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

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

**Twelfth session**

**Jeju Island, Republic of Korea**

**4 to 9 December 2017**

**Item 8.b of the Provisional Agenda:**

**Examination of the reports of States Parties on the implementation of the Convention  
and on the current status of elements inscribed on the Representative List  
of the Intangible Cultural Heritage of Humanity**

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| **Summary**  This document concerns the periodic reports of States Parties submitted for the 2017 reporting cycle on the implementation of the Convention and on the current status of elements inscribed on the Representative List. The annex of the document contains an overview of eleven such periodic reports as well as an abstract for each of them. The reports submitted by the States Parties are available online on the website of the Convention. At the request of the Committee, the overview provides a cumulative focus on measures taken by States Parties to build and strengthen capacities in their territories for the safeguarding of intangible cultural heritage.  **Decision required:** paragraph 6 |

1. Article 29 of the Convention provides that States Parties ‘shall submit to the Committee, observing the forms and periodicity to be defined by the Committee, reports on the legislative, regulatory and other measures taken for the implementation of this Convention’. Article 7 (f) stipulates that the Committee’s duties shall include to ‘examine […] the reports submitted by States Parties, and to summarize them for the General Assembly’. Based in part on those reports, the Committee then submits its own report to the General Assembly in compliance with Article 30 of the Convention.
2. The relevant guidelines for the submission of such periodic reports are laid out in Chapter V.1 of the Operational Directives for the Implementation of the Convention (paragraphs 151-159), while Chapter V.3 (paragraphs 165-167) describes their receipt and processing. Notably, the Secretariat, in conformity with paragraph 166, is to provide to the Committee with an overview of all reports received within a cycle. This overview, which can also serve as the summary to be submitted by the Committee to the General Assembly, is included in the annex of this document together with the abstracts of all the reports submitted during the current cycle. The complete reports are available in English or French, as submitted by the States Parties concerned, on the [website of the Convention](https://ich.unesco.org/en/8b-periodic-reporting-00921)[[1]](#footnote-1).
3. With a view to supporting States in the submission of their periodic reports, as occurred in past cycles the Secretariat shared with reporting States a document entitled ‘[Additional guidance for completing Form ICH-10](https://ich.unesco.org/doc/src/ICH-10-2017-additional_guidance-EN.docx)’. This document, which is based upon the experience of previous States Parties, was updated by the Secretariat in April 2017 and is available online for States preparing their reports for the deadline of 15 December 2017.
4. Despite the efforts made by the Secretariat, the Committee continues to be confronted with a high number of States Parties whose reports are overdue: 41 States Parties, which represents 79% of the reports that were expected for this cycle (52), are one to six years late in the submission of their periodic reports. This represents a slight improvement compared to last year, when the rate of overdue reports was 84%. Moreover, it should be noted that after the reminder letters were sent in April 2017 to all States with overdue reports, four additional reports were received by the Secretariat (submitted by Jamaica, Mauritania, Serbia and Uganda), which will be examined by the Committee in 2018.
5. Conscious of this situation and of the importance of the reporting exercise, in its [Decision 11.COM 9.a](https://ich.unesco.org/en/Decisions/11.COM/9.a) the Committee reiterated its encouragement to States Parties to fulfil their reporting requirements before submitting new nominations, similarly to what it adopted at its tenth session in 2015 ([Decision 10.COM 6.a](https://ich.unesco.org/en/Decisions/10.COM/6.a) and [Decision 10.COM 6.b](https://ich.unesco.org/en/Decisions/10.COM/6.b)). Last year the Republic of Korea made a voluntary supplementary contribution to the Intangible Cultural Heritage Fund, approved by the Committee at its eleventh session ([Decision 11.COM 6](https://ich.unesco.org/en/Decisions/11.COM/6)), in the amount of US$300,000, to help the Secretariat improve the periodic reporting mechanism under the Convention. Updates on the use of those funds so far and on the activities planned for the coming months are provided in document [ITH/17/12.COM/10](https://ich.unesco.org/doc/src/ITH-17-12.COM-10-EN.docx) and will be therefore further discussed under item 10.
6. The Committee may wish to adopt the following decision:

DRAFT DECISION 12.COM 8.b

The Committee,

1. Having examined document ITH/17/12.COM/8.b,
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by States Parties and Chapter V of the Operational Directives, as well as its [Decision 11.COM 9.a](https://ich.unesco.org/en/Decisions/11.COM/9.a),
3. Expresses its sincere appreciation to the eleven States Parties that duly submitted their periodic reports for the 2017 reporting cycle and encourages those States that have not yet submitted their reports to submit them at the earliest convenience and if possible by the deadline of 15 December 2017, for their examination at its thirteenth session in 2018;
4. Regrets that it was able to examine only eleven reports in the current reporting cycle and reaffirms that States Parties should fulfil their reporting requirements before submitting new nominations;
5. Notes with satisfaction that States Parties are increasingly involving their communities and practitioners in the preparation of their periodic reports and encourages them to pursue their efforts to include relevant information also provided by non-governmental organizations, research institutes and centres of expertise concerned;
6. Invites States Parties to continue their careful review of and reporting on issues related to gender in the safeguarding of intangible cultural heritage and to include in their reports information on the role of gender and its possible evolution, especially when reporting on inscribed elements;
7. Welcomes the Overview and summaries of the 2017 reports as presented in the annex of document ITH/17/12.COM/8.b and appreciates the cumulative focus on measures taken by States Parties to build and strengthen capacities in their territories for the safeguarding of intangible cultural heritage;
8. Takes note of the different approaches adopted by States Parties to implement the provisions of the 2003 Convention and its Operational Directives, and in particular to strengthen the capacities of all relevant stakeholders in implementing them at all levels, and invites States Parties to widely disseminate the lessons learned, which are collected in the annex to this document;
9. Requests that the Secretariat prepare an analysis with a cumulative focus on measures taken by States Parties to raise awareness of the importance of intangible cultural heritage as well as an abstract for each report that will be presented in the 2018 cycle and to include them in the Overview and summaries of the 2018 reports;
10. Decides to submit to the seventh session of the General Assembly the ‘Overview and summaries of the 2017 reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List’, together with the overview of the 2016 reports examined at its eleventh session.

**ANNEX**

**Overview and summaries of the 2017 reports of States Parties  
on the implementation of the Convention and on the current status  
of elements inscribed on the Representative List**

1. **Introduction**
2. Periodic reports offers a unique opportunity to assess the impact of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage at the national level, learn from the different experiences by States Parties in safeguarding their intangible cultural heritage, analyse the current status of elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity (hereinafter ‘the Representative List’) and the possible consequences of inscription on their viability, and facilitate the exchange of information on different, relevant topics such as inventories and the authorities in charge of the implementation of the Convention. As experienced in previous cycles, this exercise is also an important opportunity for States Parties to themselves assess the progress made in the implementation of the Convention, identify any gaps and needs, and adopt measures to recalibrate their actions. Its importance has already been underlined in the debates and decisions of both the General Assembly and the Intergovernmental Committee, especially through the decisions of the latter on this topic:

* [Decision 6.COM 6](https://ich.unesco.org/en/Decisions/6.COM/6) in 2011
* [Decision 7.COM 6](https://ich.unesco.org/en/Decisions/7.COM/6) in 2012
* [Decision 8.COM 6.a](https://ich.unesco.org/en/Decisions/8.COM/6.a) in 2013
* [Decision 9.COM 5.a](https://ich.unesco.org/en/Decisions/9.COM/5.a) in 2014
* [Decision 10.COM 6.a](https://ich.unesco.org/en/Decisions/10.COM/6.a) in 2015
* [Decision 11.COM 9.a](https://ich.unesco.org/en/Decisions/11.COM/9.a) in 2016

1. The current periodic reporting cycle is the first one in which some States have to report for the second time; this is the case for the seven States that ratified the Convention in 2004. Those States that ratified the Convention in 2010 are also part of this cycle and had to report for the first time ever. At the request of the Committee, this year the cumulative focus has been on measures taken by States Parties to build and strengthen capacities in their territories for the safeguarding of intangible cultural heritage. As in the past three years, the analysis covers not only the reports submitted for this reporting cycle but also the information submitted for previous cycles.
2. As requested by the Committee in its [Decision 11.COM 9.a](https://ich.unesco.org/en/Decisions/11.COM/9.a), the Secretariat prepared an abstract of each report submitted in the current cycle as an attempt to make the information more easily accessible to States Parties. Once they have been examined by the Committee, these abstracts will be published in the country profile of each State Party, which is accessible on the website of the Convention.

**Working methods and overview of the 2017 periodic reports**

1. According to the Operational Directives and decisions adopted by the Intergovernmental Committee, on 15 December 2015 the Secretariat informed the fourteen States Parties that had ratified the Convention in 2010 as well as the seven States that had ratified the Convention in 2004, of the deadline of 15 December 2016 for submission of their periodic reports. To these States, it is necessary to add the thirty-one States that, for different reasons, did not submit their reports due in previous cycles. Of the total fifty-two States Parties expected to submit their periodic reports for examination during the 2017 cycle, eleven submitted a report.
2. The Secretariat registered these reports and acknowledged their receipt. In accordance with Paragraph 165 of the Operational Directives, the Secretariat contacted those States Parties whose reports were incomplete and advised them on how to finalize them. All States were able to provide a final, complete report. Of the total of forty-one States whose reports are currently overdue, sixteen States are one year overdue, eight States are two years overdue, eight States are three years overdue, five States are four years overdue, three States are five years overdue and, lastly, one State is six years overdue. Four States Parties have already submitted their overdue reports in the course of 2017, namely Jamaica, Mauritania, Serbia and Uganda; these reports will be examined by the Committee at its thirteenth session in 2018. A summary of the global situation is presented in the table below:

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| State Party | Cycle Report Due | Year of examination | Additional Notes |
| Afghanistan | 2016 | - | Two years overdue |
| Algeria | 2017 | - | One year overdue |
| Bangladesh | 2016 | - | Two years overdue |
| Barbados | 2015 | - | Three years overdue |
| Botswana | 2017 | **2017** | - |
| Central African Republic | 2017 | - | One year overdue |
| Chad | 2015 | - | Three years overdue |
| China | 2017 | - | One year overdue |
| Democratic Republic of the Congo | 2017 | - | One year overdue |
| Denmark | 2016 | **2017** | - |
| Djibouti | 2014 | - | Four years overdue |
| Dominica | 2012 | - | Six years overdue |
| Equatorial Guinea | 2017 | - | One year overdue |
| Eritrea | 2017 | - | One year overdue |
| Fiji | 2017 | - | One year overdue |
| Gabon | 2017 | **2017** | - |
| Grenada | 2016 | - | Two years overdue |
| Guinea | 2015 | - | Three years overdue |
| Haiti | 2016 | **2017** | - |
| Islamic Republic of Iran | 2013 | **2017** | - |
| Iraq | 2017 | - | One year overdue |
| *Jamaica[[2]](#footnote-2)\** | 2017 | *2018* | One year overdue |
| Japan | 2017 | **2017** | - |
| Lao People’s Democratic Republic | 2016 | - | Two years overdue |
| Lebanon | 2014 | - | Four years overdue |
| Lesotho | 2015 | - | Three years overdue |
| Malawi | 2017 | - | One year overdue |
| *Mauritania\** | 2013 | *2018* | Five years overdue |
| Mauritius | 2017 | **2017** | - |
| Montenegro | 2016 | - | Two years overdue |
| Nepal | 2017 | - | One year overdue |
| Niger | 2014 | - | Four years overdue |
| Panama | 2017 | **2017** | - |
| Papua New Guinea | 2015 | - | Three years overdue |
| Paraguay | 2013 | **2017** | - |
| Qatar | 2015 | - | Three years overdue |
| Republic of Moldova | 2013 | - | Five years overdue |
| Saint Lucia | 2014 | - | Four years overdue |
| Saint Vincent and the Grenadines | 2016 | - | Two years overdue |
| Sao Tome and Principe | 2013 | - | Five years overdue |
| Saudi Arabia | 2015 | - | Three years overdue |
| *Serbia[[3]](#footnote-3)\** | 2017 | *2018* | One year overdue |
| Sudan | 2015 | - | Three years overdue |
| Tajikistan | 2017 | - | One year overdue |
| The former Yugoslav Republic of Macedonia | 2013 | **2017** | - |
| Togo | 2016 | - | Two years overdue |
| Tonga | 2017 | - | One year overdue |
| Trinidad and Tobago | 2017 | - | One year overdue |
| Tunisia | 2013 | **2017** | - |
| *Uganda\** | 2016 | *2018* | Two years overdue |
| Vanuatu | 2017 | - | One year overdue |
| Yemen | 2014 | - | Four years overdue |

