address this situation, this project is intended firstly to strengthen the capacities of twenty officials of the Ministry of Arts and Culture at the School of African Heritage (EPA) in Benin, to ensure they are equipped to identify and safeguard intangible cultural heritage in partnership with local communities. Secondly, a degree programme in living heritage is to be developed at the National School of Arts, which will be evaluated by the University of Bangui. This will enable the country to acquire experts in the safeguarding of living heritage and to have officials concerned with intangible cultural heritage at the national and regional levels. Thereafter, a scientific meeting will be held to monitor the process and content of the programme. The approach envisaged is expected not only to ensure the safeguarding of the intangible cultural heritage of all communities in the country but also to help inventory and safeguard the living heritage of minorities.

* 1. Further takes note that this assistance is to support a project implemented at the national level, in accordance with Article 20 (c) of the Convention, and that it takes the form of the **provision of a grant**, pursuant to Article 21 (g) of the Convention;
	2. Also takes note that the Central African Republic has requested assistance in the amount of US$420,730 from the Intangible Cultural Heritage Fund for the implementation of this project;
	3. Considers that, from the information included in the file, the request responds as follows to the criteria for granting International Assistance given in paragraphs 10 and 12 of the Operational Directives:

**Criterion A.1**: The request emphasizes the importance of the communities in safeguarding the intangible cultural heritage. However, the request does not give sufficient information on how the communities concerned participated in the preparation of the request and will be involved in the implementation of the proposed activities, and in their evaluation and follow-up. The whole programme seems to have been drafted from the point of view of representatives of state institutions, and the rationale behind it is based on the need to strengthen the capacities of these representatives or the capacities of these institutions in the area of safeguarding intangible cultural heritage. There is no description of how the communities will benefit from the results of the project.

**Criterion A.2**: As the amount of financial assistance requested is rather high, more detailed information would have been expected in the text, including concrete examples and details of the content of the capacity-building measures targeted at the three groups of beneficiaries. The capacity-building programme is quite ambitious. However, due to the lack of information related to several areas of the programme (for example, the length of the management training, details about the extensive management and administration team, the estimated rental cost for the rooms/venues, and the publication costs), it is not possible to evaluate the appropriateness of the request. Furthermore, the budget structure is not fully aligned with the information provided in the file.

**Criterion A.3**: The programme consists of three main groups of activities (further divided into seventeen activities), targeted at three different groups of participants: officials from the Ministry of Culture; future students of the National School of Arts; and community members from the four regions concerned. However, none of these groups is adequately defined. The State Party has provided a detailed description of the objectives of the project, as well as of the major components and specific activities of the national and local capacity-building programme for the safeguarding of intangible cultural heritage. However, there is a lack of information concerning two activities: the training of officials from the Ministry of Culture and the creation of a professional degree programme for students. The State Party has provided insufficient information on the content of the training programme. Furthermore, the amount of time allocated to this training seems excessive. Additionally, the State Party has not provided enough information on the resources to be used to finance the students taking part in the first round of this degree programme. The request also lacks sufficient details on the content of the training for community members. As the programme is quite ambitious, a step-by-step procedure may be considered more suitable for targeting the different groups of stakeholders concerned through a multi-phased approach based on smaller-scale projects.

**Criterion A.4**: The request specifies the number of people that will be trained through the capacity-building programme in all three groups of beneficiaries. The increase in human resources specialized in safeguarding intangible cultural heritage is certainly important and will be an asset for the Central African Republic. However, the file does not demonstrate the sustainability of the project. The text explains neither how it will ensure the continuity of these training processes and other activities once the period of UNESCO funding has ended, nor how new intangible cultural heritage professionals will be integrated into institutions or the labour market. No specific responsibilities or tasks have been appointed, and no concrete follow-up measures are mentioned.

**Criterion A.5**: The State Party plans to contribute six per cent of the total amount of the project for which International Assistance is requested from the Intangible Cultural Heritage Fund.

**Criterion A.6**: The main objective behind this request for assistance is to build capacities to safeguard intangible cultural heritage in the country. At the end of the three-year project, the State should benefit from twenty trained employees, fifty graduate students and forty bearers (ten per locality) with knowledge of the Convention and the safeguarding of living heritage. The project focuses on professional training in the management of intangible cultural heritage for administrative officials. Unfortunately, the training programme for local communities is a weak point of the proposed programme and is not sufficiently explained. Moreover, there is some doubt as to the effectiveness of certain training courses, since the request does not provide enough information on their content.

