Report by a Non-Governmental Organization Accredited to Act in an Advisory Capacity to the Committee on its Contribution to the Implementation of the Convention

Deadline 15 February 2019

for examination in 2019

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*Please provide only the information requested below. Annexes or other additional materials cannot be accepted.*

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| 1. **Identification of the organization** |
| **A.1. Name of the organization submitting this report** |
| A.1.a. *Provide the full official name of the organization in its original language, as it appears on the official documents.* |
| International Council for Traditional Music |
| A.1.b. *Name of the organization in English and/or French.* |
| International Council for Traditional Music |
| A.1.c. *Accreditation number of the organization (as indicated in all previous correspondence: NGO-90XXX)* |
| NGO-90009 |
| **A.2. Address of the organization** |
| *Provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled. In the case of internationally active organizations, please provide the address of the headquarters.* |
| |  |  | | --- | --- | | Organization: | International Council for Traditional Music | | Address: | c/o Department of Folk Music Research and Ethnomusicology University of Music and Performing Arts Vienna Anton-von-Webern Platz 1 1030 Vienna Austria | | Telephone number: | +1 410 501 5559 | | Email address: | secretariat@ictmusic.org; naila@ief.hr | | Website: | www.ictmusic.org | | Other relevant information: | Facebook: www.facebook.com/ictmusic | |
| **A.3. Contact person for correspondence** |
| *Provide the complete name, address and other contact information of the person responsible for correspondence concerning this report.* |
| |  |  | | --- | --- | | Title (Ms/Mr, etc.): | Ms, Prof Dr | | Family name: | Ceribašić | | Given name: | Naila | | Institution/position: | Executive Board Member of the International Council for Traditional Music; Research Advisor in the Institute of Ethnology and Folklore Research | | Address: | Institute of Ethnology and Folklore Research Šubiceva 42 10000 Zagreb Croatia | | Telephone number: | +385 91 511 7939 | | Email address: | naila@ief.hr | | Other relevant information: |  | |
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| **B. Contribution of the organization to the implementation of the Convention at the national level (Chapter III of the Convention)**[[1]](#footnote-1) |
| *Distinguish between completed activities and ongoing activities. If you have not contributed, this should be indicated. Also describe any obstacles or difficulties that your organization may have encountered in such participation.* |
| **B.1.** *Describe your organization’s participation in State efforts to develop and implement measures to strengthen institutional capacities for safeguarding intangible cultural heritage (ICH) (Article 13 and Operational Directive (OD) 154), e.g. in the drafting of ICH-related policies or legislation, in the establishment of national ICH committees or in other government-led processes.*  *Not to exceed 250 words* |
| The International Council for Traditional Music (ICTM) is a scholarly organization which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance. As of January 2019, it is represented in 129 countries/regions. This report combines insights related to particular states with more general information and observations. It refers repeatedly to our previous quadrennial report, reiterating or updating information provided there, while considering changes identified in the period 2015–2018. On the basis of 40 responses received from the ICTM World Network – Liaison Officers (LO), National Committees (NC), and Regional Committees (RC) – that replied to the questionnaire sent out by the ICTM Secretariat in December 2018 (see list in E.1), this report considers activities guided by ICTM and other entities in which ICTM members play important roles and have reported on them to the Secretariat. Information from other relevant sources such as the UNESCO-ICH website and the Bulletin of the ICTM has also been incorporated. According to responses received, ICTM members take part in national ICH committees in fourteen countries (see list in E.1), while in some countries they are also involved in ICH committees at sub-national levels (e.g., in Japan). Elsewhere, they are public servants in ICH departments of the Ministries of Culture (e.g., in Mozambique, North Macedonia, Peru). In the Russian Federation, the ICTM LO participated in the elaboration of a model law for safeguarding ICH in the Commonwealth of Independent States, and the articles concerning ICH for the federal law on culture. |
| **B.2.** *Describe your organization’s cooperation with competent governmental bodies for the safeguarding of intangible cultural heritage (Article 13), including existing institutions for training on and the documentation of ICH (OD 154).*  *Not to exceed 250 words* |