1. This is the seventh cycle of periodic reporting on the implementation of the Convention and on the current status of elements of intangible cultural heritage inscribed on the Representative List. The eleven reports submitted for the current cycle accounted for a total of thirty-four elements inscribed on the Representative List and four elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (hereinafter ‘the Urgent Safeguarding List’), while none of the reporting States had programmes selected for the Register of Good Safeguarding Practices. The report submitted by the Islamic Republic of Iran does not include information on the status of two elements, namely ‘Traditional skills of carpet weaving in Fars’ (inscribed in 2010) and ‘Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz’ (inscribed in 2009 and extended in 2016).
2. **Overview of the framework for safeguarding and the measures taken  
   to implement the Convention during the 2017 reporting cycle**
3. **Institutional framework for safeguarding intangible cultural heritage**
4. The **institutional framework** for safeguarding intangible cultural heritage is varied. This commonly falls under the overall responsibility of the Ministry of Culture acting through one of its departments or directorates (usually for arts and culture or heritage) as in Botswana and in the former Yugoslav Republic of Macedonia or, in the case of Tunisia, Mauritius and Denmark, five different ministerial Directorates, a National Heritage Fund and the national Folklore Archives, respectively. In other cases (Japan and the Islamic Republic of Iran), a governmental agency or organization takes the lead role in the place of a ministry. Furthermore, in Tunisia, the Islamic Republic of Iran and Botswana, a national Committee or Commission for intangible cultural heritage has been established to advise on and undertake safeguarding measures. The structures may be devolved to regional and local levels, as in the case of the Islamic Republic of Iran, which operates through the thirty-one provincial Directorates-general of its implementing agency or Botswana, which uses four District Intangible Cultural Heritage Committees as local-level structures. In Paraguay, a National Council for Culture coordinates decentralized and inter-sectoral activities. Pygmy associations are also involved in Gabon and the main implementing agency in Mauritius works closely with civil society organizations and the bodies managing World Heritage properties. A Sectoral Working Group on Heritage was set up in Haiti in 2015 to operate as a public-private partnership and advisory space while, in Panama, safeguarding is mainly undertaken through the Intangible Cultural Heritage Safeguard Project of Panama, an Investment Project of the Ministry of Commerce and Industries.
5. Among the eleven reporting countries, three (Haiti, Japan and the former Yugoslav Republic of Macedonia) have revised existing or adopted new **legislation**, while three (Mauritius, Haiti and Panama) are considering new or revised legislation. The remaining countries have adopted national policies that involve intangible cultural heritage. In the case of the former Yugoslav Republic of Macedonia, fifteen relevant by-laws to the main legislation have been adopted and Haiti, which has integrated intangible cultural heritage into its pre-existing Constitutional Law, is now considering a draft law on cultural heritage. Mauritius is reviewing the existing legislative framework in order to integrate intangible cultural heritage and a consultation is underway on a new Cultural Law in Panama, where agreements have also been concluded with Indigenous Congresses that govern the utilization of sensitive ritual elements. Japan, which has regulated this area since 1950, introduced a law that allows for international cooperation in the field of cultural heritage. At the policy level, the National Culture Plan of Paraguay includes an axis on cultural heritage and is linked with the National Development Plan 2030. Haiti’s Strategic Plan for Cultural Development 2012-2020 (adopted in 2010) allows for the integration of intangible cultural heritage into planning programmes and the new Tunisian policy for cultural development gives prominence to intangible cultural heritage.
6. Several countries mention that relevant general **documentation** was collected between the late 1950s and 1970s (the Islamic Republic of Iran, Botswana, the former Yugoslav Republic of Macedonia and Tunisia), mostly by ethnologists, but documentation activities specific to intangible cultural heritage have begun within the framework of the 2003 Convention. At a policy level, the Strategic Plans of the District Intangible Cultural Heritage Committees in Botswana give priority to documentation activities and a Mapping Project of intangible cultural heritage elements was conducted in 2012-2015 by the National ICH Committee in the former Yugoslav Republic of Macedonia. National institutions tend to dominate collecting and holding documentation, including the Direction of Registry, Cataloguing and Restoration (Paraguay), museums and archives (Denmark), universities, the National Bureau of Ethnology and the National Library (Haiti), a dedicated Folklore and Ethnology Research Centre (the Islamic Republic of Iran), the National Research Institute for Cultural Properties (Japan), the Office of Craftsmanship (Tunisia), the International Centre of Bantu Civilisation (Gabon) and the National Radio and Television System (Panama). Non-governmental bodies also collect and hold documentation, including cultural centres working with the National Heritage Fund (Mauritius), cultural associations (such as the association for Marghoum weaving at Oudref in Tunisia), voluntary associations and individual practitioners (Denmark) and the libraries of religious orders (Haiti).
7. With regard to **digitalizing intangible cultural heritage**, an official strategy has been established in the former Yugoslav Republic of Macedonia. The Danish Archives and Iranian collections are available in digital formats. The National Research Institute for Cultural Properties in Japan is developing new technologies for documentation, especially through audio-visual devices. The Japanese Agency for Cultural Affairs has established and develops an online database titled ‘Cultural Heritage online’. A web portal of cultural heritage exists in Paraguay and a District Intangible Cultural Heritage database is planned in a local Library in North East Botswana, which is also present in the Southern African Regional Intangible Cultural Heritage database platform. Generally speaking, documentation held by governmental bodies is publicly accessible, either online or through direct application, while the accessibility of privately held archives is less clear although university archives are often accessible to researchers.
8. **Inventory-making**
9. The reporting States Parties take a number of differing approaches to developing **inventories**. Intangible cultural heritage is incorporated into the main National Registry for Cultural Heritage in the former Yugoslav Republic of Macedonia and in the Registry of National Heritage of Haiti containing five elements. Japan has a single, general Inventory of Intangible Cultural Heritage covering three types of living heritage. Other countries have several inventories of intangible cultural heritage, including the Islamic Republic of Iran that has five (including a National Inventory for Living Human Treasures and a List of Identification and Primary Documentation) and Panama with ten separate inventories. In addition to its main Multimedia Inventory that is underway, Haiti also has a thematic inventory (on ‘Contredanse’) while Mauritius has subsidiary inventories (on Indenture History and slavery) alongside its main National Inventory. In Botswana, inventorying has been conducted through pilot projects in three districts and, in Gabon, inventorying has included four ethnic groupings of pygmy peoples thus far. Some States Parties have not yet developed inventories of intangible cultural heritage: Denmark will develop an inventory during 2017-2018 based on the approach taken in Sweden, Finland and Norway; in Tunisia, instead of a national inventory, several ethnographic inventories have been conducted by state institutions in close collaboration with local communities and non-governmental organizations. The number of inventoried elements varies greatly, from 1390 (the Islamic Republic of Iran), over 1000 (Panama), ca. 360 (Botswana), 117 (Mauritius), 88 (the former Yugoslav Republic of Macedonia) and 13 (Paraguay), and the level of information included on each element can also differ considerably.
10. The **organizational principles** range from the domains of the 2003 Convention alone (for instance the Islamic Republic of Iran, but the List of Identification and Primary Documentation also includes other sub-categories such as the heritage of refugees, foreign residents in the Islamic Republic of Iran and religious minorities and dialects), to domains that include ones not in the 2003 Convention (Paraguay, the former Yugoslav Republic of Macedonia), ethnic groupings alone (Gabon), region and ethnicity (Panama), geographic principles and domains (Haiti). Moreover, when they are organized according to the domains of the 2003 Convention, they can be structured around different communities and along territorial principles (Mauritius) or according to communities, groups/bearers and domains (Botswana).
11. **Inscription criteria** include requirements that elements: are typical of the basic lifestyle and culture of the communities concerned; illustrate how performances/skills began and have evolved; represent a transition in the performing arts/folk skills and express regional characteristics and features (Japan); are rooted in various territories and in the history of municipalities and the nation; have been transmitted over at least two generations; and there is a recognition on the part of the communities and various municipalities of the vitality of the practices (Haiti). For the inscription of Living Human Treasures (in the Islamic Republic of Iran), the criteria include their uniqueness, excellence in the practical application of the knowledge and skills and their ability to further develop these cultural expressions and transmit them to trainees. The viability of the inscribed elements is taken into account (Mauritius) with elements at risk being identified (Paraguay and Botswana). In the Islamic Republic of Iran, elements are inscribed according to their degree of viability, while in the former Yugoslav Republic of Macedonia, no intangible cultural heritage elements have yet been inscribed under the category of cultural heritage in danger. Inventories are updated with different periodicities: in some cases, when new elements are inscribed (the former Yugoslav Republic of Macedonia); periodically but without any specific review yet of the status of inventoried elements (Paraguay); annually through a review by the administering institution and/or each time a new element is added (Japan) or on a continuous basis (Mauritius).
12. Most reporting States mention different types and levels of **participation in the inventorying process** with, for example, limited participation by non-governmental organizations in Botswana but Chiefs encouraging bearers and practitioners to provide information on elements. Bearers may cooperate with experts researching their element and non-governmental and civil society organizations and individuals may also participate in this process and can make submissions directly to the relevant Commission (the former Yugoslav Republic of Macedonia). Members of non-governmental organizations may be included in research teams and field researchers proposed by their communities may be trained in inventorying methods; their work is then evaluated by the Indigenous Congresses (Panama). In Paraguay, inscriptions are always initiated with the cooperation of the communities and departmental culture units have been provided with a data gathering format to increase citizen participation. In Mauritius, although the process was initially led by academics, communities are now being trained in inventorying methods. As for the accessibility of inventories, Haiti notes that it has developed a thematic multimedia website and copies of the inventory fiches and other records.
13. **Safeguarding measures at the national level**
14. **Promotion and awareness-raising**activities includecommunity festivals, fairs, competitions, travelling exhibitions, talks, seminars and conferences (Botswana and the Islamic Republic of Iran). Festivals also help create networks and partnerships between artists and state authorities etc. (Mauritius). In several countries, the mass media also play an important role in awareness raising and promotion, including print and electronic media, TV, websites and audio-visual publications. A project in which the public proposed elements followed by an electronic vote to select the most important ones was a means to engage more public debate (Denmark). Museum visits where bearers present their knowledge and skills also help to raise awareness among young people.
15. **Information**is provided through TV programmes, information workshops, exhibitions, classes, performances, talk and lecture series as well as audio-visual recordings (in the former Yugoslav Republic of Macedonia, Tunisia and Denmark). Other means of providing information on living heritage include a participative social dialogue, a Virtual Cultural Centre (Haiti), a discussion forum and dialogue held by the National Library and universities (Panama). In Paraguay, the creation of a dynamic space where diverse artistic and intellectual manifestations may converge is aimed at democratizing cultural production.
16. The **identification**and evaluation of intangible cultural heritage can also be an important priority, as in the former Yugoslav Republic of Macedonia where between thirty and forty bearers, non-governmental and civil society organizations receive support. **Research** remains an important activity and communities have been encouraged to undertake projects on specific elements and methodological manuals were developed (Botswana). Research activities have also been conducted by non-governmental organizations, including comparative research and the documentation of traditional views and practices for the ‘Sky Map’ (the former Yugoslav Republic of Macedonia). Research topics include safeguarding skills and techniques and developing approaches for the conservation and evolution of elements of intangible cultural heritage (Japan). Ethical research principles are strictly respected, informants’ consent was secured for the publication of the information gathered (Haiti) and sensitive traditional knowledge is not recorded but merely described in a database (Panama). **Documentation**is also seen as a safeguarding measure, while respecting customary restrictions on access (Gabon), which has resulted in a network of local archives and museums for collaborative documentation with local communities and countywide electronic questionnaire surveys (Denmark).
17. To **promote the function of intangible cultural heritage in society** and integrate its safeguarding into planning programmes, intangible cultural heritage is increasingly included in local government programmes and for village sustainability efforts through a Rural Development Strategy (the former Yugoslav Republic of Macedonia). Its inclusion in cultural festivals, craft fairs and cultural exhibitions is tied in with cultural tourism for socio-economic development (Haiti). Projects to support specific local events, such as public performances of traditional rituals and performing arts, and transmission foster sustainable local economic development and local governments formulate plans in cooperation with communities (Japan). Regular financial support and technical assistance is provided to traditional festivals, some of which mobilize substantial resources, and craftspersons have received microcredit facilities (Tunisia). More than 300 craftspersons have been certified (Panama), the development of national crafts stimulated, craftspersons protected (Paraguay) and the Intellectual Property rights of artists protected (Mauritius).
18. Safeguarding the **cultural expressions of minority groups** is another important policy objective, which includes, for instance, support for languages and dialects in projects such as the digitalization of archives (the former Yugoslav Republic of Macedonia) and the legal recognition and protection of sites of memory associated with the intangible cultural heritage of diverse communities (Mauritius). An interesting synergy has been identified with the management bodies for two World Heritage properties in Mauritius to safeguard the associated intangible cultural heritage.
19. **Formal and non-formal educational programmes** are undertaken in a number of contexts for different audiences. In schools,intangible cultural heritage is: taught as part of subjects such as music, art, traditional food and tourism/catering (Tunisia, the former Yugoslav Republic of Macedonia); integrated into teaching through a cultural education sub-programme (Haiti); and comprehensively addressed at all educational levels and even during school meals (Japan). Element-specific education is also provided in partnership with knowledge bearers such as traditional midwives and potters who serve as teacher aides (Botswana) and work with children in primary schools in three villages to transmit two-part singing (the former Yugoslav Republic of Macedonia). Specific books to promote intangible cultural heritage in kindergartens and elementary schools have been produced (the former Yugoslav Republic of Macedonia) and teaching materials and teacher handbooks (at all levels) are being prepared (Botswana).
20. There is a strong tradition of general education in folk high schools and evening schools in Denmark. In Panama, relevant educational authorities and representatives of ethnic groups are being trained on the necessity of integrating intangible cultural heritage into educational programmes while, in Paraguay, the introduction of a nutritional programme based on socio-cultural characteristics, which will include a traditional food option, is under consideration. A speaking union and language community have set up a special school that has led to thirteen more such schools across the country (Mauritius).
21. **Higher education** degree programmes covering intangible cultural heritage are mostly incorporated into related subject areas (ethnology, anthropology, archaeology, ethnomusicology, folklore studies, cultural history, language and cultural encounters, etc.) and in professional music and dance courses (Denmark, the former Yugoslav Republic of Macedonia, the Islamic Republic of Iran, Paraguay) and there is an intention to bring these closer to the approaches of the 2003 Convention in Panama. Professional training centres also offer young people opportunities for apprenticeships in traditional craft skills in Tunisia.
22. **Extracurricular education**activities include: cultural activity clubs in colleges and high schools (Tunisia); museum clubs, environmental education clubs and cultural clubs for young people during school holidays as well as cultural spaces provided in hotels and lodges (Botswana); Heritage Rallies for 250-300 school children from all ten administrative regions (Haiti); extracurricular school activities and museum visits (the Islamic Republic of Iran); and workshops for children and opportunities for both children and parents to experience folk performing arts, craft techniques, traditional music, traditional puppet theatre etc. in Japan.
23. In terms of **non-formal teaching in communities**, open and private universities organize non-formal educational workshops for the wider public. Various courses are taught in informal schools by prominent bearers and practitioners, while local workshops are organized to transmit knowledge to younger people. Local museums also play an important part in informal education and often work with pre-school and school children through workshops, competitions and special exhibitions (in the former Yugoslav Republic of Macedonia). Festivals, exhibitions and fairs also provide venues for this, as do cultural spaces in Haiti. Bearers also teach their element to young people through informal schooling, cultural groups and a cultural association provides training in tambour-making to elders and in transferring their knowledge to youth in Mauritius. Non-governmental organizations, Houses of Culture and Youth Houses aim to stimulate the interest of young people by presenting know-how and activity sessions, particularly for popular music in Tunisia.
24. **Education on natural spaces and places of memory** receives a reasonable amount of attention in the reporting States. The traditional knowledge and skills for managing Persian *qanats* (aquifers) are transmitted both through traditional modes and through training courses in cultural institutions and cultural/natural heritage sites in the Islamic Republic of Iran. At a Festival of Sea Turtles in Panama, supported by state institutions and private enterprise, the Safeguarding Project promotes the safeguarding of the related natural environment. Botswana collaborates with both heritage practitioners and traditional knowledge bearers in wildlife. Environmental management and places of memory important for intangible cultural heritage are increasingly taken into account in heritage policy in Tunisia. University-based associations conduct education on natural spaces and places of memory necessary for intangible cultural heritage during Walking Rallies in Haiti.
25. **Bilateral, subregional, regional and international cooperation**
26. International cooperationincludes **regional cooperation** based on the sense of shared cultural values and heritage, as with cooperation at the sub-Saharan African level to exchange information and share experiences/good practices, and membership of the Southern African Intangible Cultural Heritage Database online platform (Botswana). There is also close collaboration between Nordic countries with frequent communication and knowledge exchange, partly through the Nordic Institute of Folklore and membership of the national archives in the Network of Nordic and Baltic Tradition Archives (Denmark). Further examples of regional cooperation in Eastern Europe include the membership and activities of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage in South-Eastern Europe (the UNESCO category 2 centre hosted in Bulgaria), as well as trans-regional cooperation through the Intangible Cultural Heritage Forum of the Group 16+1 composed of sixteen Central and Southeast European Countries (including the former Yugoslav Republic of Macedonia) plus China. With regard to Latin America, the importance of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL, the UNESCO category 2 centre in Peru) has been mentioned as well as the Cultural MERCOSUR. The Islamic Republic of Iran and Tunisia underlined the relevance of ISESCO’s activities for regional cooperation. The Islamic Republic of Iran and Japan have established category 2 centres under the auspices of UNESCO, the Regional Research Centre for Safeguarding Intangible Cultural Heritage in West and Central Asia and the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) respectively, to foster regional cooperation and since 1993 Japan has also established a Funds-in-Trust with UNESCO for safeguarding intangible cultural heritage that has supported more than one hundred projects worldwide.
27. Some countries also have strong **bilateral cooperation**, as is the case for the bilateral agreement between Botswana and Mozambique, through which an open-air museum in Gaborone at the Bonnington Silos has been established. Another example is the cultural cooperation agreement between Haiti and the Dominican Republic, which includes joint festivals and cultural events and the establishment of Culture Houses in frontier zones. Mauritius has established several cultural cooperation agreements with its neighbouring countries (Seychelles, Madagascar, Mozambique and India). Tunisia has a cooperation framework agreement with Italy for regional sustainable development based on cultural tourism and with the European Union on an intercultural dialogue over the art of carpets. Haiti has established a number of agreements with overseas scientific institutions, such as with the Smithsonian Institution (USA) for post-earthquake assistance, with the French Community in Belgium for the exchange of expertise, research and training, and with Laval University (Canada) to develop a network of experts, strengthen an MA programme and develop an inventory and multimedia database. Panama has an agreement with the Specialized University of Las Americas covering exchange programmes, internships in intangible cultural heritage, inventorying field trips etc.
28. **Multinational nominations** continue to provide a basis for cooperation: the former Yugoslav Republic of Macedonia has been involved in preparing two multinational files for inscription (one with Turkey and the other with Bulgaria, Republic of Moldova and Romania), and is working on several other ones, while Botswana is seeking possible multinational nominations with Zimbabwe over cross-border shared heritage. Gabon also reported on the International Assistance that it received from the Intangible Cultural Heritage Fund to implement a project entitled ‘Inventory and promotion of the intangible cultural heritage of the Pygmy populations of Gabon’.
29. **Measures taken by States Parties to build and strengthen national capacities for safeguarding intangible cultural heritage: an in-depth study**
30. A **lack of human resources** for implementing intangible cultural heritage safeguarding measures has been noted by some reporting States (Madagascar) while, in others, these may be generally strong on the basis of historically well-developed ethnological work (Hungary) and even a well-developed non-governmental sector (Flanders in Belgium). The lack of human resource capacities can even negatively impact essential safeguarding activities such as inventorying (Cote d’Ivoire) and the ability of implementing bodies to fulfil their functions effectively (Madagascar). Building capacities in the competent institutions and wider society is therefore a main priority area for some countries (Cambodia and Oman). Despite this, it is common for reporting States to have no specific capacity-building institution, with national training being undertaken by the implementing body (in Burkina Faso, Senegal, Ethiopia and Cambodia), universities, museums (in Hungary and Côte d’lvoire) and/or the non-governmental sector. The target audience for training workshops is a broad one (as in Bulgaria and the Islamic Republic of Iran) comprising, *inter alia*, the staff of governmental institutions (at the national and regional levels), local authorities, museum personnel, scientific experts and academics, non-governmental organisations, community members, tribal chiefs and journalists etc. Some countries have established well-developed systems that not only reach government officials and cultural professionals but also members of non-governmental and civil society organizations and communities (as in Peru). It has been noted that there is a multiplier effect whereby trained trainers can act as local resource persons to train civil servants, inhabitants, communities, young people and other local actors in intangible cultural heritage management. Nowadays, online courses are increasingly being used for this purpose for extension training services and self-study (Spain).
31. **Training in intangible cultural heritage management** is not very well developed in many States Parties and tends to be conducted by academic institutions that have a broader scientific remit, teaching intangible cultural heritage safeguarding practices as an add-on to their existing courses (in particular anthropology and ethnography). Governmental implementing institutions also commonly provide in-house capacity-building training for their staff and (in a few cases) the staff of other governmental bodies as well as workshops for communities and other stakeholders, especially in inventory-making and documentation methodologies. One notable case of integrating training for safeguarding into another sector of governmental activity is the ‘Cultural Guards’ Training Programme for Park Rangers in Honduras. In Botswana, the National Museum trains communities, researchers and associations while the Human Resource Development Council advises on lifelong learning and the National Training Authority validates training courses related to intangible cultural heritage. In Japan, the Agency for Cultural Affairs trains local governmental administrators in the management of intangible cultural heritage and the Arts Council trains current and future performers of traditional performing arts. In Haiti, the National Bureau of Ethnology has held workshops to train cultural actors and, in Panama, training in intellectual property rights is provided to indigenous communities through the Industrial Property Directorate. The decentralization of cultural management (including of intangible cultural heritage) is achieved in Paraguay through such participatory mechanisms as Culture Tables, for which training is provided. Training is also offered online in some countries, as in a virtual workshop on Participative Methodologies for Photographic and Audio-visual Inventorying (Paraguay).
32. Some **higher education institutions** (universities, conservatories and fine arts institutions) provide teaching and/or training related to intangible cultural heritage. However, much of this formal education is geared towards the practice and performance of intangible cultural heritage elements (music, dance, plastic arts etc.). Despite being beneficial for the improved safeguarding and transmission of intangible cultural heritage and specific elements, this is only indirectly a form of capacity building. The other aspect of higher education, namely the teaching of research and fieldwork methodologies to future cultural heritage management professionals, is of more direct relevance to safeguarding. There are degree programmes in many reporting States Parties (the Republic of Korea, the Islamic Republic of Iran and Denmark) related to various aspects of intangible cultural heritage, in particular ethnology, anthropology, ethnomusicology, cultural history and language, which provide a useful foundation for developing the expertise necessary to undertake research and documentation projects on intangible cultural heritage. In addition, trained conservators may also work with elements of intangible cultural heritage. Specialized research centres and scientific institutes also hold training courses, workshops and seminars on intangible cultural heritage. Some Cultural Heritage Management courses now include intangible cultural heritage-related modules (in Turkey, Bulgaria, Gabon, the Islamic Republic of Iran, Mauritius and Senegal) and, in a few countries, dedicated Master degree courses (or similar) have now been established. Newly established master’s degree and PhD-level university courses in Haiti have trained thirty specialists for managing the intangible cultural heritage of Haiti, where a summer university has also been held on intangible cultural heritage while, in the Islamic Republic of Iran, there is one dedicated course (as part of an Archaeology master’s degree). In Tunisia, university students who have benefited from training in the management of intangible cultural heritage have acted as mediators between experts and the local community.
33. **Research** is a further aspect of higher education that can contribute towards capacity building and more research is also required into developing courses on intangible cultural heritage management and finding means to integrate in-service training into areas of government not traditionally involved in heritage management. It is important that research in the field of intangible cultural heritage goes beyond researching specific elements and their communities to addressing what ‘safeguarding’ involves and how heritage professionals (and other actors) can be trained to do this more effectively. It is common for intangible cultural heritage-related field research projects to be conducted by ethnologists or anthropologists, working with (and training) the local community to record and document their heritage elements (Croatia). They may also develop various programmes jointly with the bearers, their communities and non-governmental organizations. In Côte d’Ivoire, several non-governmental organizations and professional associations are now researching, collecting and documenting traditional and indigenous knowledge, local languages and musical arts.
34. It is notable that one of the aspects of capacity building with the most information provided in the reports relates to **educational and training programmes within the communities and groups concerned**. Such programmes are provided by a variety of actors, from governmental agencies to non-governmental organizations, cultural centres, cultural associations, libraries, museums, and communities and practitioners themselves. For example, the National Council for Women in Egypt commissioned a non-governmental organization (along with the National Archives) to help them to train women in the Art of Tally; cultural centres and museums in Lithuania organize training sessions where bearers transmit knowledge and skills to the younger generation; training in safeguarding is provided in communities in Viet Nam (for the heads of gong clubs) and in Pakistan artisans who are masters are trained by a non-governmental organization in marketing and distributing their products (textiles, woodwork, metal work etc.). In Brazil, Heritage Houses have locally-tailored community educational programmes and the Community Cultural Centres in Bulgaria also provide education and training in intangible cultural heritage. Museums also undertake intangible cultural heritage training (the ICH Applied Museum in Ankara, Turkey, and in Bulgaria) as do cultural and arts centres, such as the Thapong Visual Arts Centre (Botswana) and music conservatories and dance academies (Hungary, Viet Nam, Cambodia and India). Other actors offering different forms of training in communities include local community associations (in Slovenia), civil society organizations (in Portugal and the Philippines), amateur arts groups (in Uzbekistan), local government units (in the Philippines) and cultural promoters grouped into an association (in Nicaragua). In a number of countries, training programmes are specifically aimed at providing guidance to bearer communities in identifying, recording, collecting, utilizing and, in particular, inventorying local elements, as is the case in Hungary, the Plurinational State of Bolivia, Botswana and Panama. The provision of adequate spaces for such community-based training is often an issue, and local town councils, museums and cultural centres often step in to provide support (the Fandango Museum in Brazil, Community Cultural Centres in Bulgaria and the Lithuanian Folk Culture Centre).
35. Training in communities may also employ **intangible cultural heritage as a tool for achieving other social and economic aims**, as in Ethiopia where women potters have been trained to address social challenges they experience and respond to market needs through their traditional skills. Capacity building has been given in Tunisia to recruit new artisans and strengthen their know-how in certain domains (pottery, carpet-weaving and embroidery). The School-Workshop Programme: Tools for Peace for student cooks in Colombia includes combatting poverty as a social goal while, in Armenia, training workshops are seen as a driver for socio-economic and quality vocational training (in handicrafts) made accessible to all social groups and to alleviate poverty and inequality (especially for disabled people). Young people in Zimbabwe are educated in the production of medicinal herbs and environmentally-sustainable perma-culture methods as potential sources of income and employment while training by community leaders for young people on the Timbila and Nyau elements of Mozambique is aimed at reducing the school dropout rate. Education in communities includes teaching traditional birthing techniques to midwives in Austria, where apprenticeship training for the traditional transmission of crafts skills, which has seen a decline in recent years, is being revived as a means of reducing youth unemployment and providing economic opportunities.
36. Some activities related to **education on natural spaces and places of memory** can also feed into building capacities for managing intangible cultural heritage, as well as for sustainability in general, and can even be the subject of specific training, as in a workshop on agricultural and food heritage organized in Haiti. Awareness raising in Cote d’Ivoire focuses on the importance of natural spaces (sacred forests) and resources (the Nangnranhanli plant for making the transverse trumpets of Gbofe) to intangible cultural heritage. Heritage trails in Cyprus also contribute to public education about the link between intangible cultural heritage and the physical environment. Regional Natural Parks in Switzerland engage in educational and awareness-raising activities relating to intangible cultural heritage and the natural environment (courses on yodelling), participatory activities relating to the countryside and environmental knowledge (agriculture) and guided thematic visits (on customs, craftsmanship). In Lithuania, there are also various programmes in national parks aimed at revitalizing traditional crafts, tracing marks of intangible cultural heritage and encouraging rural communities to practise their musical, crafting and cooking traditions. In Ethiopia, the value of spaces associated with some elements, such as open spaces surrounded by indigenous trees and plants necessary for performing the Fiche ceremony, is promoted.
37. **International cooperation** is another important means both of providing and supporting capacity-building activities in States Parties, including by sharing experience and identifying good practices. The category 2 centres for intangible cultural heritage under the auspices of UNESCO represent regional hubs for capacity-building training. UNESCO Field Offices also organize capacity-building training workshops as part of UNESCO’s Global Capacity-building Programme. In a few countries, National Commissions for UNESCO have also been closely involved in organizing such training workshops. These training actions are primarily targeted at regional and local staff of the cultural heritage authority who can then act as resource persons for further local-level training. Funds-in-Trust and other funding secured through bilateral cooperation have supported much national capacity-building training. Furthermore, International Assistance from the Intangible Cultural Heritage Fund has been granted to several States Parties for safeguarding activities such as inventory-making (Mali, Burkina Faso, Uganda), which represents a form of capacity building in many cases, and also specifically for building national capacities (for example in Morocco, Seychelles, Guatemala, Mongolia, Ecuador, Uzbekistan, Kyrgyzstan, Dominican Republic, Haiti, Cuba). Another international cooperation initiative, namely developing multinational nominations, has also helped to build capacities at the national level in States Parties, especially those that had no previously inscribed elements (for example Pakistan and Syrian Arab Republic).
38. **Abstracts of reports**
    * + 1. **BOTSWANA**