**Criterion A.7**: The State Party has not previously received any financial assistance from UNESCO under the Intangible Cultural Heritage Fund of the 2003 Convention to implement similar or related activities in the field of intangible cultural heritage.

**Paragraph 10(a)**: The programme is local, national and international in scope, as demonstrated by the fact that some of the capacity building for administrative executives is planned to take place in Benin. The participation of experts from the Regional Institute for Higher Education and Research in Cultural Development (IRES-RDC, Togo) and the International Centre for Research and Documentation on African Traditions and Languages (CERDOTOLA, Cameroon) is also foreseen. The terms of this cooperation are not always properly formulated, such as the relocation of the training of twenty administrative executives to Benin due to a lack of adequate space within the State Party. Furthermore, though the State Party intends to establish a higher education programme at the sub-regional level, the request suggests that this will take place in the future, without providing sufficient details as to how and when.

**Paragraph 10(b):** The request states that, thanks to the knowledge and field experience acquired through the degree programme, graduates will develop the capacity to think outside the box and come up with novel ideas through research that will attract more local sponsors and thereby widen the opportunities for safeguarding intangible cultural heritage. However, no concrete information is provided on the potential multiplier effects of this assistance to stimulate contributions from other sources, such as from the private sector and other organizations.

* 1. Decides to refer to the requesting State Party the International Assistance request for the project entitled **Capacity building for the safeguarding and management of intangible cultural heritage in the Central African Republic** and invites it to submit a revised request to the Committee for examination during a following cycle.

DECISION 15.COM 8.d.2

The Committee,

* 1. Recalling Article 23 of the Convention as well as Chapter I.4 of the Operational Directives relating to the eligibility and criteria of International Assistance requests,
	2. Having examined document [LHE/20/15.COM/8.d](https://ich.unesco.org/doc/src/LHE-20-15.COM-8.d-EN.docx) as well as International Assistance request no. 01498 submitted by Malawi,
	3. Takes note that Malawi has requested International Assistance for the project entitled **Safeguarding of ludodiversity of Malawi through non-formal education and community transmission**:

To be implemented by the Malawi National Commission for UNESCO, the overall objective of this project is to contribute to the safeguarding of ludodiversity in Malawi through non-formal learning and community transmission. In 2013, an inventory of ludodiversity in the country was developed by practitioners with the assistance of living heritage experts; thirty-two traditional games were inventoried and a safeguarding plan developed. This thirty-six-month project aims to safeguard ludodiversity through the non-formal learning of nine of these traditional games, as well as through their informal transmission by and within the practising communities. Specifically, the project aims to: organize consultations between communities practising the same types of games with sports development experts as observers, to achieve consensus on the general rules and regulations of the games; publish a handbook containing these rules and regulations and distribute 2,000 copies to teacher training colleges, community libraries and schools; train local primary school teachers and youth through apprenticeships with community practitioners; and organize the first regional annual festival of traditional games by practising communities. Based on active community participation, the project is expected to strengthen capacities to document, manage and publicize living heritage, as well as to enhance the capacities of the National Intangible Cultural Heritage Committee to coordinate the participation of practising communities, groups and individuals.

* 1. Further takes note that this assistance is to support a project implemented at the national level, in accordance with Article 20 (c) of the Convention, and that it takes the form of the **provision of a grant**, pursuant to Article 21 (g) of the Convention;
	2. Also takes note that Malawi has requested assistance in the amount of US$347,164 from the Intangible Cultural Heritage Fund for the implementation of this project;
	3. Considers that, from the information included in the file, the request responds as follows to the criteria for granting International Assistance given in paragraphs 10 and 12 of the Operational Directives:

**Criterion A.1**: The project activities revolve around the communities concerned. The request includes a detailed description of how the traditional leaders, community youth, teachers, audiovisual technicians, researchers and practitioners of traditional games will actively participate in all stages of the project. Information is also provided on the involvement of the community-based organizations Nsikwa Foundation for the popularisation of Nsikwa game and Mbalika Association for the popularisation of the Mbalika game. These organizations used their networks to reach areas where some traditional games were still being practised.

