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| ITEM 8.C OF THE PROVISIONAL AGENDA |
| **Examination of proposals to the Register of Good Safeguarding Practices** |
| Eighteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Kasane, Republic of Botswana – 4 to 9 December 2023) |

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| **Summary**  The present document includes the recommendations of the Evaluation Body on proposals to the Register of Good Safeguarding Practices (Part A) and a set of draft decisions for the Committee's consideration (Part B). An overview of the 2023 files and the working methods of the Evaluation Body is included in document LHE/23/18.COM/8.  **Decisions required**: paragraph 2 |

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

| **Draft  Decision** | **Submitting State** | **Proposal** | **File No.** |
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| [18.COM 8.c.1](#_DRAFT_DECISION_18.COM) | Panama | ICH safeguarding practices program for the cultural and ecologic Sea Turtle Festival of Armila | [01888](https://ich.unesco.org/en/8c-register-01326#8.c.1) |
| [18.COM 8.c.2](#_DRAFT_DECISION_18.COM_1) | Sweden | Nyckelharpa network, an innovative dissemination of a music and instrument-building tradition with roots in Sweden | [01976](https://ich.unesco.org/en/8c-register-01326#8.c.2) |
| [18.COM 8.c.3](#_DRAFT_DECISION_18.COM_2) | Venezuela (Bolivarian Republic of) | Program for the safeguarding of the Bandos and Parrandas of the Holy Innocents of Caucagua: nuclei of initiation and transmission of wisdoms and community councils | [01856](https://ich.unesco.org/en/8c-register-01326#8.c.3) |
| [18.COM 8.c.4](#_DRAFT_DECISION_18.COM_3) | Belgium | Safeguarding foster care heritage in the merciful city of Geel: a community-based care model | [00622](https://ich.unesco.org/en/8c-register-01326#8.c.4) |

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

## DRAFT DECISION 18.COM 8.c.1

The Committee

* 1. Takes note that Panama has proposed **ICH safeguarding practices program for the cultural and ecologic Sea Turtle Festival of Armila** (No. 01888) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

For centuries, the guna people of Armila, Panama have lived in harmony with their natural environment and local fauna, a relationship that is embodied in oral traditions. In response to the decreasing transmission of these oral traditions, and to strengthen the artisanal practices and ritual expressions, dances and music associated with nature, local authorities and the communities implement a safeguarding programme centred around the organization of an educational festival. The four-day event coincides with the arrival of the large leatherback turtles, a key element of local narratives, and includes neighbouring communities. It is an opportunity to understand the communities’ traditions and relationship with the sea and the natural environment. The safeguarding programme is based on the inclusion of educational elements within cultural festivals, and the combination of content related to nature, the universe and oral traditions. One of its objectives and achievements has been the creation of an ‘intangible cultural heritage green seal’ for festivals that implement environmentally-friendly practices. It has also led to the revival of tales about the turtles and other oral traditions, particularly among children. The model has influenced festivals and festivities throughout Panama and can be adapted to festivals in other countries.

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

P.1: The Festival was established as a response to diminishing knowledge about oral traditions, artisanal practices and ritual expressions, dances and music associated to nature and the sea turtle. A main contributing factor therein was the migration of youth, who leave Armila to finish their education. The communities considered strengthening their culture through a festival that could include neighbouring guna and non-guna communities. The Festival is a way of ensuring that traditions and the relationship with the sea are understood, and of raising awareness about environmental sustainability and protection and about how intangible cultural heritage can contribute to sustainable development. Safeguarding measures are explained and include inventorying efforts, efforts by schools, formal and informal education workshops, research efforts, promotion and transmission.

P.2: Currently, the cultural and ecologic Sea Turtle festival of Armila is being promoted at the national level only. Panama celebrates various festivals and festivities, many of which feature manifestations or expressions of intangible cultural heritage. The safeguarding model used in the Festival of Armila is being proposed for use with these other elements of intangible cultural heritage. The programme does not promote the coordination of safeguarding efforts at the regional, subregional or international levels.