Botswana has been a State Party to the 2003 Convention since 2010. Its 2001 National Policy on Culture provides a good platform for the implementation of the Convention in the country. The Department for Arts and Culture in the Ministry of Youth Development, Sport and Culture (MYSC) was designated as the **competent body** for the safeguarding of intangible cultural heritage at the national level in 2008. It then established a National Intangible Cultural Heritage Committee, comprising representatives of the National Commission for UNESCO, expert academicians in the field of culture, representatives of government departments, information and broadcasting services, arts and culture non-governmental organizations. Four District Intangible Cultural Heritage (ICH) Committees have been set up to serve as local structures for the implementation process, in particular inventorying, and have drawn up strategic plans on implementation, outlining annual activities to be undertaken by different stakeholders, including institutions such as schools, education and research centres.

With regard to **training in the management of intangible cultural heritage**, the Botswana National Museum trains communities, researchers and associations on the preservation, protection and safeguarding of intangible cultural heritage. The UNESCO National Commission also provides financial resources for training government officials, university staff, researchers, practitioners, bearers and members of non-governmental organizations. The Human Resource Development Council advises ministries on areas such as lifelong learning skills and the Botswana Training Authority validates courses across training institutions including those related to intangible cultural heritage. The Thapong Visual Arts Centre is responsible for the capacity building of visual artists while a number of arts and culture associations, including the Botswana Folklore Association, the Botswana Poetry and Story Telling Association, the Botswana Association of Theatre Activists, the Botswana Musicians Union and the Botswana Visual Arts Association undertake training activities.

Previous to **documentation** carried out under the terms of the 2003 Convention, efforts were made by several government entities, community museums and researchers, and considerable materials exist in print and electronic media platforms, which need to be updated. The aforementioned Strategic Plans of the District ICH Committees place a priority on documentation activities, in cooperation with research centres and other state parastatals working on crosscutting issues relating to ICH. The Botswana National Museum and Monuments has undertaken research and documentation relating to intangible cultural heritage since the 1970s through its Ethnology Department and holds audio-visual and other materials. The Departments of Information and Broadcasting also document ICH in both digital and print formats; this information is disseminated through newspapers, radio, TV and other media outlets. Researchers, research institutions and the general public are given access to intangible cultural heritage materials at both the Departments of the Botswana National Museum and Monuments, Information and Broadcasting Services following official written requests to the respective institutions. A Southern African Regional ICH database platform has been created in collaboration with Chinhoyi University of Technology (Zimbabwe) to develop an integrated database onto which the participating countries of Botswana, Lesotho, Swaziland, Malawi, Zambia and Zimbabwe continue to upload their elements.