**Criterion A.2**: The State Party has specified most of the expenses for the activities mentioned in the request. However, there are some concerns about the budget breakdown being too focused on organizing the festival of games. Furthermore, the file does not sufficiently demonstrate how the costs to be incurred by the communities in implementing the project would be covered. Moreover, there are several inconsistencies between the timetable and the description of activities.

**Criterion A.3**: The purpose of the project is to safeguard nine traditional games through study, documentation, apprenticeship, the formation of groups and awareness-raising. The activities proposed to achieve the objectives of the project seem to be well conceived and feasible. This might be thanks to the fact that the project is the result of ongoing activities in the safeguarding of intangible cultural heritage, supported by UNESCO and with the involvement of various stakeholders.

**Criterion A.4**: The request states that the communities will be able to access the documentation produced during the project through the traditional leaders, community libraries and schools. The field experience acquired by the youth could be used to conduct further documentation of intangible cultural heritage when needed. However, there is no convincing argument that some results of the project would be sustainable after the funding has come to an end, for instance the organization of the festival.

**Criterion A.5:** The State Party plans to contribute four per cent of the total amount of the project for which International Assistance is requested from the Intangible Cultural Heritage Fund.

**Criterion A.6**: During the implementation of the project, the capacities of the communities (traditional leaders, practitioners, teachers and community youth) will be improved in several ways, including their capacity to document, transmit and raise awareness about their intangible cultural heritage, and manage projects directed at its safeguarding. The capacities of researchers, audiovisual technicians, the media and government officials to document, manage and publicize living heritage, among other tasks, will also be enhanced. Finally, the capacities of the stakeholders concerned – including non-governmental organizations – to coordinate safeguarding efforts through a participatory approach will also be increased.

**Criterion A.7**: Malawi has benefitted from International Assistance from the Intangible Cultural Heritage Fund three times, for the projects entitled ‘Safeguarding of Nkhonde, Tumbuka and Chewa proverbs and folktales’ (file no. 01060, 2015-2017, US$90,533), ‘Development of an inventory of intangible heritage of Malawi’ (file no. 00609, 2012-2013, US$24,947) and the ongoing project ‘Safeguarding of intangible cultural heritage in Malawi through non-formal learning and transmission’ (file no. 01530, 2019-2021, US$91,860). The work stipulated by the contracts related to these projects has so far been carried out in compliance with UNESCO’s regulations.

**Paragraph 10(a)**: The scope of the project is national, with the UNESCO National Commission for Malawi being essential to its financial and administrative aspects. Different roles are described for different actors/partners. However, the request does not elaborate on all of these in sufficient detail given the budget requested. Minimal mention is made of the Education Department, though schools will play a crucial role in the success of the initiative. Associations are mentioned, but there is insufficient information related to their organization, governance and sustainability.

**Paragraph 10(b)**: The request states that the universities and communities concerned will be encouraged to use the results of the project to raise more funds to continue practising the traditional games as well as to implement other safeguarding measures for other games and elements. The request also expresses the hope that the publications produced during the project will further stimulate the Ministry of Education to focus on and invest in educational documentation inspired by local cultural traditions and, in particular, traditional games. Nevertheless, such traditions need to be further integrated into educational curricula. Some potential multiplier effects are mentioned in various parts of the text. However, there are no reasonable arguments in the file to indicate that this will take place and be sustained after the project and its funding have come to an end.

* 1. Decides to refer to the requesting State Party the International Assistance request for the project entitled **Safeguarding of ludodiversity of Malawi through non-formal education and community transmission** and invites it to submit a revised request to the Committee for examination during a following cycle.