| Higher education, research, and archival institutions, with which the majority of ICTM members are affiliated, function in a number of States Parties as entities supported by the government to strengthen the safeguarding of ICH. They are typically assigned to: (i) facilitate broader access to ICH documentation (e.g., through the creation of digital repositories); (ii) further collaboration with communities in ensuring the viability of their ICH; (iii) provide training in fieldwork, archive, and documentation methodologies; (iv) assist communities in creating an environment conducive to the transmission of knowledge to new generations; (v) participate in the elaboration of mechanisms aiming to promote synergy between ICH and other cultural and development programmes (e.g., world heritage sites, sustainable development, various international collaborations). In some countries, a fruitful cooperation between institutions with which ICTM members are affiliated and responsible governmental bodies has been established and maintained for the benefit of the communities concerned as the main party in the programme. However, in other cases, as explained in the reports received, ICTM members are invited to provide service only on demand, when it is unavoidable, typically in relation to the submission of files for international inscriptions or in order to help mediate the conflicts that may arise between communities and other parties involved in the safeguarding processes. Consequently, some LOs and NCs reported no involvement at all in activities guided by central governmental entities responsible for safeguarding ICH, despite their work within institutions for training on and documenting ICH. |
| **B.3.** *Describe your organization’s involvement in or contribution to the drafting of the State’s Periodic Report (OD 152).*  *Not to exceed 250 words* |
| According to reports received, only three ICTM members have been involved in the drafting of Periodic Reports (in Croatia and North Macedonia). Two additional members contributed to the drafting of the annual report of the UNESCO Committee (Germany) and of the annual State Report regarding culture (Russian Federation). This stands in striking contrast to their involvement in the preparation of nominations (see B.4.), and can be read as an indication that too much emphasis has been generally put on inscriptions, while not enough attention has been given to actual safeguarding on the ground, including the assessment of the effectiveness of implemented safeguarding measures to the viability of the ICH concerned. Therefore, we can only reiterate suggestions expressed four years ago. We consider that an attentive assessment of results should be an integral, continuous component of safeguarding. In order to encourage States Parties to take up such an approach, we suggested the development of evaluation criteria for the PRs (as has been the case with four mechanisms of the Convention) or, more realistically, to promote as good examples the PRs that incorporate: (i) qualitative and quantitative assessments of the implemented safeguarding measures by an independent external, yet knowledgeable, entity; (ii) accounts of practicing communities, groups, and individuals themselves on the positive and negative effects of the implemented measures; (iii) accounts of all stakeholders involved in the same matter. Therefore, we support the adoption of the Overall Results Framework (at 7.GA, 2018) and the ongoing process of reforming the periodic reporting mechanism. |
| **B.4** *Describe your organization’s participation in the preparation of nominations to the Urgent Safeguarding List or Representative List, requests for International Assistance or proposals of Good Safeguarding Practices.*  *Not to exceed 250 words* |
| According to collected information, in the period 2015-2018 ICTM members actively participated in the preparation of (i) two nominations inscribed to the USL; (ii) fifteen nominations inscribed to the RL; (iii) one approved request for IA; and (iv) one proposal included in the Register of GSP. These are: (i) Chapei Dang Veng (Cambodia); Glasoechko, male two-part singing in Dolni Polog (North Macedonia); (ii) Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe (Austria, Czechia, Germany, Hungary and Slovakia); Konjic woodcarving (Bosnia and Herzegovina); Cultural practices associated with the 1st of March (Bulgaria, Moldova, North Macedonia, Romania); Međimurska popevka, a folksong from Međimurje (Croatia); Rumba in Cuba, a festive combination of music and dances and all the practices associated (Cuba); Punto (Cuba); Festivity of Las Parrandas in the centre of Cuba (Cuba); Uilleann piping (Ireland); Spring celebration, Hıdrellez (North Macedonia, Turkey); Bagpipe culture (Slovakia); Multipart singing of Horehronie (Slovakia); Kolo, traditional folk dance (Serbia); Singing to the accompaniment of the Gusle (Serbia); The art of Bài Chòi in Central Viet Nam (Viet Nam); Xoan singing of Phú Tho province (Viet Nam); (iii) Identification, definition, and inventory of the intangible cultural heritage in the province of Guantánamo (Cuba); (iv) Festival of folklore in Koprivshtitsa, a system of practices for heritage presentation and transmission (Bulgaria). The roles they play typically include fieldwork with the communities concerned, mediation between communities and governmental bodies, drafting of nominations, requests or proposals, and sometimes also monitoring of safeguarding plans. |