In 2010, the Department of Arts and Culture undertook a Pilot Project on **Inventory Making at Grassroots Levels** in the Kgatleng District, beginning with in-depth consultations with the communities of the twenty-three villages. A District ICH Committee was launched and community researchers were identified by the community. Following a ten-day capacity-building workshop, fieldwork was conducted over six months with a five-day workshop to evaluate the results. The research report was officially handed to the Paramount Chief of Bakgatla ba Kgafela and the Kgatleng District ICH Committee and a photographic exhibition was held to allow community museums, schools, researchers and the general public to access information on the first ever systematic ICH database in Botswana. Overall, 122 elements were documented and the Committee proposed three elements for possible inscription on the Urgent Safeguarding List, of which one was inscribed in 2012. A further inventorying process conducted in 2011-12 recorded 93 elements in Chobe District and 143 in the North East District, which are currently under the custodianship of the local chiefs office and the Ministry of Youth Empowerment, Sport and Culture Development. A similar ICH inventorying project was undertaken in 2014 in Ghanzi District, where fifty-four elements were inventoried and the database is currently hosted in the MYSC District office and the community and District ICH Committee are in consultations with the local library regarding the uploading of elements. The inventories are ordered according to communities and groups/bearers of domains of ICH and the databases developed before ratification are being reviewed to bring them into line with the Convention, including in terms of the criteria used. Importance is given to the viability of the elements and, in particular, to those in danger of disappearance. There is limited participation by non-governmental organizations working with communities and knowledge bearers to define and identify their elements, but Chiefs encourage bearers and practitioners to provide information on these.

Other **safeguarding measures** include promotion and awareness raising about intangible cultural heritage carried out by the Ministry in collaboration with different stakeholders, such as the National Intangible Cultural Heritage Committee, which has established a sub-committee to develop competences in awareness raising. The media, with the governmental and private sectors, have taken a leading role in disseminating information on intangible cultural heritage. Other activities include festivals held across communities, arts and culture fairs and competitions and the annual President's Day Competitions and Awards Ceremony. Research into intangible cultural heritage is/has been undertaken at varying levels in the four districts by various cultural institutions, researchers, associations and some individuals. Communities have been encouraged to undertake research projects on specific elements such as the Phathisi dance in the Kweneng District.

**Formal and non-formal educational programmes** play a major role in promoting intangible cultural heritage. At the primary, secondary and tertiary levels, formal courses are provided and the Ministry of Basic Education has established subject-specific Panels in the Department of Curriculum Development and Evaluation to develop relevant learning materials and teacher handbooks and guides. Museum clubs, environmental education clubs and cultural clubs provide extracurricular activities on intangible cultural heritage. The University of Botswana runs several courses with a research component relevant to intangible cultural heritage in the faculties of humanity, the arts and sciences (the latter on traditional medicine and environmental studies). The Ministry of Wildlife, Environment and Tourism (MWET) collaborates with heritage practitioners and traditional knowledge bearers in wildlife and environmental management through research on animal species, most of which form the totems of the diverse communities of Botswana.

In 2010, a ten-day **capacity building** workshop on inventorying was conducted for community researchers, cultural officers, community cultural practitioners and the local authorities for the Kgatleng District ICH Committee and capacity-building workshops on inventorying were rolled out in three other Districts during 2011-2014. In 2012-2013, the UNESCO Harare Office organized a five-day National Stakeholders Workshop on implementation, a workshop/meeting for the National ICH Committee to develop a National Action Plan for safeguarding ICH and a training workshop for the National ICH Committee on International Assistance requests. In 2014, a training of trainers workshop was held to broaden the base of trained workshop facilitators from various communities. Non-formal education on intangible cultural heritage is transmitted through social structures and cultural associations, often comprising bearers who play a central role in this transmission.

In terms of **bilateral, sub-regional, regional and international cooperation**, Botswana has participated in a number of sub-Saharan African and sub-regional meetings, workshops, conferences and training programmes on intangible cultural heritage to exchange information and share experiences with the network of cultural experts and specialists on good safeguarding practices under the Convention. Botswana is also an active member of the Southern African ICH Database online platform. Botswana has hosted a network meeting for National Commissions of Southern Africa to exchange views and ideas in support of national approaches to cultural heritage. During the inventorying exercise in the North East, intangible cultural heritage practices were found between the Bakalanga communities in Botswana and Zimbabwe and discussion between experts and specialists was initiated on possible multinational nominations. In terms of networking, there is continuous cooperation between ministries and cultural heritage institutions such as museums and other public institutions in the region to exchange experiences and expertise. A bilateral agreement between Botswana and Mozambique has established an open-air museum in Gaborone at the Bonnington Silos to demonstrate farming practices and related equipment. In the past three years, there has been a standing agreement between folklorists in Sweden and the Botswana Folklore Association to exchange information on the use of traditional musical instruments and recording of folklore music.

Botswana currently has no elements inscribed on the Representative List. The ‘Earthenware pottery-making skills in Botswana’s Kgatleng District’ element was inscribed on the Urgent Safeguarding List in 2012.

* + - 1. **DENMARK**

The **competent body** for the implementation of the Convention in Denmark is the Danish Folklore Archives at the Royal Library under the Ministry of Culture. The Danish State is fully involved in supporting intangible cultural heritage in Denmark. In order to avoid the reification of cultural practices, one of the aims of the Danish safeguarding policy is to focus on processes instead of products and, by focusing on living culture, it aims to highlight how cultural continuity co-exists with processes of cultural change.

There do not appear to be any institutions dedicated to **training in management**¸ although there are degree programmes related to aspects of intangible cultural heritage (ethnology, anthropology, ethnomusicology, cultural history, language and cultural encounters etc.) at the University of Copenhagen, Aarhus University, University of Southern Denmark, Roskilde University, and Aalborg University. These provide the foundation for developing the expertise necessary to undertake research and documentation projects on intangible cultural heritage. Music conservatories and other artistic educational institutions also teach folk music and folk culture and the Royal Danish Academy of Fine Arts, School of Conservation, educates conservators who may also engage with elements of intangible cultural heritage.

The Danish Folklore Archives are Denmark’s archive for intangible cultural heritage and promote its exploration and **documentation**. They are tasked with studying and preserving cultural heritage as expressed in ways of life, ideas, myths, narratives, songs and music. Measures related to the practice, documentation and safeguarding of Intangible cultural heritage are also carried out by other institutions such as museums, archives, educational institutions, voluntary associations, non-governmental organizations (NGOs) and individual practitioners. The National Museum of Denmark (including the Danish Archives of Recent History, the Open Air Museum and the Danish Music Museum), the Den Gamle By (Denmark’s market town museum), the Workers’ Museum and the Women’s Museum collect objects, instruments and other materials, as well as documentation on intangible cultural heritage. The documentation of intangible cultural heritage in Denmark has also concerned the heritage of ethnic minorities in Denmark, mainly in relation to refugees and immigrants that have arrived in Denmark during the last fifty years. This has been conducted through interviews and the observation of participants. As institutions supported by the Danish State, these are all obliged to ensure access to their collections and the Danish Folklore Archives makes its documentation and materials available through printed and electronic records, by answering queries and to visitors.

In Denmark, **inventorying** is not considered as a goal in itself but rather as a tool for awareness raising and safeguarding and has, up until now, primarily been based on previously existing registers and databases. In 2016, the Danish Ministry of Culture granted the Royal Library funds to develop work with intangible cultural heritage in Denmark and, in 2017-2018, an inventory will be developed focusing on the domain of social practices, rituals and festivals based on the approach taken in Sweden, Finland and Norway, including with regard to digital solutions. The aim will be to involve bearer communities, NGOs and researchers in the documentation and safeguarding work. Both the inventory and the related research projects will be preserved in the Danish Folklore Archives and the results of the research will be published and communicated to a broad audience in order to raise awareness about intangible cultural heritage.

**Safeguarding** intangible cultural heritage is integrated into both state policies and non-state activities on a number of different levels. The Danish approach to intangible cultural heritage has so far been focused on documentation and research and the Danish Folklore Archives has initiated the creation of a network consisting of local archives and museums to collaboratively document intangible cultural heritage in the local communities. This has led to two large countywide electronic questionnaire surveys. Raising awareness about the intangible cultural heritage in Denmark involves highlighting how it is lived and transmitted across generations, and showing that it can be practised in many different ways by different people in different social contexts. Knowledge about intangible cultural heritage is disseminated through countrywide talks, lecture series, seminars and interviews in the media. In 2016, the Ministry of Culture launched a major project entitled ‘the Denmark canon’ to further the public debate on intangible cultural heritage in Denmark. Based on a broad definition of intangible cultural heritage, everybody in Denmark could propose aspects of the intangible cultural heritage that they deemed important to bring into the future, and subsequently a public electronic vote took place to select the most important ones. This project will continue the work on inventorying, but it will also focus on forms of intangible cultural heritage that are more local or which are carried out by minorities. To supplement the work of state-supported institutions, there NGOs and civil society organizations in which passionate volunteers are active in different ways in specific areas of intangible cultural heritage (the Society for the Promotion of Folk Dancing). The Danish UNESCO National Commission is active in ensuring the recognition of, respect for and enhancement of Intangible cultural heritage in Denmark by organizing meetings and conferences.

In terms of formal **education**, there are degree programmes related to intangible cultural heritage (ethnology, anthropology, ethnomusicology, cultural history, language and cultural encounters, etc.) at all the universities in Denmark. Folk music and folk culture are also taught at music conservatories and other artistic educational institutions. There is a strong tradition of general education at folk high schools and evening schools open to everyone, and the activities of these institutions are part of the transmission process. Many of the courses they provide and the topics with which they deal are concerned with intangible cultural heritage and awareness raising.

In terms of **bilateral, sub-regional, regional and international cooperation**, there has been close collaboration with other Nordic countries regarding the field of intangible cultural heritage. This is in part because of the shared character of much intangible cultural heritage in this region and, in part, as a result of the establishment of the Nordic Institute of Folklore by the Nordic Council of Ministers. The Danish Folklore Archives is a member of the Network of Nordic and Baltic Tradition Archives where archives exchange knowledge and initiate collective projects. Cooperation with other Nordic countries has also involved shared seminars, frequent communication and knowledge exchange, primarily concerning the drawing up of inventories and other kinds of information sharing. NGOs and other communities also develop close networks and a professional collaboration has been established over many years through archives and research institutions, and through UNESCO-related actors in other parts of Europe, the Unites States and Canada.

Thus far, Denmark has no elements inscribed on the Representative List.

* + - 1. **GABON**

Having ratified the 2003 Convention in 2004, the current report is the **second one** submitted by Gabon on its implementation at the national level. Following a national workshop held in 2011, a new Cultural Policy was adopted in 2012, one of the six strategic objectives of which concerns actions to safeguard, promote and manage heritage, including intangible cultural heritage. Concerning the **implementing body**, a Decree of 2015 establishing and organizing the General Directorate for Cultural Heritage (DGPC) updated the legislative framework. Its tasks include safeguarding intangible cultural heritage, for which it has a specified budgetary line. In this report, groups and associations representing pygmy communities are also mentioned, especially the Movement of Minorities and Pygmies of Gabon (MINAPYGA) and the Association for Good Medical and Environmental Actions (ABAME), which took part in all stages of the training activities, the identification of heritage practices and the drafting of the periodic report.

With regard to **training in management**, the Anthropology Department at Omar Bongo University offers a professional master’s degree in Heritage and Social Dynamics, which covers intangible cultural heritage, including questions concerning the appropriate management of this heritage.

The International Centre of Bantu Civilization (CICIBA) plays a major role in the creation of a database and **documentation centre** on the cultures and civilizations of Bantu speakers. It recently opened a new headquarters, in 2017, which will make it more visible.

Inventorying intangible cultural heritage is also an action specified in the aforementioned Cultural Policy (2012). The country’s **inventorying process** was initiated in 2012 by the Ministries of Culture and Interior with the UNESCO Office in Libreville and local authorities who organized a workshop series on community-based inventorying in 2012 to train local communities in inventorying methods. The participants from the country’s nine provinces were divided into groups according to their cultural affinities, as follows: estuary, middle Ogooué and maritime Ogooué (group 1); high Ogooué and Ogooué-Lolo (group 2); Ngounié and Nyanga (group 3); and Woleu-Ntem and Ogooué-Ivindo (group 4). This made it possible to work with representatives of municipal and departmental councils who interact with and are themselves members of communities. This approach, by introducing its main terms, domains and concepts, allowed for the localization of the Convention so that local communities could define and identify their intangible cultural heritage while becoming familiar with inventorying methods. This led to the local communities being able to identify twenty-one elements based on the domains defined in the Convention. The inventory itself constitutes a safeguarding measure and will necessitate a regulation providing for the creation and administration of a documentation fund under the DGPC. Within the International Assistance mechanism of the Convention, work towards an inventory of the intangible cultural heritage of the Babongo, Baka and Bakoya populations of pygmy peoples of Gabon has led, since 2015, to the identification of those elements in need of urgent safeguarding, an inventory adapted to the cultural context of the pygmies and a national safeguarding action plan. To this end, a Steering Committee was established in 2015, including both an administrative and a technical section, the latter involving a member of the UNESCO Global network of facilitators, representatives of the MINAPYGA and AVAME Associations, the Head of the Conservation Service, an anthropologist and others. Two field missions were conducted in 2016 in the High Ogooué with the Babongo people at Akieni and in the Ogooué-Ivindo with the Bakoya people at Mékambo. More than twenty-five elements have been identified, in addition to traditional craftsmanship skills. The Akouyi Ditchinda, a circumcision ceremony and ritual and the celebratory Dissiembo dance are given as examples.

Documentation, as a **safeguarding measure**, will not only allow for access to this heritage but will also make it possible to define a thorough cultural policy for intangible cultural heritage in Gabon, while respecting customary restrictions on access and the living character of intangible cultural heritage. A workshop was planned for April 2017 for the development of the nomination file of Mvett to the Representative List at the Oyem Central Municipality; the safeguarding measures proposed by the Association of Mvett Tellers of Gabon will be reported on more fully in the next periodic report. The Ministry of Economics, Communication, Culture and Arts shall reconsider its arrangements with research institutes within the broader framework of the new cultural policy on intangible cultural heritage, in order to ascertain whether or not to re-establish them and to what purpose. On the legislative plan, up until now there has only been the Decree adopted in 2015 relating to Gabon’s request for International Assistance.

Gabon has benefited from a number of **capacity-building** workshops, ranging from a training of trainers workshop to a training session for the Steering Committee in inventorying methods. More recently, the UNESCO Office in Libreville organized one on the preparation of nominations to the Representative List, the Urgent Safeguarding List and the Register of Good Safeguarding Practices.