P.3: The programme reflects the Convention’s principles of involving the communities in safeguarding efforts. The programme has a strong link between intangible cultural heritage and sustainable development, livelihoods, the protection of animals and the natural environment. The Festival and the promotion of intangible cultural heritage with the natural environment raises the communities’ self-esteem and promotes peace with neighbouring non-Indigenous communities that will learn to respect the community that cares for the turtle hatchlings.

P.4: The programme has helped to revive the people’s association with the oral tradition, which is linked to fellowship with the turtles and knowledge of nature and the universe. It has also revitalized the related stories thus children, who were forgetting these tales about the turtles, can now tell them and other traditional stories. Furthermore, the programme has enhanced the viability of musical instrument production and fostered the conservation of nature and raw materials. It is a positive example of how intangible cultural heritage, traditions and modern science (specifically wildlife conservation) can be combined into effective safeguarding of living heritage and the natural environment.

P.5: Coordination and planning of the Festival of Armila is led by the local Congress, which is a traditional authority. It organizes commissions comprised of authorities, educators and local leaders of the Yaug Galu Foundation. All members of the community have roles within the Festival, representing strong community participation. In 2015, community leaders requested to nominate the Festival to the Register of Good Safeguarding Practices. Attached to the nomination is a video of the community, along with notes, supporting signatures and photographs.

P.6: The programme relates to activities around oral tradition, nature and the universe, as well as the artisanal techniques requiring natural raw materials, carried out during the Cultural and Ecological Sea Turtle Festival of Armila. Its different components can be adapted elsewhere, according to the local context. The programme provides a positive model for linking a festival and similar activities to research and sustainable craft or creative industries, in order to enhance the craft industries and increase understanding and appreciation of nature and ecosystems. It offers an alternative to other types of festivals that have become over-commercialized and decontextualized.

P.7: As precedents in relation to the Festival indicate, the community concerned has shown its willingness to disseminate their activities geared towards safeguarding, such as by having youth participate in marine biology studies and having prominent individuals share their experiences in other countries or give interviews.

P.8: The file explains various ways of assessing the results of the programme. Some examples include the General Directorate of Artisanship which tracks the concerns and successes of the artisans, or the Ministry of Environment training and recording those working in turtle preservation. Visitors and the number of boats arriving for the Festival are recorded each year. The number of children who participate in the activities are also noted by their schools, and scientists and the communities keep detailed documentation on the development of the turtles.

* 1. Decides to select **ICH safeguarding practices program for the cultural and ecologic Sea Turtle Festival of Armila** as a programme, project or activity best reflecting the principles and objectives of the Convention.

## DRAFT DECISION 18.COM 8.c.2

The Committee

* 1. Takes note that Sweden has proposed **Nyckelharpa network, an innovative dissemination of a music and instrument-building tradition with roots in Sweden** (No. 01976) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The nyckelharpa is a bowed instrument, originally built and played by farmers and craftspeople in northern Uppland in Sweden. Dating back to the seventeenth century, it was the most common instrument in this region, played at dances and in various ceremonies and rituals. In the early twentieth century, interest in the nyckelharpa waned but the traditions were maintained by enthusiasts, amateurs and professional builders and musicians. The need for a cohesive organization was identified in the late twentieth century and resulted in the establishment of the nyckelharpa network. The primary objective of the network is to safeguard living heritage through safeguarding activities such as: (a) building, playing and dancing to the traditional instrument; (b) facilitating meetings and live music performances; and (c) supporting documentation, research and knowledge dissemination. Today, the nyckelharpa network is characterized by the exchange of knowledge among builders, musicians, researchers, public institutions and other stakeholders. The informal and non-hierarchical model has enabled the spread and use of an almost extinct local instrument. The network’s activities and over sixty years of experience are also applicable to other forms of crafts and creating music in other parts of the world.

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

P.1: Safeguarding nyckelharpa entails long-term and conscientious work, such as documentation, research, education, seminars, workshops, regular musicians’ meetings and construction courses. It involves many different actors. The nyckelharpa network focuses on knowledge exchange between all participants in courses and seminars, with a view towards continuous quality improvement. The network comprises practitioners (musicians, instrument makers, folk dancers and listeners), folk music organizations and institutions, schools, academic researchers, concert organizers and independent record producers. They work in a spirit of informal and inclusive, non-hierarchical exchange. The Eric Sahlström Institute plays a central role, and has established a series of measures focused on safeguarding. These include education, promotion and the realization of specific projects such as programmes for children and a book publication documenting the instrument-making process.