| **B.5.** *Describe your organization’s participation in the identification, definition (Article 11.b) and inventorying of ICH (Article 12, OD 80 and OD 153). Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.*  *Not to exceed 250 words* |
| As emphasized in our last report, the authority of communities in identifying and defining their ICH is one of the fundamental methodological, epistemological, and ethical principles in the work of ICTM. In addition to identification and definition, ICTM also argues for the central role of communities in inventorying, considering that ICH inventories should stem from emic concepts and taxonomies. Among numerous examples reported by ICTM members, let us mention only three: (i) ICTM LO from Mozambique, Marílio Wane, participated in a series of inventorying projects from 2013 to 2017, all with a positive participation of the communities and their great interest in the results, be they in the form of catalogues, brochures, or video documentaries; (ii) in Canada, a state not party to the Convention, ICTM member Heather Sparling is the leader of the project that involves compiling as comprehensive an inventory of Gaelic songs in Nova Scotia as possible. People who compile the inventory are themselves Gaelic singers and speakers. Much of the inventory is coming from publications and archives, but project participants are also interacting with community members, thus maintaining their goodwill and keeping them up to date via social media and by intending to share the inventory publicly when it is done; (iii) in Switzerland, ICTM member Marc-Antoine Camp was leader of a project mandated by the government to conduct the further development of the national list of ICH. The project, lasting 2015–2018, revised the existing entries in the inventory and extended it with new entries. |
| **B.6.** *Describe your organization’s participation in other safeguarding measures, including those referred to in Article 13 and OD 153, aimed at:*   1. *promoting the function of ICH in society;* 2. *fostering scientific, technical and artistic studies with a view to effective safeguarding;* 3. *facilitating, to the extent possible, access to information relating to ICH while respecting customary practices governing access to specific aspects of it.*   *Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals when participating in such measures.*  *Not to exceed 250 words* |
| These aspects belong to core activities of ICTM members. From a number of research and documentation projects, scholarly publications, symposia, and university courses realized 2015–2018, one can notice that the ICH programme is increasingly understood as an integral and necessary part of any study into music and dance cultures. Critical examinations of the implementation of the Convention in actual contexts are also increasing, for example, an international project and the resultant book, Sustainable Futures for Music Cultures (Oxford UP, 2016), co-edited by ICTM members Huib Schippers and Catherine Grant. ICTM itself organizes scholarly meetings on music and dance as ICH (e.g. ICTM Study Group on Applied Ethnomusicology symposium, Sydney, Canada, 2016; forum with IAML and IMS, Abu Dhabi, 2017; annual conference of the Association for Traditional Music in China, an institutional member of ICTM, Shenyang, 2018; conference co-organized with the Canadian Society for Traditional Music, a corporate member of ICTM, Quebec City, 2016), and publishes proceedings from such events (e.g., From Voice to Instrument, ed. Saule Utegalieva, with papers from a symposium of the ICTM Study Group held in Almaty, 2016). Among numerous activities on national levels, illustrative are the ongoing work of ICTM members on a General Electronic Catalogue of [the records of] Intangible Cultural Heritage of the Peoples of the Russian Federation, which is intended both for the general public and communities concerned, and elaborated university programmes in Andalusian musical and dance heritage, in particular flamenco, developed by ICTM members at several universities in Andalusia. |
| **B.7.** *Describe your organization’s involvement in measures to ensure greater recognition of, respect for and enhancement of ICH, in particular those referred to in Article 14, ODs 105 to 109 and OD 155:*   1. *educational, awareness-raising and information programmes aimed at the general public, in particular young people;* 2. *educational and training programmes within the communities and groups concerned;* 3. *capacity-building activities for the safeguarding of ICH;* 4. *non-formal means of transmitting knowledge;* 5. *education for the protection of natural spaces and places of memory whose existence is necessary for expressing ICH.*   *Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals when participating in such measures.*  *Not to exceed 250 words* |