DECISION 15.COM 9

The Committee,

1. Having examined document [LHE/20/15.COM/9](https://ich.unesco.org/doc/src/LHE-20-15.COM-9-EN.docx),
2. Recalling paragraphs 33 and 34 of the Operational Directives, as well as its Decisions [10.COM 13](https://ich.unesco.org/en/Decisions/10.COM/13), [11.COM 12](https://ich.unesco.org/en/Decisions/11.COM/12), [12.COM 13](https://ich.unesco.org/en/Decisions/12.COM/13)[, 12.COM 14](https://ich.unesco.org/en/Decisions/12.COM/14) and [13.COM 15](https://ich.unesco.org/en/Decisions/13.COM/15) and Resolution[8.GA 11](https://ich.unesco.org/en/Resolutions/8.GA/11),
3. Considering that its capacities to examine files during a cycle are still limited, as are the capacities and human resources of the Secretariat,
4. Further considering that the Evaluation Body’s composition and working methods are designed to promote both an equitable geographical representation and an even representation of experts and non-governmental organizations in the evaluation of each criterion of every individual file, the time constraints of which limit its capacity,
5. Takes note of the fact that sixty files are being treated for the 2021 cycle (fifty-five national files and five multinational ones) and that fifty-three are being treated for the 2020 cycle (thirty-seven national files and sixteen multinational ones), while welcoming the efforts of the Secretariat to increase the number of files for the 2021 cycle from fifty to sixty;
6. Decides that, in the course of the 2022 and 2023 cycles, the number of nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and to the Representative List of the Intangible Cultural Heritage of Humanity, proposals of programmes, projects and activities that best reflect the principles and objectives of the Convention and International Assistance requests greater than US$100,000 that can be treated is determined to be at least fifty-five per cycle;
7. Further decides that at least one file per submitting State should be processed during the two-year period of 2022–2023, in conformity with paragraph 34 of the Operational Directives, and that those States Parties that submitted files that could not be treated in the 2021 cycle will see their files given priority in the 2022 cycle, following the principle of one file per submitting State during the two-year period;
8. Also decides that the Secretariat may exercise some flexibility if this will permit greater equity among submitting States with equal priority under paragraph 34 of the Operational Directives;
9. Requests that the Secretariat consider the possibility of also treating, according to its resources and those of the Evaluation Body:
* priority (i) national files from submitting States with no elements inscribed on any of the Lists, good safeguarding practices selected or requests for International Assistance greater than US$100,000 approved, as well as nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding,
* priority (ii) multinational files, giving priority to files from States with no national elements inscribed;
1. Invites States Parties to take the present decision into account when submitting files for the 2022 and 2023 cycles;
2. Further requests that the Secretariat report to it on the number of files submitted for the 2022 and 2023 cycles, its experience in applying the Operational Directives and the present decision at its seventeenth session.

DECISION 15.COM 10

The Committee,

1. Having examined document [LHE/20/15.COM/10 Rev. and its annexes](https://ich.unesco.org/doc/src/LHE-20-15.COM-10.Rev-EN.docx),
2. Recalling Article 8.3 of the Convention, Paragraphs 27 and 28 of the Operational Directives and Rules 20 and 39 of its Rules of Procedure,
3. Further recalling its Decisions [9.COM 11](https://ich.unesco.org/en/Decisions/9.COM/11) and [14.COM 18](https://ich.unesco.org/en/Decisions/14.COM/18) as well as Resolution [8.GA 10](https://ich.unesco.org/en/Decisions/8.GA/10),
4. Establishes a consultative body to be known as the ‘Evaluation Body’ for the evaluation in 2021 of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and on the Representative List of the Intangible Cultural Heritage of Humanity, of proposed programmes, projects and activities that best reflect the principles and objectives of the Convention and of International Assistance requests greater than US$100,000, and adopts its terms of reference as annexed to this Decision;
5. Appoints the following individual experts and accredited non-governmental organizations as members of the Evaluation Body for 2021:

**Experts representatives of States Parties non-Members of the Committee**

1. EG I: Mr Pier Luigi Petrillo (Italy)
2. EG II: Ms Ľubica Voľanská (Slovakia)
3. EG III: Mr Nigel Encalada (Belize)
4. EG IV: Mr Kirk Siang Yeo (Singapore)
5. EG V(a): Mr Limeneh Getachew Senishaw (Ethiopia)
6. EG V(b): Mr Saeed Al Busaidi (Oman)

**Accredited non-governmental organizations**

1. EG I: Workshop intangible heritage Flanders
2. EG II: European Association of Folklore Festivals
3. EG III: Erigaie Foundation
4. EG IV: Korea Cultural Heritage Foundation (CHF)
5. EG V(a): Association pour la sauvegarde des masques (ASAMA)
6. EG V(b): Syria Trust for Development
7. Notes that for the purpose of the election at its future sessions, the twelve seats of the Evaluation Body shall be filled as follows:

Seats to be filled for the 2022–2025 cycles:

EG III NGO

EG IV NGO

EG V(b) Expert

Seats to be filled for the 2023–2026 cycles:

EG I Expert

EG II Expert

EG V(a) NGO

Seats to be filled for the 2024–2027 cycles:

EG I NGO

EG II NGO

EG V(a) Expert

Seats to be filled for the 2025–2028 cycles:

EG III Expert

EG IV Expert

EG V(b) NGO

1. Decides to examine the 2021 cycle files in alphabetical order, starting with the files of States whose names begin with the letter X in the English alphabet, and requests that the Evaluation Body follow the same order when evaluating the files and that it present its report in that order.