P.2: The network is spread across Sweden and in other countries around the world and focuses on coordinating regional and international efforts to safeguard the nyckelharpa tradition. Regional festivals, online courses with significant international participation, and seminars held in many countries demonstrate global awareness and interest in the instrument. The efforts to raise awareness and safeguard the tradition extend to many parts of the world, and the collaborative approach to safeguarding has proven effective in promoting the cultural significance of the nyckelharpa.

P.3: The activities within the nyckelharpa network are aligned with the principles of the 2003 Convention. Safeguarding, ensuring respect, raising awareness and international cooperation are at its core. The activities are open to anyone who is interested. The traditions that are performed in the network are recognized as intangible cultural heritage by the communities, groups and individuals concerned. Dissemination and perpetuation of knowledge about playing and constructing the nyckelharpa are central to the work of the network. Practitioners support the nomination to the Register of Good Safeguarding Practices. A national inventory of intangible cultural heritage exists in Sweden, and Nyckelharpa is included therein.

P.4: The activities of the nyckelharpa network have contributed greatly to the viability of the element. Older instruments have been preserved and the creative innovation that resulted in the modern nyckelharpa has continued, leading to the creation of several new instrument types. The nyckelharpa now features in a range of different music styles, from classical folk music to pop, rock and jazz, and is performed by a wide range of practitioners. The different actors in the network contribute to the viability of this living heritage through teaching, playing and building activities. Students are engaged in a wide array of educational activities, some of them reaching professional or semi-professional status in Sweden or abroad. The quality of the instruments has improved as a result of the network’s efforts and in response to the demand from music colleges.

P.5: The nyckelharpa network is a result of the commitment and initiatives of devoted individual practitioners, civil society, non-profit organizations and public institutions, at local, regional and national levels. Amateurs and enthusiasts have been involved in local folk music groups, local organizations, and larger associations, including at the national level. The Eric Sahlström Memorial Foundation and the Eric Sahlström Institute are also involved. The latter has representatives in its board from major national organizations for traditional music and dance (Sveriges Spelmäns Riksförbund, Svenska Ungdomsringen för Bygdekultur and Riksföreningen för Folkmusik och Dans), as well as the Royal College of Music in Stockholm, the Royal Swedish Academy of Music, and Stockholm University of the Arts. The consent letters attached testify to the general support of various communities and groups.

P.6: The nyckelharpa safeguarding activities are applicable to other types of acoustic, handcrafted instruments and can be a model for supporting other forms of intangible cultural heritage. The network can act as an example of a bottom-up network, characterized by informality, inclusivity, sharing, and a non-hierarchical organization focused on preservation and innovation. Other aspects such as the educational tools used in the network and the element’s contribution to sustainable development may have the potential to inspire other projects for the safeguarding of intangible cultural heritage.

P.7: The file demonstrates how the actors in the nyckelharpa network have already shared experiences and expertise with a wide range of other people and organizations. Meeting and sharing are some of the key aspects characterizing the communities concerned. The file clearly elaborates how the State Party, implementing bodies, communities, groups and individuals will continue their efforts, with a focus on disseminating this best practice to other countries, partners, institutes, communities, groups and individuals.

P.8: The Eric Sahlström Institute (ESI), as a focal point in the nyckelharpa network, receives annual funding from organizations at different levels, from municipalities to ministries. It is required to report and assess its activities and their outcome. The courses that are organized by the ESI are developed within curriculum frameworks, designed and managed by the Ministry of Education and Research through the Swedish National Agency for Higher Vocational Education. At the end of each course, the ESI conducts a thorough assessment with the students.

* 1. Decides to select **Nyckelharpa network, an innovative dissemination of a music and instrument-building tradition with roots in Sweden** as a programme, project or activity best reflecting the principles and objectives of the Convention;
  2. Commends the State Party for a well-prepared file and a safeguarding model that features innovative and multi-pronged methods of safeguarding and that demonstrates the power of a community to revitalize an element.