| Most often, ICTM members contribute to the mentioned aims through the publication of archive recordings, creation of digital repositories, online exhibitions, production of music anthologies, etc. They also serve as experts in all forms of media presentation and broadcasting of ICH; at festivals and concerts; in the development of participatory methodologies and the creation of educational and training material; in the strengthening of community associations dedicated to performance, transmission, and/or documentation; in the organization of community-based public forums, educational and capacity-building workshops, seminars, and courses. As a specific example, a collaborative research project of anthropologists and indigenous teachers from the Toba communities, led by ICTM LO from Argentina Silvia Citro, was selected as the “Winning Project” of public culture, and resulted in freely-distributed publications and other activities of relevance for the Toba communities, as well as education and awareness-raising in broader society. Another Argentinean project, directed by ICTM member Adriana Valeria Cerletti, focused on practice and appreciation of heritage as a means to establish a bridge towards people with restricted access to music (in hospitals, geriatric centers, disadvantaged neighborhoods, foundations for children with different abilities, etc.). An interesting example as regards the connection between natural resources and enactment of ICH, was provided by ICTM member from Japan, Tokumaru Yoshihiko, who collaborated with builders and performers of musical instruments to develop acoustically ideal and durable silk strings for traditional Japanese instruments. Another project deals with balancing the protection of ivory with sustainability of musical traditions in which it is irreplaceable. |
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| **C. Bilateral, sub-regional, regional and international cooperation** |
| *Report on any activities carried out by your organization at the bilateral, subregional, regional or international levels for the implementation of the Convention, including initiatives such as the exchange of information and experience, and other joint initiatives, as referred to in Article 19 and OD 156. You may, for example, consider the following issues:*   1. *sharing information and documentation concerning shared ICH (OD 87);* 2. *participating in regional cooperation activities including, for example, those of category 2 centres for ICH established under the auspices of UNESCO (OD 88);* 3. *developing networks of NGOs, communities, experts, centres of expertise and research institutes at subregional and regional levels to develop joint and interdisciplinary approaches concerning shared ICH (OD 86).*   *Not to exceed 250 words* |
| ICTM is itself structured to facilitate and advance cooperation beyond national borders. Eleven of its 24 Study Groups, comprising ICTM members in common areas of study, are regionally oriented (Africa, Arab world, Mediterranean, Southeastern Europe, Slavic world, Turkic-speaking world, Greater South Asia, Southeast Asia, East Asia, Oceania, and Latin America and the Caribbean). Worldwide cooperation is particularly visible through the biennial World Conferences, which gather participants from many countries. More specifically, as for collaboration with category 2 centres, institutions from Nepal and Viet Nam with which ICTM members are affiliated were involved in the projects of restoration and digitization of historical recordings supported by ICHCAP, while courses on ICH in Cuba were co-organized by CRESPIAL and CIDMUC (Center for Research and Development of Cuban Music, the director of which is ICTM LO Laura Delia Vilar Álvarez). Wim van Zanten, ICTM’s former representative at UNESCO, is active as ICH consultant, while ICTM members Najwa Adra, Naila Ceribašić, Shubha Chaudhuri, and Velika Stojkova Serafimovska are among ICH Facilitators. Ceribašić is also a member of ICH NGO Forum Steering Committee. ICTM members from Australia and New Zealand, although these countries did not join the Convention, have conducted various regional and international activities on ICH safeguarding in cooperation with local communities and NGOs. Projects that Richard Moyle, Jürgen Schöpf, and Catherine Grant reported on were conducted in Samoa, American Samoa, Takū Atoll, in Tangsa Moshaung community in the Indo-Myanmar border area, and in Cambodia and Vanuatu. |
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| **D. Participation in the work of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage** |
| **D.1** *Has your organization participated in the Committee meetings or those of the General Assembly? If so, please indicate which meetings you attended and describe the nature of your contribution to the Committee’s work.*  *Not to exceed 250 words* |