**Annex: Terms of Reference of the Evaluation Body for the 2021 cycle**

|  |
| --- |
| The Evaluation Body  |
| 1. | shall be composed of twelve members appointed by the Committee: six experts qualified in the various fields of intangible cultural heritage representative of States Partiesnon-Members of the Committee and six accredited non-governmental organizations, taking into consideration equitable geographical representation and various domains of intangible cultural heritage; |
| 2. | shall elect its Chairperson, Vice-Chairperson and Rapporteur; |
| 3. | shall hold private meetings in accordance with Rule 19 of the Rules of Procedure of the Committee; |
| 4. | shall be responsible for the evaluation in 2021 of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and on the Representative List of the Intangible Cultural Heritage of Humanity, of proposed programmes, projects and activities that best reflect the principles and objectives of the Convention and of International Assistance requests greater than US$100,000, in conformity with the Operational Directives for the implementation of the Convention. In particular, it shall include in its evaluation: |
|  | a. | an assessment of the conformity of nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding with the inscription criteria, as provided in Chapter I.1 of the Operational Directives, including an assessment of the viability of the element and the feasibility and sufficiency of the safeguarding plan, and an assessment of the risks of it disappearing, as provided in Paragraph 29 of the Operational Directives; |
|  | b. | an assessment of the conformity of nominations to the Representative List of the Intangible Cultural Heritage of Humanity with the inscription criteria, as provided in Chapter I.2 of the Operational Directives; |
|  | c. | an assessment of the conformity of proposed programmes, projects and activities that best reflect the principles and objectives of the Convention with the selection criteria, as provided in Chapter I.3 of the Operational Directives; |
|  | d. | an assessment of the conformity of International Assistance requests greater than US$100,000 with the selection criteria, as provided in Chapter I.4 of the Operational Directives; |
|  | e. | recommendations to the Committee:- to inscribe or not to inscribe the nominated elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding or the Representative List of the Intangible Cultural Heritage of Humanity, or to refer the nominations to the submitting State(s) for additional information;- to select or not to select the proposed programmes, projects or activities that best reflect the principles and objectives of the Convention, or to refer the proposals to the submitting State(s) for additional information;- to approve or not to approve the International Assistance requests greater than US$100,000, or to refer the requests to the submitting State(s) for additional information; |
| 5. | shall provide the Committee with an overview of all files and a report on its evaluation; |
| 6. | shall conduct a dialogue process with submitting States Parties during the evaluation process; |
| 7. | shall cease to exist following the submission and presentation to the sixteenth session of the Committee of the report on its evaluation of the files to be examined by the Committee in 2021 and with the establishment of the next Evaluation Body. |
| Once appointed by the Committee, the members of the Evaluation Body shall act impartially in the interests of all States Parties and the Convention. |

DECISION 15.COM 11

The Committee

1. Decides to hold the sixteenth session of the Committee at UNESCO Headquarters in Paris from 13 to 18 December 2021.

DECISION 15.COM 12

The Committee,

1. Having examined document [LHE/20/15.COM/12](https://ich.unesco.org/doc/src/LHE-20-15.COM-12-EN.docx),
2. Recalling Rules 12 and 13 of its Rules of Procedure,
3. Decides to suspend a part of Rule 13.1 to give the Bureau time to identify a Chairperson;
4. Further decides to elect the Chairperson of the Committee for its sixteenth session from amongst the Vice-Chairpersons through electronic consultation by 15 March 2021 at the latest;
5. Elects Sweden, Czechia, Brazil, Sri Lanka, Djibouti and Saudi Arabia as Vice-Chairpersons of the Committee;
6. Further elects Ms Jun Takai (Japan) as Rapporteur of the Committee.