In terms of **bilateral, sub-regional, regional and international cooperation**, Gabon has successfully submitted a request for International Assistance (approved by the Bureau in 2015) for conducting the aforementioned inventory of the intangible cultural heritage of the Babongo, Baka and Bakoya populations of pygmy peoples of Gabon.

Thus far, Gabon has no elements inscribed on the Representative List.

* + - 1. **HAITI**

At the **legislative** level, Haiti has integrated the safeguarding of intangible cultural heritage into the 1987 Constitutional Law (amended 2011), taken a decision that establishes Haitian Voodoo as equal to all religions (2003), created a Creole Language Academy (2011), and passed the Law on Decentralization (2013) and the draft Law on Cultural Heritage (2015). In addition, all the provisions of the draft Framework Law for Cultural Policy (2014) support the safeguarding of intangible cultural heritage. The overall **implementing body** is the Ministry of Culture and Communication, acting through its Heritage Directorate (established in 2006), which coordinates the actions of its subsidiary bodies such as the National Bureau of Ethnology, the National Museum, the National Library and the Institute for Safeguarding National Heritage. The Ministry established a Sectoral Working Group on Heritage in 2015, serving as a public-private partnership and an advisory space. In addition, the Haitian Committee on the Memory of the World and the development of a fiscal plan for the culture sector are strengthening Haitian implementation actions. The Law on Decentralization (2013) transfers the governance of cultural heritage to the territorial authorities and thus devolves this action to these entities.

The State University of Haiti provides **training in the management of intangible cultural heritage** in its different academic centres, such as the Institute for African Study and Research (IERAH), which offers a BA in Heritage, Memory and Tourism and an Inter-disciplinary Master degree and a PhD Programme in History and the Memory and Heritage Centre (PIHMO). The regional University of Henry Christophe strengthens training in this area through its research activities and two private universities (Quisqueya et Notre-Dame) participate in developing capacities.

The State University of Haiti has dedicated a large part of its funds for **documentation** to the domain of intangible cultural heritage. Other active institutions collecting and holding documentation are the private Universities of Quisqueya and Notre-Dame, the National Bureau of Ethnology and the National Library.

**Inventorying** is underway in Haiti and a Multimedia Inventory of Intangible Heritage of Haiti (IPIMH) covering the West, Artibonite, North and South-east administrative regions is now being undertaken by the Ministry in partnership with Laval University (Canada). It is organized according to geographic principles and the domains of intangible cultural heritage, in particular gastronomy, traditional games and traditional memorial practices, and is based on the communities consulted. The inscription criteria are the rooting of the element in various territories, in the history of municipalities and the nation, transmission over at least two generations and recognition of the vitality of the practices by the communities and various municipalities. Fifty elements have now been inventoried, twenty-eight of which are considered as viable and enjoying inter-generational transmission. Training sessions were held with local and bearer communities, following which inventory teams were deployed to different localities to interview the bearers. This inventory is held in a multimedia database made up of descriptive text, photographs, sound recordings and audio-visual clips accessible worldwide. The National Bureau of Ethnology has also conducted a thematic inventory of contredanse, covering all ten administrative regions of the country and structured according to communities. Contredanse demonstrates great vitality, is practised throughout the country and has evolved and been adapted, with a fusion of European dances with other dances of African origin. The populations concerned have been involved in identifying and describing the element. The main approach was to consult different practitioner communities of the contredanse element throughout the ten regions of the country and these actors participated in all steps of the process, from collecting data to disseminating the results. Validation was conducted at the community level by each inventorying group before validation at the regional and national levels. The National Bureau of Ethnology has developed a thematic multimedia website and copies of the inventory fiches, research bulletins and the website are available for communities to access. In addition, a Registry of National Heritage was established in 2012 which now includes five elements of traditional know-how and practices.

During the 2000s, Haiti adopted the Strategic Plan for Cultural Development 2012-2020, whose seven fields of intervention (training, partnership, promotion etc.) all involve local communities; this allows for the **integration of intangible cultural heritage into planning programmes** and the related budget. For example, under sub-programme 3.4.1, the [valorisation] of oral, medical, craft, musical, culinary and religious traditions can be achieved. In terms of specific safeguarding measures, this involves cultural festivals, craft fairs, cultural exhibitions and fêtes tied in with cultural tourism and which support socio-economic development. In addition, a participative social dialogue was launched which developed the following thematic areas: living spectacles, plastic arts, fashion and craft design, media and audio-visual industries, cultural mediation organizations, cultural education and professional training, creative industries, the legal framework, financing and heritage. Priority projects identified for the next Triennial Investment Plan include safeguarding sacred sites that will include inventorying, recording and presenting ethnological elements, creating a structure for heritage conservation and diffusion at Jacmel and the enhancement of elements of intangible cultural heritage.

As for **research**, several state institutions conduct scientific, technical and artistic studies on intangible cultural heritage and, through the University of Haiti, encourage studies aimed at effective safeguarding. In this way, the State finances various independent studies on elements of intangible cultural heritage, such as on crafts, their production and the associated know-how, or on economically viable cultural activities. The priority areas for research are: intangible cultural heritage related to Haitian [Vaudou]; intangible cultural heritage and the development of local tourism; intangible cultural heritage – memory, oral traditions and art; intangible cultural heritage and gastronomic practices; and heritage and the normative framework. To facilitate **access to information** on intangible cultural heritage, while respecting customary practices, a database of inventoried elements and a multimedia site (see above) have been created. The State also financed a Virtual Cultural Centre (CCV) that functioned up until the end of 2015. The Bulletin of the National Ethnographic Bureau is now being digitalized for wider dissemination while the journal Chantiers of the University of Haiti includes articles on local knowledge and know-how. Since many of the traditional practices studies are sacred and form part of [vaudou], ethical research principles are strictly respected and the oral or written consent of informants is often requested by researchers for the diffusion of the information gathered. Awareness raising through public information has also been undertaken by the national radio, TV and newspapers. In 2009, public debates were held by the MCC around intangible cultural heritage elements.

Intangible cultural heritage was initially included in **formal education** in 2009 through three programmes which included access to various festivals, exhibitions and fairs and the planned creation of 250 cultural spaces of which 60 were rolled out over two years and initially involved 10 high schools in central Port-au-Prince. These were aimed at providing cultural classes covering the popularization of ethnomusicology, introducing artistic and cultural entrepreneurship into schools, among other things. However, all these classes were suspended due to the lack of funding as a result of the natural disasters that hit Haiti in 2010. In 2012, the State revived the integration of intangible cultural heritage into schools through the cultural education sub-programme comprising six projects. Since 2007, the MCC, Ministry of National Education and Professional Training, Ministry of Youth, Sports and Civic Action, the Haitian National Commission, the UNESCO Schools Network, the Ministry of the Interior and Territorial Authorities have organized Heritage Rallies as an extra-curricular activity in which between 250-300 school children from all ten administrative regions of Haiti gather to become familiar with their own country and its heritage.

In terms of **capacity building**, a new master’s degree and PhD-level university course have trained thirty specialists in managing Haiti’s intangible cultural heritage. In addition, summer universities were held in 2011 at Jacmel on intangible cultural heritage, cultural tourism and new technologies, and at Limonade in 2013 on the enhancement of heritage, cultural tourism and sustainable development; a training workshop was also held in 2014 in the Arbonite region on agricultural and food heritage. The National Bureau of Ethnology has also held workshops to train cultural actors in the key concepts of the Convention and, in 2014, it gathered heritage promoters, professionals and practitioners from different administrative regions at a working meeting to study a collective approach towards inventorying in 2015-2016. This resulted in the contredanse inventory and a request for International Assistance to undertake it. Associations attached to the Human Sciences Faculty at the University of Haiti organize Walking Rallies in which they conduct **education and natural spaces and places of memory** necessary for intangible cultural heritage. The National Agency for Protected Places (ANAP), which is attached to the Ministry of Environment, raises public awareness of natural spaces generally and teams from the MCC work in synergy with this body.

In terms of **bilateral, sub-regional, regional and international cooperation**, Haiti cooperates with the Dominican Republic on various cultural issues in the framework of CARI Forum-EU funding. A cultural cooperation agreement (2007) covers exchanges of cultural goods and services, training, joint festivals and cultural events, taking part in carnivals in each country, establishing Culture Houses in frontier zones and holding a Haitian Cultural Week in the Dominican Republic and vice versa. In 2010, Haiti signed an agreement with the Smithsonian Institute (USA) over a project for assistance with safeguarding, stabilizing and restoring cultural heritage damaged by the earthquake, which included heritage practices, know-how, knowledge and representations of the Haitian people. This led to the establishment of a Safeguarding Centre at the University of Quisqueya. Haiti has also enjoyed exchanges and cooperation over several years with the French Community in Belgium (the exchange of expertise, knowledge and study; research in specific areas of culture; training in traditional music etc.). In 2010, the MCC and University of Haiti concluded an agreement with Laval University (Canada) to develop a network of experts, strengthen the master’s degree programme in History, Memory and Heritage (Institute of research and Training) to: develop the inventory and multi-media database (see above); provide students and professors in Haiti with a body of readily-accessible data for undertaking research; and make the multi-media database a tool for hybrid creations and new enhancements. A UNESCO commission visited Haiti in 2013 to collect the viewpoints of a number of Haitian actors on how to adapt the principles of the Convention to safeguard intangible cultural heritage in the Haitian context; this led to capacity-building workshops being held in 2013 to raise the awareness of cultural actors.

Thus far, Haiti has no elements inscribed on the Representative List.

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The Iranian cultural heritage, handicrafts and Tourism Organization (ICHHTO) is the **implementing body** for the 2003 Convention, acting through the Office for Inscription of Cultural Properties, Reservation and Revitalization of Intangible and Natural heritage (OFI). The OFI works with the thirty-one provincial Directorate Generals of ICHHTO. Other governmental bodies as well as nineteen NGOs that act in partnership with the OFI are also listed in the report.

ICHHTO is the main responsible body for **training** on intangible cultural heritage in the Islamic Republic of Iran, holding seminars and workshops. Since 2008, the OFI has offered a continuing education course for public servants on the 2003 Convention. Specialized research centres and three scientific institutes also hold training courses, workshops, seminars in both specialized and general topics on intangible cultural heritage. A few universities and other higher education institutions also provide specialized training on heritage management, including intangible cultural heritage.

The **documentation** of intangible cultural heritage in the Islamic Republic of Iran dates back to 1958 and documentation collected by ethnologists, archaeologists and other researchers is held in a number of institutions such as the Folklore and Ethnology Research Centre established in 1972. In addition, there is a long-term project on the ethnography of Iranian people. All the data and documents held in governmental bodies are publicly accessible. The public can also access information on nationally inscribed elements at the OFI on request and a database of the associated files (photographs, videos and other documentation) will soon be available online. The bearers of each element decide which aspects should or should not be presented to the public.

The **inventorying** process was initiated in 2007 under a National Committee with representatives from the Deputies for Cultural Heritage and Handicrafts (of ICHTTO), the Institutes of Archaeology and Ethnography, the Research Centre for Cultural Heritage and Handicrafts and other scientific experts. This Committee developed the principles, criteria and guidelines for inventorying intangible cultural heritage. The Islamic Republic of Iran has five National Lists: the Representative List of Intangible Cultural Heritage (created in 2007); the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (created in 2007); the List of Intangible Cultural Heritage in Need of Revitalization (created in 2016); the List of Identification and Primary Documentation (created in 2016); and the National Inventory for Living Human Treasures (created in 2016). There are now 1390 elements inscribed on these Lists, classified according to their degree of viability and all five domains of intangible cultural heritage as set out in the Convention. The List of Identification and Primary Documentation includes many sub-categories classified by domains and specific subjects, such as the intangible cultural heritage of refugees and foreign residents in the Islamic Republic of Iran, traditional medicine, the intangible cultural heritage of religious communities, and dialects and languages. Criteria require, inter alia, that elements have a social or cultural value for communities, are transmitted inter-generationally, face a threat of disappearance and are recognized by the communities as representative of their heritage. The viability of the elements is considered and elements of intangible cultural heritage that have disappeared but can be revitalized are listed on the List of Intangible Cultural Heritage in Need of Revitalization. The Lists are updated at least every three months, with new inscriptions, and previously inscribed elements are updated annually. Nominations of elements/bearers should be submitted to the Directorate General of ICHHTO by provincial intangible cultural heritage Boards for evaluation by the National Committee for Evaluation of intangible cultural heritage Files and Living Human Treasures for possible inscription on the Lists. Communities and NGOs may also propose elements for inscription directly to the provincial Directorate Generals of ICHHTO or, in some cases, the OFI. No elements are inscribed on any of the Lists without community consent. The National Inventory for Living Human Treasures of Iran is ordered according to bearers of intangible cultural heritage active in the domains of the Convention and now includes ten distinguished bearers.

**Safeguarding measures** and initiatives have been undertaken to promote the functions of intangible cultural heritage in society and incorporate it into the country’s Fourth and Fifth Five-Year Development Plans (2004-2008 and 2011-2015). The ICHHTO has undertaken actions for research into and the identification, documentation, protection, inventorying, revitalization, archiving and promotion of intangible cultural heritage elements throughout the country and has also held national and international exhibitions and seminars, established living museums and supported NGOs active in the safeguarding and revitalization of living heritage. A number of seminars, conferences, workshops, exhibitions and expert meetings have been held and numerous publications, documentaries and TV programmes have been produced to raise awareness about the importance of intangible cultural heritage for sustainable development.

**Research** in the areas of folklore, ethnology, ethnography, linguistics and anthropology has been conducted in the Islamic Republic of Iran since 1937. Following the ratification of the 2003 Convention, scientific institutes, universities, cultural institutes and similar bodies have initiated research on intangible cultural heritage and its role in contemporary society. These include the ICHHTO Research Centre, the Institute of Linguistics, the Research Centre for Humanities and the Research Centre for Culture, Art and Communication. New Laws on the Legal Protection of Folklore and on the Protection of Traditional knowledge are being prepared by the policy-making Council for Intellectual Property of the Ministry of Justice.

Various **awareness-raising programmes** have been undertaken locally and nationally during events aimed at the general public, especially young people and schoolchildren, such as travelling exhibitions, festivals, talks, workshops, seminars and conferences. In order to inform and motivate children, schools often visit museums, and children participate in cultural events and workshops (detailed) where the bearers of elements present their knowledge and skills and they have hands-on experience. The mass media also play an important role in awareness raising and promotion. Elements of intangible cultural heritage are mainly transmitted within families and local communities in a master-apprentice fashion, as with carpet weaving skills, drawing miniatures, calligraphy, pottery and culinary practices. Traditional and non-formal means of transmitting knowledge and skills are more widespread than formal means, although governmental bodies now provide formal means of transmitting the knowledge and skills through training courses in academies, universities, cultural institutions and municipalities. Since women play a key role in the family in the transmission of intangible cultural heritage, cultural institutions and local communities have provided special cultural training for them. With regard to **educational and training programmes**, schools organize extra-curricular activities during which children learn about intangible cultural heritage and its importance. Shahid Beheshti University offers a dedicated course (for the Master degree in Archaeology) in intangible cultural heritage, its domains and its safeguarding, while postgraduate studies in Ethnology and Cultural Anthropology have addressed aspects of this subject for several decades; it is now becoming more prominent in academic literature.