| Up to 10.COM, the ICTM, represented by Wim van Zanten (until June 2012) and Naila Ceribašić (subsequently), has participated in all sessions of the Assembly and the Committee, with the exception of 8.COM. At 11.COM it was represented by Marie Agatha Ozah, and at 13.COM by Naila Ceribašić. Several other ICTM members have participated at some sessions as members of their national delegations. As is well known, possibilities for an NGO to take part in the discussions at sessions – and thus more directly contribute to the Committee’s and Assembly’s ruminations and decisions – are very limited. However, ICTM has been actively involved in the work of the ICH NGO Forum since its establishment, particularly in the programming and performance of its symposia and meetings, and in the drafting of the Forum’s statements. This has appeared to be the most achievable manner of contributing to the Committee’s work. The situation is improving as the NGO Forum strengthens its network, and enhances the quality and quantity of activities. As a representative of ICTM, Naila Ceribašić was elected in November 2018 to the Steering Committee of the Forum from the pool of international NGOs. Perhaps even a more important contribution of the ICTM to the Committee’s work pertains to its service in Expert Meetings, the Consultative Body, and the Evaluation Body (see D.2 and E.2). ICTM welcomes the ongoing deliberation on the role of accredited NGOs within the Convention (see D.3). |
| **D.2** *Has your organization served as a member of the Evaluation Body (OD 26 to 31), or as a member of the Consultative Body (between 2012 and 2014)? If so, please indicate the period.*  *Not to exceed 100 words* |
| The ICTM was examiner in 2009, a member of the Consultative Body from 2012 to 2014, and a member of the Evaluation Body in 2015. Representing ICTM in these Bodies from 2013 to 2015, Ceribašić also served as a rapporteur in the 2014 and 2015 cycles. Additionally, ICTM members Egil Bakka, Chun In-Pyong, László Felföldi, Rachel Harris, Ignazio Macchiarella, Barley Norton, János Sipos, and Mark van Tongeren were examiners in 2009 or 2010. Bakka also served as an individual expert in the Consultative Body (2012-2014), and Tvrtko Zebec in the Subsidiary Body (2011-2012). |
| **D.3** *In what way(s) has your organization provided advisory services to the Committee (OD 96) or in what way(s) do you foresee that it might provide such services in the future?*  *Not to exceed 500 words* |
| Apart from services and contributions of ICTM described in D.1-D.2 and E.2, a number of ICTM members focus their research on the effects of the Convention’s implementation. We consider that critical analysis in general, and contributions of scholarly organizations such as ICTM, are currently downplayed in the ICH system on a global scale. Despite the fact that important new scholarly organizations that focus, inter alia, on the safeguarding of ICH have been established (e.g., Association of Critical Heritage Studies), it would be important to (re-)invigorate critical analysis within the ICH system itself. Acting mainly on the basis of in-depth insights into the communities concerned, collaborative ethics of conduct, and independently from official stakeholders, ICTM members (along with members of other scholarly organizations) are in a better position to scrutinize the positive and negative effects of implemented measures, and to identify those that indeed help in relation to the viability of ICH as defined in the Convention. Their background in ethnographic disciplines, prevailing affiliation with universities, research centres, and public-sector cultural institutions, experience of working with governmental bodies in various advisory capacities, as well as collaborative and participatory relationships with communities concerned provide the best possible guarantee for a competent and impartial analysis of safeguarding processes. It is a pity that such analyses have quite limited impact on governmental and inter-governmental levels. For instance, it would be good to add their outcomes to the recent project of “diving” into ICH, which relies solely on information provided in nomination files, or to develop a parallel project of diving into ICH dynamics on the ground, informed by actual case studies, and realized as an online platform, as we suggested in the survey on Sharing Experiences in the Safeguarding of ICH, conducted in June 2018. We welcome the process of developing ICH programmes in tertiary education, to which ICTM members have already contributed. We feel that ethnographically-based disciplines should have a more prominent place in comparison to cultural management. As for the roles of NGOs accredited to the Convention, as also emphasized in our previous report and in our response to the questionnaire received in September 2018, we recognize a range of differences concerning their orientation, size, and capacities, as well as vagueness between Articles 9 and 11 of the Convention, and join those who argue for the introduction of different types of accreditation. We suggest differentiating between NGOs that contribute to safeguarding ICH at the national level; NGOs that contribute to bilateral, sub-regional, regional, and international cooperation; and NGOs that act in an advisory capacity to the Committee. Accreditation criteria and reviewing criteria should be the same or similar within the same category (in contrast to the current situation), based on current reviewing criteria. We also consider that the Committee should remain to approve accreditation of all NGOs, regardless of the scope of their services, helping is such a way to keep the link between the three suggested categories of NGOs as tight as possible. |
| **E. Capacities of your organization to evaluate nominations, proposals and requests (as described in OD 27 and OD 96):** |
| **E.1.** *Nominations, proposals and requests are available for evaluation only in English or French. Do members of your organization or your staff have a very good command of English or French? If so, please indicate which language(s) and the number of those members or staff.*  *Not to exceed 250 words* |
| In December 2018, ICTM conducted a general survey of ICTM members. It shows that out of current 1301 eligible members, and 308 who responded to the questionnaire, c. 79% have fluent communication skills in English, and c. 19% in French. Similarly, as for the languages used in academic/scholarly environments, it is English for c. 91% of members, and French for c. 16% of members. Of course, some members are fluent in and/or use both languages, along with languages other than English and French. At ICTM World Conferences, Symposia, Colloquia, and Fora, English is always an official language, in addition to the local or national language(s), and in practice it is always the primarily utilized language. The ICTM journal, Yearbook for Traditional Music, as well as the online Bulletin of the ICTM are both published in English.  Due to lack of space in B.1., let us to note here that this report relies on responses from ICTM LOs, NCs, and RCs from Afghanistan, Argentina, Australia and New Zealand, Austria, Bolivia, Bosnia and Herzegovina, Canada, Chile, China, Croatia, Cuba, Cyprus, Czechia, Georgia, Germany, Guatemala, Ireland, Japan, Kazakhstan, Latvia, Lithuania, Malta, Montenegro, Mozambique, North Macedonia, Pakistan, Peru, Poland, Portugal, Russian Federation, Serbia, Singapore, Slovakia, Slovenia, Spain, Sri Lanka, Switzerland, Tonga, Ukraine, and United Arab Emirates. According to responses received, ICTM members take part in national ICH committees in Austria, China, Croatia, Cuba, Georgia, Germany, Japan, Kazakhstan, Latvia, North Macedonia, Portugal, Serbia, Slovakia, and Slovenia. |
| **E.2.** *Does your organization have experience in working across several ICH domains? Please describe your experiences.*  *Not to exceed 250 words* |
| The focus of ICTM on music and dance implies that ICTM members work across the domains of oral traditions and expressions, performing arts, and social practices, rituals, and festive events. Music and dance are inseparable from all these domains, and vice versa. The domain of traditional craftsmanship is addressed particularly in ethno-organological studies (craftsmanship of musical instruments), while knowledge and practices concerning nature and the universe are interwoven in topics such as the nature of music and dance, the fields of acoustemology and ecomusicology, gender patterning, the management of music and dance in world heritage sites, etc. As mentioned in our 2015 report, the experience of ICTM members in various ICH domains has also been demonstrated by their contribution to Expert Meetings – those on glossary (Oscár Elschek, Wim van Zanten, 2002), tangible and ICH (Adrienne Kaeppler, Krister Malm, Wim van Zanten, 2004), documentation and archiving (László Felföldi, Susanne Ziegler, 2005), inventorying (Shubha Chaudhuri, Anthony Seeger, 2005); lists (Egil Bakka, László Felföldi, Tvrtko Zebec, 2007), keywords (Wim van Zanten, 2007), as well as, more recently, those on the overall results framework for the Convention, and the future of the global capacity-building programme and its facilitators’ network (Naila Ceribašić, 2016, 2017). ICTM members who work as ICH facilitators are mentioned in section C. The professional background of ICTM members often includes degrees in ethnology, cultural anthropology, folklore studies, or other humanities and social sciences, and their working environment is commonly interdisciplinary. This also testifies to their experience in different ICH domains. |
| **E.3.** *Describe the experience of your organization in evaluating and analysing documents such as proposals or applications.*  *Not to exceed 250 words* |
| ICTM members evaluated submissions for all mechanisms of the Convention, as well as for the preceding Masterpieces programme (see D.2). Its representative, Naila Ceribašić, has also served as a rapporteur of the Consultative Body in 2014, and of the Evaluation Body in 2015. Anthony Seeger, Secretary-General of the ICTM from 2001 to 2005, elucidated the procedures employed by the ICTM in the evaluations of the Masterpieces programme in his article published in Intangible Heritage (edited by Laurajane Smith and Natsuko Akagawa, Routledge 2009). The majority of ICTM members are scholars who are accustomed to working through the framework of national and international research programmes, both in the roles of project applicants and as evaluators. |
| **E.4.** *Does your organization have experience in drafting synthetic texts in English or French? Please describe your experience and indicate in which language(s) and the number of those members or staff.*  *Not to exceed 250 words* |