A number of **capacity-building** workshops, seminars and training courses on aspects of safeguarding intangible cultural heritage have been held from 2007 to 2016 for experts in the Directorate Generals of ICHHTO in thirty-one provinces, as well as representatives of research centres, the relevant Ministries and governmental organizations, NGOs and institutes, the media and others. Traditional approaches to the protection and management of **natural spaces and places of memory** are important in the Islamic Republic of Iran, as in the management of Persian *qanats* (aquifers). Some universities include courses on the traditional protection and management of natural spaces and places of memory in heritage-related subjects.

In terms of **bilateral, sub-regional, regional and international cooperation**, the Islamic Republic of Iran has been active in promoting intercultural dialogue and is keen to promote cooperation and the exchange of information and experiences. A number of bilateral, regional and international activities, projects, seminars, expert meetings, festivals and events have been held since 1998 to foster cooperation over safeguarding intangible cultural heritage. The Islamic Republic of Iran cooperates closely with the Organization of Islamic Cooperation (OIC) and the Economic Cooperation Organization (ECO), as in the International Festival of ECO Countries Cuisine, Located on the Silk Route (Zanjan, 2016). The Islamic Republic of Iran is the host country for the Regional Research Centre for Safeguarding Intangible Cultural Heritage in West and Central Asia under the Auspices of UNESCO (category 2 centre), which has organized international seminars, forums, capacity-building workshops and festivals, such as the International Expert Panel on Nowruz Dolls and Puppets (Tehran, 2016). The Islamic Republic of Iran played the role of moderator for the multinational Nowruz nomination, with the participation originally of seven countries in 2009 and fourteen by 2015. It also joined the multinational inscription of Flatbread-making and Sharing Culture: Lavash, Katyrma, Jupka, Yufka (2016, with four partner countries).

The Islamic Republic of Iran has two elements inscribed on the Urgent Safeguarding List and nine elements inscribed on the Representative List. However, for the latter, its report does not cover two elements, namely ‘Traditional skills of carpet weaving in Fars’ and ‘Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz’.

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Having ratified the 2003 Convention in 2004, the current report is the **second one** submitted by Japan on its implementation at the national level. Japan has a long history of safeguarding intangible aspects of cultural heritage, dating back to the Law for the Protection of Cultural Properties (1950). The Agency for Cultural Affairs is the national **implementing agency** for the 2003 Convention under this Law. The Tokyo National Research Institute for Cultural Properties (an independent institution) conducts research for the safeguarding, documentation and transmission of intangible cultural heritage. The Japan Arts Council (National Theatre) promotes, researches and documents traditional performing arts.

The Agency for Cultural Affairs carries out **training in the management of intangible cultural heritage** for administrators in the local governmental bodies of each region. In addition, the Japan Arts Council trains the next generation of performers on traditional performing arts and improves the skills of current performers. The Tokyo National Research Institute for Cultural Properties, in addition to its research role, provides guidance and advice to local public organizations on matters related to the safeguarding of intangible cultural heritage elements.

The following governmental institutions gather and hold **documentation** on intangible cultural heritage: the National Research Institute for Cultural Properties, which conducts research on and documents intangible cultural heritage and develops documentation methods and technology; the Japan Arts Council, which records oral traditions and expressions and performing arts; and the Agency for Cultural Affairs, which administers the Cultural Heritage Online database, including each element inscribed on the national inventory with images, movies and links to other relevant websites. The research and studies conducted by the National Research Institute are accessible through its website and other tools and the Arts Council makes its audio-visual records accessible to the public. The unit for Audio-visual Documentation creates documentation archives related to intangible cultural heritage and studies methods and techniques for documentation. These archives are also made available to the public.

The Agency for Cultural Affairs has established and administers an **inventory** known as the Inventory of Intangible Cultural Heritage in Japan, which covers three categories. The first category is represented by the Important Intangible Cultural Properties and comprises drama, music, applied art and other intangible cultural products and the main criterion for selection is that they have a significant historical or artistic value to Japan. They are arranged according to the bearers, individuals or groups and then according to domains of intangible cultural heritage and the year of inscription. The second category includes the Important Intangible Folk Cultural Properties and comprises manners and customs (related to food, clothing, and housing, occupations, religious faiths, annual festivals etc.) and folk performing arts and folk skills. The selection criteria include (for manners and customs) that they typically represent unique features of the basic lifestyle and culture in Japan, and (for folk performing arts and folk skills) that they illustrate how the performances/skills began and evolved, represent a transition in the performing arts/folk skills and express regional characteristics and features. Finally, the third category concerns the Selected Conservation Techniques and the Holding Groups or Holders (arranged according to domains of techniques). A further category, entitled Element Included Based on the Decision of the Council for Cultural Affairs of the Government, was added to the inventory in 2012. The viability of the elements is also taken into account and appropriate measures such as documentation are taken for those in danger of disappearing. Each year, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) proposes elements for inscription that fulfil the criteria. The inventory is updated annually by the Agency for Cultural Affairs through research into elements in different domains, in cooperation with the communities concerned. The elements identified through such research are also examined by the Council for Cultural Affairs, which consists of experts for different fields of intangible cultural heritage and those elements considered to have fulfilled the criteria for each type and domain are included in the inventory.

With regard to other **safeguarding measures**, and as a general measure to promote the function of intangible cultural heritage in society and to integrate its protection into planning programmes, the Government has embarked upon projects to utilize elements of cultural heritage in local communities, support comprehensive and specific local events, such as public performances of traditional rituals and performing arts, train successors and foster sustainable local economic development. Local governments formulate plans in cooperation with communities and bearers and receive financial support from the Government. The Tokyo National Research Institute for Cultural Properties, universities and many non-state institutes are engaged in studies on intangible cultural heritage and can receive funding from the MEXT and civil foundations. The Department of Intangible Cultural Heritage of the Tokyo National Research Institute conducts basic investigations and research on several domains. In particular, research into intangible folk cultural properties (as defined in the inventory) and their safeguarding is based on field investigations and, from 2011 to 2015, field investigations were conducted on the current state of intangible folk cultural properties, which has changed significantly in recent years. In addition, preparations are underway to digitize the records and materials collected and held by the Tokyo National Research Institute. To further research on folk cultural properties after the 2011 earthquake, which devastated the coastal areas of the Tohoku region, an ‘Information Network on Intangible Cultural Heritage’ was set up together with other institutions, organizations, NGOs and local communities, and information was gathered, published and made available online.

With regard to **awareness raising and promotion**, the Japan Arts Council (National Theatre) was established in order to promote and disseminate traditional performing arts, and the Agency for Cultural Affairs holds exhibitions featuring works and materials related to craft techniques and techniques for protecting cultural properties in order to facilitate the understanding for the transmission of such techniques. The National Government also supports local governments in the dissemination of intangible cultural heritage in the form of training, exhibitions, workshops and the production of audio-visual recordings. With regard to **formal education**, a curriculum covering intangible cultural heritage is included in all stages of the formal education school curriculum and children can learn about their living culture also as part of lessons on morals, during school meals and by being introduced to traditional instruments in music classes. Many schools also organize workshops for children on such topics as local festivals or traditional crafts where visitors experience papermaking among other craft skills. The Agency for Cultural Affairs also provides extra-curricular opportunities for children and parents to experience activities related to folk performing arts, craft techniques and traditional music.

As part of the **educational and training programmes for the communities** and groups concerned, the Japan Arts Council conducts training workshops to train successors in performing arts. The Agency for Cultural Affairs and local governments subsidize training programmes for intangible cultural heritage apprentices. Although the relevant knowledge is transmitted within communities and/or families as an everyday activity, many elements in Japan are now facing a lack of bearers and practitioners, and changes in the local communities, due to an aging and declining population. Various measures are being undertaken to provide support that is comprehensive but adapted to the regions, such as utilizing tangible and intangible cultural heritage resources to promote regions, tourism, and industry while considering their continued transmission. Since 2008, the Agency for Cultural Affairs has encouraged local governments to ensure the long-term conservation as well as the utilization of the various cultural elements found in their communities.

Japan’s **bilateral, sub-regional, regional and international cooperation** in this area dates back to 1993 when the Government established Funds-in-Trust in UNESCO for safeguarding intangible cultural heritage. Up until 2016, 16.4 million US dollars had been disbursed and more than 100 projects worldwide supported by these funds. Japan also played an important role in the development of the 2003 Convention and, after 2006, subsidised projects to help many countries ratify the Convention. Currently, it is supporting capacity-building training in several States Parties to the Convention. Japan adopted a Law on the Promotion of International Cooperation for Protection of Cultural Heritage Abroad in 2006 to allow it to enhance international cooperation in this field. Based on this Law, Japan established the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) in 2010, a category 2 centre under the auspices of UNESCO in Sakai City, Osaka. The IRCI supports researchers and institutions engaged in research on safeguarding intangible cultural heritage in the Asia-Pacific region and provides an international platform to enhance research in related fields, with the financial and administrative support of the Agency for Cultural Affairs.

Japan has twenty-one elements inscribed on the Representative List and reported on all of them in its current report.

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Having ratified the 2003 Convention in 2004, the current report is the **second one** submitted by Mauritius on its implementation at the national level. The National Heritage Fund (NHF) Act of 2003 was reviewed and is now in line with the 2003 Convention and the Creative Mauritius - Vision 2025 policy recognizes the potential of intangible cultural heritage in cultural industries. The National Heritage Fund (NHF), under the Ministry of Arts and Culture (MAC), is the **competent body** for coordinating implementation actions for the safeguarding of tangible and intangible cultural heritage. It works in close collaboration with communities and NGOs and other bodies such as the Nelson Mandela Centre for African Culture (NMCAC) and the Trust Funds that manage World Heritage Properties. The NHF is in the process of reviewing its legal framework to domesticate intangible cultural heritage in the Mauritian legal system. Other bodies established in cooperation with the various Mauritian communities include Cultural Centres for each community supported financially by the MAC, language unions (Creole Speaking Union), community organizations, the University of Mauritius, the Mauritius Rights Management Society (MRMS) and the Commission for Arts, Culture and Others (CACO) of the island of Rodrigues.

Since ratifying the Convention, the Government has created and/or strengthened institutions for **training** and has supported community institutions that provide training in specific elements (Sega Tipik performance and ravann making). The University of Mauritius offers master’s degree courses in Heritage Management and an undergraduate course on Cultural and Heritage Tourism, including the management of intangible cultural heritage.

With regard to **documentation**, the National Archives has a digitalized system of all its documentation that covers intangible cultural heritage, including audiovisual materials, and the National library holds extensive documentation on intangible cultural heritage. Cultural Centres work with the NHF to document their intangible cultural heritage and this is subsequently incorporated into the national inventory. In addition, the NMCAC has a library, and a research and documentation centre. In the island of Rodrigues, CACO has set up an archive and documentation centre within the National Library in Port Mathurin where communities can access information, while Aapravasi Ghat Trust Fund (AGTF) carries out documentation and has a rich archive on practices such as Geet Gewai. These collections are generally freely accessible to the public.

The NHF has developed a **National Inventory** of its elements since 2013 in collaboration with communities, NGOs, higher education institutions, NMCAC, the Cultural Centres, the Speaking Unions and the institutions managing the two World Heritage Properties. The NHF hosts an inventory of 117 elements of intangible cultural heritage from the different communities of Mauritius. There are also other subsidiary inventories compiled and maintained by institutions and associations. The National Inventory is organized along territorial principles (location on the various islands) and according to the five domains of the 2003 Convention, although this approach is under review. The National Inventory takes into account the viability of the intangible cultural heritage and some of the elements inscribed are threatened and may require urgent safeguarding. Updating the Inventory is a continuous process carried out under the scrutiny of the NHF. The inventoried elements are gathered through workshops and working sessions with communities, through associations developing their own inventories and also through researchers from the various institutions engaging with communities and collecting information. Although initially led by academics, it is planned that communities will play a primary role in inventory-making, and they are now being given guidance in this process. For these inventories, the free, prior and informed consent of the communities concerned has been obtained for the inclusion of their elements. NGOs have been involved from the beginning as part of communities as well as individual entities.

As part of its **safeguarding measures**, the MAC has instituted concerts, workshops and competitions at all levels and supported scientific, technical and artistic studies for the safeguarding of intangible cultural heritage, in partnership with other bodies. Activities undertaken include organizing exhibitions, concerts and other awareness-raising activities. Festivals provide visibility for intangible cultural heritage and help create networks and partnerships between artists, State Parties and organizations. The Mauritius Rights Management Society protects the Intellectual Property (IP) rights of artists. Many activities have been and continue to be carried out by communities, State Party-supported institutions, NGOs, community groups, individual artists and other organizations as part of providing access to intangible cultural heritage. The NMCAC promotes elements associated with African Culture and traditional knowledge systems related to craftsmanship (with youth and artists in the production of wooden sculptures). Mauritius has legally recognized and provided protection to sites of memory associated with intangible cultural heritage of its multiple communities. The management bodies for the two World Heritage properties in Mauritius (Le Morne Cultural landscape and Aapravasi Ghat) also safeguard the intangible cultural heritage associated with them, holding workshops with local artists and documenting music, dance, culinary practices, crafts skills, traditional games, storytelling and dress heritage, for example. In Rodrigues Island, CACO and the Commission for Tourism work closely with the communities to safeguard and promote intangible cultural heritage through festivals, performances and cuisine, arts and craft fairs. Mauritius Broadcasting Corporation and other TV channels have also been showcasing intangible cultural heritage.

The University of Mauritius provides **educational programmes** through its curriculum development, teaching and general capacity building of heritage professionals. This includes both Bachelors (BA) and master’s degrees (MA) where intangible cultural heritage has been identified and incorporated into the teaching curriculum. All eight MA graduates are employed in heritage institutions that also safeguard and promote intangible cultural heritage. The Mahatma Gandhi Institute (MGI) also engages in teaching about intangible cultural heritage and runs a museum of Indian Folklore to safeguard the intangible cultural heritage of Indian origins. In addition, much transmission takes place through informal practices from mother to daughter, father to son and elders to youth. Groups of artists also transmit their art through practice and performances in community centres, hotels, family gatherings, beaches etc. The Bhojpuri Speaking Union (BSU), along with the community, set up the Geet-Gawai school that has subsequently inspired the opening of thirteen more such schools across the country. In Rodrigues, numerous groups have emerged based around community centres that are promoting intangible cultural heritage through music, culinary practices and crafts. Individuals also train the public in their elements, through informal schooling at their home, free of charge. Furthermore, groups in Rodrigues have set up training facilities for the youth while CACO works with elders providing training in tambour making and transferring their knowledge to youth.