| The drafting of synthetic texts is a daily routine for hundreds of ICTM members. Regarding texts that relate to ICH, note that ICH-related topics regularly appear in programmes of ICTM events, and ICTM members increasingly publish the results of their research into ICH. For the period 2015–2018, the reports received include about a hundred scholarly publications dealing with music and dance as heritage. In addition to the two mentioned in B.6, book-length studies include, for instance, (Dis-)Kontinuitäten im Chorwesen by Annatina Kull, Marc-Antoine Camp et al. (Luzern 2018); Glasbena podoba ljudske pesmi v rokopisnih, tiskanih in zvočnih virih by Mojca Kovačič (Ljubljana 2015); La “conquista espiritual no consumada” by Irma Ruiz (Quito 2018); Living Heritage by Catherine Grant et al. (Phnom Penh, 2018); Memorias, músicas, danzas y juegos de los Qom de Formosa by Silvia Citro et al. (Buenos Aires 2016); Music as Heritage ed. Barley Norton and Naomi Matsumoto (Routledge 2018); Music as Living Heritage by Tiago de Oliveira Pinto (Berlin 2018); Novi život partizanskih pesama by Ana Hofman (Beograd 2016); Описание объектов нематериального культурного наследия народов Российской Федерации ed. Olga Pashina et al. (Moscow 2016); Recirculating Songs by Jim Waafer and Myfany Turpin (Hamilton 2016); Sudamérica y sus mundos audibles ed. Bernd Brabec de Mori et al. (Berlin 2015), along with proceedings from ICTM symposia (e.g., Dance, Narative, Heritage ed. Elsie Ivancich Dunin, Zagreb 2015), and special issues of scholarly journals (e.g., Sound Futures in the journal The World of Music, ed. Dan Bendrups and Huib Schippers, 2015/1). |
| **E.5.** *Does your organization have experience in working at the international level or the capacity to apply local experience to an international context? Please describe such experience.*  *Not to exceed 250 words* |
| The ICTM is an international NGO with more than seventy years of experience in organizing world conferences, symposia, colloquia, and fora, simultaneously with the creation of a worldwide community of members – individuals and organizations – who deal with traditional music and dance in specific cultures. Thus, the interaction of the local and the international is inscribed in the foundations of the ICTM. As we also emphasized in our 2015 report, the dynamics on the scale from more idiosyncratic to more general attributes are of great importance since, although being anchored in case-study methodologies and cautious towards rectilinear extrapolations, the ICTM nevertheless seeks not only to broaden and deepen knowledge of music and dance as universal human experience but also to understand what is precisely universal in that experience. After all, such a tension between the culturally particular and the humanly universal is sine qua non in ethnographic disciplines. |
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| **F. Cooperation with UNESCO** |
| *Report on activities carried out by your organization in cooperation with UNESCO (both direct cooperation with UNESCO as well as activities carried out under the auspices of UNESCO or for which you have received the authorization to use the emblem of UNESCO/of the 2003 Convention, or financial support, such as funding from the Participation Program).*  *Not to exceed 250 words* |
| Founded in 1947 as the International Folk Music Council (IFMC), ICTM is an NGO in formal consultative relations with UNESCO. During the 1960s, it cooperated with the radio division of UNESCO and, under the auspices of UNESCO, prepared the catalogue Film on Traditional Music and Dance (ed. Peter Kennedy, 1970), followed by involvement in the UNESCO project of world music history in the 1980s. For many years, UNESCO supported the publication of the Journal of the IFMC / Yearbook for Traditional Music. From 1995 to 2005, represented by its Secretaries General, the ICTM edited the UNESCO Collection of Traditional Music of the World. Concomitantly, it contributed to the development of the 2003 Convention. More recently, the ICTM received support from the Participation Programme for its World Conferences held in Rio de Janeiro (2001), Fuzhou and Quanzhou (2004), Durban (2009), St. John’s (2011), Astana (2015), Limerick (2017), and the forthcoming conference in Bangkok (2019). Even more intensive cooperation occurs between ICTM members and UNESCO National Commissions, sometimes including the right to use the UNESCO emblem (e.g., in Cambodia, Croatia, Georgia, Japan, Russian Federation). In 2016, ICTM member Tiago de Oliveira Pinto was appointed the UNESCO Chair on Transcultural Music Studies at the Universities in Weimar and Jena. It is the first such position in the field of musicological studies, and it is directly related to studies in ICH. In addition, members from several countries (such as Austria, China, and Germany) have been involved in the Memory of the World programme. |
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| **G. Signature** |
| *The report must include the name and signature of the person empowered to sign it on behalf of the organization.* |
| |  |  | | --- | --- | | Name: | Hemetek, Ursula | | Title: | Ms, Prof Dr | | Date: | 14-02-2019 | | Signature: | URSULA HEMETEK | |

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1. . In case your organization operates in several States, please indicate clearly which State or States are concerned by your answers when filling in parts B, C and E. [↑](#footnote-ref-1)