In terms of **bilateral, sub-regional, regional and international cooperation**, Mauritius has cultural cooperation agreements with its neighbouring countries (Seychelles, Madagascar, Mozambique and India) that share common cultural values, historical experiences and intangible cultural heritage, such as the Creole language and Sega music. They have developed various programmes to exchange information on promoting and safeguarding their intangible cultural heritage. The annual cultural ‘Festival International Kreol’ brings together the Indian Ocean sub-region and the Caribbean Islands, etc. Seychelles and Réunion (France) have also established regional festivals in which Mauritian artists participate. Mauritius provides funding to artists participating in both national and regional performances/festivals through Artists' Assistance Scheme (AAS). A close network has been developed not only between Mauritius and other State Parties but also between the artists and performers within the region and beyond. Mauritius has signed a number of agreements for cultural exchange programmes that facilitate the free exchange of artists with other countries. There is also an emerging network of professionals as well as communities, brought together by international conferences held by UoM, AGTF and Le Morne in 2011, 2014 and 2015 on indentured labour and slavery. Mauritius hosts the formation of the Indenture Labour Route project adopted by UNESCO’s General Conference, involving countries with this shared history. This has also created networks between professionals, government bodies and the general public.

Mauritius has two elements inscribed on the Representative List, namely Traditional Mauritian Sega (inscribed in 2014 and included in the current report) and the Bhojpuri Folk Songs in Mauritius, Geet Gawai (inscribed in 2016 and which will be therefore included in the next report).

* + - 1. **PANAMA**

Having ratified the 2003 Convention in 2004, the current report is the **second one** submitted by Panama on its implementation at the national level. Since 2011, the **implementing body** for the 2003 Convention has been the Ministry of Commerce and Industries (MICI), operating through Investment Projects and the general fund of the Ministry. During 2015, the investment project was developed with the general fund of the MICI and a new one was proposed for the 2016-2019 cycle. Various directorates and offices of MICI have objectives and programmes oriented towards safeguarding and promoting intangible cultural heritage, such as the General Directorate of Industrial Property Registry (trademarks, collective rights and genetic resources), the General Directorate of Handicrafts and the National Institute of Culture. In cooperation with institutions and universities, there is a plan to create a council for safeguarding intangible cultural heritage. The Intangible Cultural Heritage Safeguard Project of Panama (DIGERPI- MICI) also includes technical staff in various disciplines relevant to intangible cultural heritage safeguarding and undertakes administrative coordination, content collection, organizing a database, research, design, photography and audiovisual production.

There is no specific institution for **training in the management of intangible cultural heritage**, although universities can play a significant role in this. Seminars for students and teachers (University of Panama) and other advanced courses, some of which are evaluated and approved at the Specialized University of the Americas (UDELAS), are provided. Training has been received from the UNESCO Office in Costa Rica for the National Institute of Culture, the Ministry of Education, the Radio and Television State System and universities and authorities of the seven ethnic groups, among others. During 2016, MICI provided training to indigenous communities through the Registry of Industrial Property Directorate (Collective Rights Office). The Ministry of Education (Center for Art and Culture) also participates in the training organized by the Safeguarding Project for Intangible Cultural Heritage.

Although there is no dedicated library nor any **documentation** centre for intangible cultural heritage, audiovisual records are currently being edited or published, and a database is under construction as part of the Safeguarding Project. These will be sent to the National Library and its library network throughout the country. Also, as part of the Investment Project, some spaces and areas will be built in different communities as intangible cultural heritage Centres that will hold documentation. The National Radio and Television System (SERTV) holds a video library, carries out programmes that include documentation and some of its staff have been trained by UNESCO. The University Experimental Film Group (GECU) of the University of Panama has also documented intangible cultural heritage.

From 2011 to 2016, an average of 4,000 persons were familiarized with photographing, recording and **inventorying** different domains of intangible cultural heritage, and there are 60 field registry staff in several regions and ethnic groups trained by Safeguarding Project Staff. More than a thousand entries were completed in 2016, for which thirty field researchers (temporary and part-time) were hired and trained after being proposed by the communities. Ten inventories have been developed by the Safeguarding Project according to regions, collective lands and provinces. Descriptive record files are classified by cultural expressions and domains that cover feasts and festivals as well as various knowledge areas. The inventory includes information related to the status of the element, in particular when it is in danger, as well as the resources available to assess its viability. Communities are generally keen to inventory an endangered element or to record the elders who bear the knowledge. The frequency for updating the inventories has not been yet established, but communities whose intangible cultural heritage has been inventoried are aware of this need. In 2016, the Project trained thirty secretaries and technicians in the Guna Yala Region to update their inventory which dated back 2011; another inventory made in 2013 will be updated in 2017. The communities are the cornerstone of the inventory process. In some cases, members of NGOs are included in research teams, such as: the INDICRI Foundation (and its ACAMPADOC), the *Asociación Rescate de Danzas ‘Miguel Leguízamo’* and the *Fundación Simón ‘Mon’ Mendieta*. In addition, the General Directorate of Handicrafts maintains a registry of artisans in the country, also comprising information on the status of the handicraft practices by region.

A draft cultural law, promoted by the National Institute of Culture, is under preparation and consultations are being held concerning the regulation of Law 35, which ratifies the 2003 Convention. With regard to other **safeguarding measures**, a project for creating a research centre or institute for the safeguarding of intangible cultural heritage is being developed as an MICI Investment Project. In 2016, the Safeguarding Project team set up partnerships with members of the Anthropology and History Association of Panama for their third congress, as well as possible training recruitment in those areas of the country not yet covered. The Intangible Cultural Heritage Safeguarding Project sponsored and participated in the First National Congress of Congo Culture in the Colon Province (2016) and plans to organize an International Congress on intangible cultural heritage in October 2017. Regarding the dissemination of information, agreements have been proposed to the Ernesto J. Castillero National Library, the universities and State and private media to promote registered elements. Agreements concluded with Indigenous Congresses establish regulations for the utilization of the knowledge inventoried: in particular, sensitive ritual aspects are, in many cases, kept private and not subject to audiovisual recording; some are described, but not photographed or recorded.

Every year, the Ministry of Education (MEDUCA), through its Center for Art and Culture, organizes a National Competition of traditional songs and, since 2016, it has awarded a prize for educators for the investigation and promotion of intangible cultural heritage. Other **awareness-raising** actions include several television programmes related to intangible cultural heritage. During 2015 and 2016, the progress of the Safeguarding Project was widely disseminated in the media. Educators, journalists and tourism promoters also request access to videos made by the Safeguarding Project on various aspects of intangible cultural heritage and its safeguarding. With regard to formal **educational programmes**, some courses on intangible cultural heritage already exist at graduate and postgraduate levels though from a folklore perspective, and there is an intention to revise them in line with the spirit of UNESCO’s 2003 and 2005 Conventions. In terms of **non-formal education in communities**, the Safeguarding Project also conducted three training workshops (with national and international facilitators) on the 2003 Convention, more particularly addressing nominations, intellectual property issues, the identification of intangible cultural heritage and the assessment of its viability. Three hundred direct and indirect beneficiaries from different regions, eight indigenous congresses and seven provinces participated. In 2016, representatives from different national and international ethnic groups and high- and medium-level authorities in the education and cultural area were trained on the importance of intangible cultural heritage and the necessity of integrating it into educational plans and programmes. Four community-based inventory workshops for researchers of different regions were provided within their communities, as well as in Panama City.

In terms of **bilateral, sub-regional, regional and international cooperation**, agreements were concluded between the Specialized University of Las Americas and the University of Panama to include exchange programmes, internships in intangible cultural heritage-related topics, as well as the establishment of postgraduate studies and participation of students in inventory field trips as part of their social service programmes.

Currently, Panama has no elements inscribed on the Representative List.

* + - 1. **PARAGUAY**

The Constitutional Law guarantees recognition of the plurality of cultures of the country. Acting under the National Culture Secretariat (NSC), the General Direction of Cultural Goods and Services is the **competent body** for the identification of and documentation and research on intangible cultural heritage. The General Direction of Processes and Cultural Diversity is in charge of cultural promotion and of safeguarding activities. In addition, the National Council of Culture (NCC) is a consultative body involving different cultural and artistic stakeholders and sectors of Government that coordinates decentralized and inter-sectorial actions. The National Endowment for Culture and the Arts (FONDEC) is in charge of the dissemination, promotion and support of artistic performances and festivals etc. The Ministry of Education, the Secretariat of Linguistic Policies, the Secretariat of Tourism, the National Indigenous People Institute and the Direction for the Protection of Intellectual Property Rights are all also involved in aspects of implementing the Convention.

With regard to **training in the management of intangible cultural heritage**, decentralization is being promoted for cultural management through Departmental units of cultural affairs and participatory mechanisms such as Culture Tables. Training programmes are undertaken in order to accompany these processes, under the overall supervision of the NSC. Teaching in intangible cultural heritage or related subjects (anthropology) is provided at university level (see below).

**Documentation** on intangible cultural heritage is collected and held by different divisions of the NSC, such as the Direction General of Cultural Goods and Services, the Direction of Anthropological, Archaeological and Paleontological Studies, the Direction of Cultural Heritage, and the Direction of Registry, Cataloguing and Restoration (in charge of registering intangible cultural heritage). Audiovisual materials are made available to the public through social media. A project undertaken jointly by the NCS with UNESCO and the Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL) resulted in an Inventory of the Guarani Cultural Universe and a Cultural Universe of Afro Descendants in Latin America as well as the Slave Route.

Work on developing an **inventory** began in 2009 under Regulation No. 621/2016 of the Law for the Protection of Heritage, which established the Inventory of Declarations of Intangible Cultural Heritage and its methodology. By the time of reporting, thirteen elements had been declared inventoried. The General Direction for Anthropological, Archaeological and Paleontological Studies is responsible for developing and maintaining the inventory and safeguarding projects. The elements are categorized by domains (such as myths, legends, gastronomy, music, riddles, case-narration, magic, beliefs, games, transportation, etc.). The inventory is updated periodically but, thus far, no review has been conducted of the status of the inventoried elements. The processes are always initiated with the cooperation of the communities involved and, where relevant, an NGO or an institution specialized in the element is approached before the research process is begun. Furthermore, as a decentralizing action, the NSC has furnished the culture units of the Departmental governments with a data gathering format for elements of intangible cultural heritage in order to ensure citizens’ participation.

In order to facilitate **access to information** relating to intangible cultural heritage, there is a National System of Cultural Information online as well as a web portal at the NSC; the publication of completed research projects is in the process of being completed. With support from CRESPIAL, conferences were held with six municipalities to raise awareness on intangible cultural heritage. The Municipality of Asuncion has included the notion of intangible cultural heritage in its fairs for traditional knowledge.

In terms of **other safeguarding measures**, the National Culture Plan (NCP) sets out strategic sectorial government guidelines and defines strategic goals in Axis 4 (cultural heritage); a related Planning for Results-oriented Management framework was reported to be in place in 2017. Institutional strengthening to promote the products and services of the NCP, under the title ‘Attaching Value to a Diverse Cultural Heritage’, is linked with the National Development Plan 2030. This is aimed, generally, at decentralization in cultural affairs that will support the revitalization of the cultural heritage elements of communities located outside the main urban centres. The SNC has cooperated with CRESPIAL on projects such as two joint publications (2010 and 2013) and the establishment of Funds for Contests of Projects for the Safeguarding of Intangible Cultural Heritage, Mbya Guarani. The archives, documentation, information, cartography and conceptual definitions of the Guarani Nation Project were disseminated among the Guarani Indian population. Other bodies are also mentioned as contributing to safeguarding activities, including: FONDEC, which promotes and supports diverse cultural manifestations by allocating funds on a competitive basis in different categories directed towards civil society; the Paraguayan Institute of Crafts, whose goal is to promote the development of national crafts, protect and stimulate the craft-makers, explore channels for marketing and support the training of craft-makers; the National Secretariat for Tourism (under the Presidency of the Republic), which undertakes research activities as well as the documentation and dissemination of information regarding intangible elements; the Cultural Center for the Republic, El Cabildo, whose goal is to contribute to the process of democratizing cultural production in the country with a dynamic space where diverse artistic and intellectual manifestations may converge; and other organized citizens’ initiatives.

In terms of **formal education**, the Ministry of Education and Culture (MEC) is examining the possibility of introducing a nutritional programme, taking into account sociocultural characteristics that will include the option of a solid foodstuff, chipa and fruits for the school food programme. At the higher educational level, the National University of Asunción offers courses in tangible and intangible cultural heritage (Faculty of Philosophy); the Catholic University ‘Our Lady of Asuncion’ has a Center of Anthropological Studies; and a PhD course in Cultural Anthropology is available at the National University of the East (UNE). In addition, at a teacher training college folklore is a specific subject for a diploma in Higher Level Dance Teaching, with a course specifically on intangible cultural heritage. **Capacity-building activities** have included the training of communities, municipal workers and private associations (with support from CRESPIAL), as well as an awareness-raising workshop in Asunción (2010), a virtual course on intangible cultural heritage (2012) and a virtual workshop on participative methodologies for photographic and audiovisual inventorying (2016).

In terms of **bilateral, sub-regional, regional and international cooperation**, since the entry of Paraguay into the 2003 Convention, it has appointed a focal nucleus for CRESPIAL and served as a member in its Executive Council. NSC’s cooperation with CRESPIAL has led, in particular, to the development of the nomenclature for the identification and documentation of intangible cultural heritage. The NSC also works within the Cultural MERCOSUR on regional-level projects and directly with UNESCO on regional programmes such as the ‘Slavery Route’ project. Other active stakeholders are worth mentioning such as the National Organization of Indigenous People, the National Network of Afro Descendants, Organizations for the defence of the rights of the LGBTI communities, the Network of Cultural Managers of the Department of Paraguarí, the Guarani Language Academy and the Nivacle Language Academy.

Paraguay has no elements inscribed on the Representative List.

* + - 1. **THE FORMER YUGOSLAV REPUBLIC OF MACEDONIA**

Safeguarding intangible cultural heritage falls under the overall responsibility of the Ministry of Culture (MOC). Under it, the Cultural Heritage Protection Office (CHPO) is the lead **implementing organization** for cultural heritage as a whole, including intangible cultural heritage. The MOC has also authorized four scholarly institutes and the Museum of Macedonia for safeguarding intangible cultural heritage. Six NGOs are also actively involved, including the International Council for Traditional Music (ICTM). Work has been conducted since 2004 to harmonize legislation that directly or indirectly concerns intangible cultural heritage, covering more than four policy strategies, eleven laws and several dozen by-laws. However, there is as yet no specific strategy or law exclusively for intangible cultural heritage. Currently, there is no dedicated institution for training in **intangible cultural heritage management** although the Cultural Heritage Protection Office plays a central role in training and in coordinating educational programmes related to safeguarding cultural heritage.

Systematic institutional research of traditional culture has been conducted for more than sixty years and the resulting **documentation** is stored in seven specialized archives. A Mapping Project of intangible cultural heritage elements was conducted in 2012-2015 by the National Committee of the ICTM. Some institutions already have active programmes for digitalization and, after the introduction of the official State Strategy for the digitalization of cultural heritage in 2010, institutions supported by the State have tried to establish and improve the systematic approach towards the digitalization of the cultural heritage recorded. All the aforementioned institutions including museums, local institutions and associations hold data on intangible cultural heritage. All governmental institutions make their data accessible to the public and it is available to visitors with prior notification, but few databases are available online. Bearers often keep organized data for their own elements and participate in gathering documentation, including photographs and videos.

The National registry of cultural heritage, established under the auspices of the CHPO, is considered as the **inventory** also dedicated to intangible cultural heritage. Its format is as a public book, which includes the main book (with separate parts for immovable, movable, intangible and cultural heritage of special significance) and additional registries. Intangible cultural heritage is listed under ’Part three’ of the main book. In addition, there may be photographs, video and audio recordings and other documentation accompanying the entry. The National Register of cultural heritage has so far registered eighty-eight intangible cultural heritage elements in different categories. As yet, no element is inscribed in the Registry under the category of ‘cultural heritage in danger’. Proposals for inclusion should be submitted by a competent authorized institution for safeguarding intangible cultural heritage, but local community or other relevant civil organizations, and sometimes individuals, can also make proposals on their own initiative. These are scrutinized by the Valorisation Commission, which makes recommendations to the National Council for Cultural Heritage (NCCH). If ownership or copyright issues emerge, information for the Act of Protection is also delivered to the competent body of the State administration to register the right to ownership. The Register is updated whenever the NCCH or the Government officially declare a cultural good for inscription. Legally established NGOs and civil society organizations (CSOs) and individuals can also participate in this process, and bearers usually cooperate with experts involved in researching a particular element when it is submitted for entry into the Register. Cultural communities provide the relevant information, data and documentation relating to a historical overview of how the tradition has been passed on, the risks that might cause it to be depleted or die out and their ideas for safeguarding it. They are also directly involved in exchanges of information with the Ministry of Culture.

**Safeguarding measures** aimed at the identification, evaluation and inscription of intangible cultural heritage began in 2007, before which heritage protection was dominated by physical heritage. The Law for Protection of Cultural Heritage contains fifteen by-laws that address aspects of safeguarding intangible cultural heritage (documentation, preventing negative impacts caused by over-commercialization, the inclusion of intangible cultural heritage in non-formal and formal education, the inclusion of intangible cultural heritage in new types of management and stimulating creative industries). An Annual Call for funds is held for inscribed elements and bearers may make direct applications; each year, many NGOs, CSOs and, sometimes, individuals are supported. The MOC cooperates intensively with the bearers in supporting local events and festivities, larger traditional culture festivals and sometimes public performances of traditional rituals, performing arts and crafts. The Department for Intangible Cultural Heritage has held a media campaign to promote intangible cultural heritage and the 2003 Convention and collaborated with other governmental agencies directly or indirectly involved in its safeguarding. Intangible cultural heritage is also increasingly included in local government programmes and projects. The Ministry of Tourism financially supports programmes for village sustainability through its Rural Development Strategy, while the Ministry of the Economy supports craftspersons by presenting traditional crafts, providing training workshops, courses and seminars, linking production and knowledge and improving conditions in workshops.

**Research** institutes, universities and educational institutions also study intangible cultural heritage and its role in contemporary society with funding from the MOC for basic documentation and valorization or promotion projects. Scientific research into specific elements is also undertaken to document their current state. The National Committee of ICTM also conducts research and prepares advanced scientific studies of elements found in both urban and rural areas which are regarded as national symbols. Some research activities have also been conducted by NGOs, including comparative research and the documentation of traditional views and practices.

To facilitate **access to information** relating to intangible cultural heritage, the MOC supports workshops, exhibitions, classes, performances and the production of audio-visual recordings and other related materials, together with the local authorities. Jointly, they support various cultural events and festivals. For every element of intangible cultural heritage (inscribed or not), the bearers decide which aspects should be presented to the public and which kept private. In addition, various awareness-raising programmes take place during exhibitions and festivals, as side programmes. **Educational curricula** in high schools now include various domains of intangible cultural heritage. The publication ‘Cultural heritage and the youth’ (2012) was distributed to kindergardens and elementary schools as part of the project for the promotion of intangible cultural heritage among youth.

**Non-formal means of knowledge transfer** are always highly popular, such as handicrafts and folk music and folk dance courses by different informal schools, which are led by prominent musicians, craftspersons or dancers. Elements of intangible cultural heritage are transmitted within the framework of the family or the local community and, in particular, through cultural associations and societies. At the local level, special workshops, courses and other activities are organized to transmit knowledge to younger people. Local museums throughout the country also play an important part in informal education and awareness raising concerning the value of intangible cultural heritage and work with pre-school and school children, providing free tickets for events such as workshops and holding small design competitions or exhibitions of children’s paintings inspired by elements of intangible cultural heritage. Open and private universities also organize campaigns and non-formal educational workshops to raise the awareness of the participants and the wider public about the responsibility held by bearers and the entire community towards intangible cultural heritage. A **capacity-building** workshop in intangible cultural heritage management was held in April 2016, with the support of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage in South-Eastern Europe (a category 2 centre under the auspices of UNESCO) and hosted by the National Committee of ICTM.

In terms of **bilateral, sub-regional, regional and international cooperation**, the country participates in various working meetings of international experts on intangible cultural heritage, especially in the South-Eastern European region. As a result of intensive bilateral and regional cooperation, it was involved in preparing two multinational files. Regional cooperation has been achieved through the participation of national officials and experts in annual meetings of the South-Eastern Europe Network established by the UNESCO Regional Bureau in Venice (2007-2016) and, in 2013, a national representative was nominated to the General Assembly of the Regional Centre for the Safeguarding of the Intangible Cultural Heritage in South-Eastern Europe (Sofia category 2 centre). Since 2016, the country has also been part of the ICH Forum of the group 16+1 (sixteen Central and Southeast European Countries plus China) which aims to foster international and trans-regional cooperation.

The former Yugoslav Republic of Macedonia has two elements inscribed on the Representative List, namely the Feast of the Holy Forty Martyrs in Štip (inscribed in 2013) and Kopachkata, a social dance from the village of Dramche, Pijanec (inscribed in 2014), both of which are covered by the current report. In addition to that, an element was inscribed on the Urgent Safeguarding List in 2015.

* + - 1. **TUNISIA**

Under its new policy for cultural development, the Ministry for Cultural Affairs has given prominence to intangible cultural heritage and the National Heritage Institute has gathered a team of conservators from among young graduates to collect elements and develop an inventory of intangible cultural heritage. The **main bodies** responsible for implementing the Convention are the following five entities related to the MFCA: the National Heritage Institute (INP); the Agency for the Enhancement of Heritage and the Promotion of Culture (AMVPPC); the Centre for Arab and Mediterranean Music; the National Commission for Intangible Cultural Heritage; and the General-Directorate for Heritage. A number of other bodies attached to other Ministries are also involved in different aspects of safeguarding intangible cultural heritage, as follows: the National Office of Tunisian Handicraft; the National Tunisian Office for Tourism; and the Technical Centre for the Creation, Innovation and Supervision of Carpets and Weaving. In addition, ethnographic museums (of which ten based in different regions of the country) form a network covering the whole country and play a notable role in this safeguarding dynamic.

Certain members of the aforementioned institutions have benefited from four **capacity-building** workshops organized by UNESCO from 2014 to 2016 (supported by the Norway Funds-in-Trust) after an initial training cycle at INP in 2012 for twenty heritage conservators attached to different regions. A number of governmental bodies are charged with instructing and training personnel in heritage management and several universities have been offering master’s degrees and doctoral courses on aspects of intangible cultural heritage. The AMVPPC and the Centre for Arab and Mediterranean Music also undertake training related to particular aspects of living heritage.

Tunisia’s experience of **documentation** dates back to the creation of the Centre of Popular Arts and Traditions in the 1960s and field investigations conducted by ethnographers, anthropologists, sociologists and historians that formed the basis for the first archives of oral traditions, traditional dress, craftsmanship and eating habits. Although all the institutions mentioned in the previous section contribute to documentation, the leading bodies are: the Division of Inventories and Research (INP); the Central Library (INP); the National Heritage Institute (INP); the Department for the Inventory and Studies of Ethnographic Items (INP); the Centre for Arab and Mediterranean Music and the National Office of Tunisian Handicraft. Each of these organizations makes its documentary materials available to groups and individuals, and these can be freely consulted. Much documentation is gathered by civil society, with documentation campaigns organized on the initiative of associations. To strengthen capacities in documentation, the INP has held a number of training workshops.

Although no **inventory** of intangible cultural heritage elements has yet been conducted in Tunisia in the sense of the Convention, a number of ethnographic inventories have been made by the INP and other state institutions, in close collaboration with local communities and NGOs. These include an inventory of endangered crafts and associated know-how conducted by the INP in four regions (Tunis, Nabeul, Sfax and Gabès). Another example is an inventory of traditional professions begun in 2008 and four regions (Béja, Jendouba, Bizerte and Tataouine) have already been inventoried, with community participation. In addition to crafts know-how, inventorying has concentrated on four main domains, namely maraboutism (saint worship), traditional games, women’s traditional knowledge in the North-east of Tunisia and the conservation of alimentary products in the Bizerte region. Furthermore, the field collection of oral expressions (poetry and music) has seen an increased interest since the Centre for Arab and Mediterranean Music was established in 1992. From 2006-2012, several recording activities have been conducted in order to safeguard various forms of musical expressions through systematic audio and video recordings along with interviews with practitioners. An example is the collection of the musical heritage of the Governorship of Kasserine in 2011. In addition, the Centre attempts to record performances during local festivals, such as through the recording of the first session of the Urs al-tabl (marriage of tambourines) in 2008. The INP has also provided scientific and financial support to students to conduct research into intangible cultural heritage.

Among other **safeguarding measures**, one worth highlighting is the regular financial support and technical assistance being provided to various festivals related to intangible cultural heritage. Of these, thirty-six examples are given of various traditional festivals of different types that take place throughout the country, in urban and rural settings, and that attract a wide public of all ages and social groups. Some practitioners have benefited from the microcredit facilities offered by the National Office of Tunisian Handicraft (ONAT) and some associations allowing certain crafts to be reincorporated into the sustainable development process. In addition, a number of other practical actions are undertaken, such as encouraging cultural tourism based on traditional products, the vernacular diet and traditional performances and the creation of ‘Craft Villages’ by the ONAT.

Concerning **information and awareness raising**, intangible cultural heritage is disseminated countrywide through specialized reviews, works on traditional culture and popularizing and awareness-raising brochures. Several awareness-raising activities are carried out by TV channels covering various elements of intangible cultural heritage such as popular poetry, traditional music, culinary traditions and traditional dress, with the participation of specialists and professionals in the field. The establishment by the Centre for Arab and Mediterranean Music of databases of nearly 30,000 audio and audio-visual recordings is a further means of disseminating and documenting intangible cultural heritage. Information on intangible cultural heritage is also provided to persons, communities and institutions interested in using it in cultural or social projects (documentaries, festivals, workshops for practitioners and the general public). The Ministry for Cultural Affairs also organizes the Heritage Month in April-May every year with the central aim of raising public awareness, especially of young people, on the values of heritage. Several of these have been dedicated entirely to intangible cultural heritage or to a particular category thereof, such as rites, beliefs and craft skills. The creation of a National Day of craftsmanship and traditional dress has added to this impact. These Days provide young people with an opportunity to rediscover their heritage through conferences, exhibitions, artistic presentations as well as hands-on workshops and other activities.

Although intangible cultural heritage is not integrated explicitly into **formal educational materials**, it is taught within some subjects such as music and art and is used in extra-curricular cultural activity clubs operating in many colleges and high schools. Professional training centres offer young people numerous opportunities for apprenticeships in traditional craft skills such as jewellery-making, embroidery and wood-working. On National Days (see above), the INP, NGOs and Houses of Culture related to the Ministry for Cultural Affairs offer workshops for youth aimed at introducing them to the 2003 Convention and stimulating their interest in intangible cultural heritage as an identity marker and vector of sustainable development. Youth Houses, under the Ministry of Youth, have also harnessed intangible cultural heritage through exhibitions, workshops presenting traditional crafts know-how and activity sessions built around elements of intangible cultural heritage, particularly popular music. Capacity building for the safeguarding of intangible cultural heritage covers various activities, including those undertaken by the ONAT through a network of facilitators with considerable experience in the profession to promote Tunisian craftsmanship, recruit new artisans and strengthen their know-how in certain domains. Some university students who have acted as mediators between experts and the local community have also benefited from training in the management of intangible cultural heritage. Natural spaces and places of memory important for intangible cultural heritage are increasingly taken into account in heritage policy and the INP, AMVPPC and various associations for safeguarding medina (old towns) such as Tunis have conserved *zaouia* (spaces sacred to saints) and craft workshops.

In terms of **bilateral, sub-regional, regional and international cooperation**, the AMVPPC has developed a project within a Tunisian-Italian cooperation framework aimed at regional sustainable development based on cultural tourism, developing cultural itineraries around the cultural specificities of the areas involved, in particular intangible cultural heritage and crafts. Within this cooperation framework, the ONAT also dedicated funding in 2009 to a project to develop craft enterprises and strengthen the private sector. Exchanges of experts have been developed through some international seminars, such as two held in 2006 and 2008, respectively, on tourism and manual professions in Islamic countries and the employment of craftspersons in architecture with a body related to the Organization of Islamic Conference (OIC). Seminars have also been organized with Libyan experts in 2007 and 2010, with Algerian experts in 2008 and with French experts in 2011 also on craft-related topics. The ‘Intercultural Dialogue through The Art of Carpets’ initiative was launched in 2012 by the Technical Centre for the Creation, Innovation and Supervision of Carpets and Weaving and in the framework of EUROPAID-2012, financed by the Delegation of European Union in Tunis. It was aimed at strengthening intercultural dialogue between Europe and countries from the Southern Mediterranean region. This project was established in Sicily with the Italian-Arab Centre and the Municipality of Ulassai and allowed for the exchange of knowledge, techniques, weaving methods and craft skills. The INP concluded an agreement in 2011 with ISESCO, the Eurethno network of the European Federation of Scientific and Technical Cooperation Networks and the Sardinian-based Olympiad of Traditional Games to develop an international thesaurus of heritage games, organize an annual multiregional Olympiad and raise awareness of cultural and scientific organizations. NGOs have also proved active in regional cooperation, such as the Association for the Safeguarding of the Medina of Kef, which conducted a training session in 2011 supported by the Spanish Foundation for Innovation and Craft Industries.

As yet, Tunisia has no elements inscribed on the Representative List.

1. . <https://ich.unesco.org/en/8b-periodic-reporting-00921> [↑](#footnote-ref-1)
2. \* Report already submitted, to be examined by the Committee at its thirteenth session in 2018. [↑](#footnote-ref-2)
3. \* Report already submitted, to be examined by the Committee at its thirteenth session in 2018. [↑](#footnote-ref-3)