## DRAFT DECISION 18.COM 8.c.3

The Committee

* 1. Takes note that the Bolivarian Republic of Venezuela has proposed **Program for the safeguarding of the Bandos and Parrandas of the Holy Innocents of Caucagua: nuclei of initiation and transmission of wisdoms and community councils** (No. 01856) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Bandos and Parrandas of the Holy Innocents of Caucagua, Venezuela refers to street celebrations that take place on the nights of 27 and 28 December. This Afro-descendant festivity is characterized by live music and satirical clothing mocking the styles of slave owners. A safeguarding programme was developed to address its decreasing transmission through the establishment of: (a) the Nuclei of Initiation and Transmission of Wisdoms; and (b) Community Councils for the Safeguarding of the Intangible Heritage and Cultural Diversity. Created by and for communities, the Nuclei aim to strengthen oral transmission through weekly programming content, whereas the democratically-elected Community Councils are charged with developing safeguarding plans and projects. For over a decade, the programme has revitalized the festivity of the Holy Innocents and helped safeguard living heritage through activities such as trainings, community research and seminars. Its bottom-up approach emphasizes community and youth participation, intergenerational exchange and collaboration with national institutions. The safeguarding programme is based on the premise that living heritage can positively affect how people interact with each other and their environment.

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

P.1: The introduction of foreign elements, insecurity and emigration impacted the Bandos and Parrandas and caused a significant loss in the viability of the tradition and its characters, music and routes. The Nuclei of Initiation and Transmission of Wisdoms were created with the aim to strengthen the oral transmission process of the element and consolidate the knowledge and development of the cultural expression. The Nuclei offers weekly programming content that touches on cultural, historical, natural and geographic elements, and is oriented to children, youth and adults. Their safeguarding activities include research, training and revitalization measures. It is a community education process led by the bearers and taking place in work sessions called ‘conversatorios’. The Community Councils work for the organization of the community and the promotion of their living heritage. They promote agreement and action spaces between different cultural collectives with the common goal of safeguarding living heritage.

P.2: On the regional level, the integration of the bearers to the ‘Movement in Networks of Heritage and Cultural Diversity’ of Venezuela has enhanced their actions, extending their reach and leading to activities of intercultural dialogue. The movement has exchanged with more than 300 traditional collectives in the country. On the international level, Afro-descendant cultural heritage was promoted in 2017 through a community documentary project led by the UNESCO Category 2 Centre Regional Centre for the Safeguarding of the Intangible Cultural Heritage of Latin America (CRESPIAL), in collaboration with nine other countries. The programme resulted in increased coordination between communities and alliances with State departments and private entities.

P.3: The programme promotes respect for intangible cultural heritage and encourages its safeguarding among new generations. The Nuclei are a reflection of how communities, groups and individuals have the primary role in safeguarding their own intangible cultural heritage, in alignment with the principles of 2003 Convention. The programme also favours the participation of women and girls and encourages the development of leadership qualities. The Councils are based on the principles of social inclusion, democracy, diversity and plurality.

P.4: The programme strengthens the viability and transmission of the element by enhancing intergenerational dialogue and interaction, including through the documentation of testimonies of older practitioners. Youth are invited to recreate their intangible cultural heritage and consolidate their identities within their communities. The Councils offer opportunities for communities to better manage their living heritage and acquire the necessary tools to identify and address threats. They ensure proper administration of material resources, thus contributing to the economic viability of the element while promoting transparency and continuity.

P.5: The programme is implemented by the Bandos and Parrandas of the Holy Innocents of Caucagua from the Sectors La Línea and Pantoja and the non-profit Bandos and Parrandas of the Holy Innocents of Caucagua House. The file describes the participation of relevant bearers and participants through these groups. Participation in elaborating the nomination file, and the provision of prior and informed consent via citizen assemblies, visits, interviews, validation sessions and support letters, is accounted for.

P.6: The programme can be a model for other countries in Latin America to interpret and present their cultural histories from a decolonial perspective. This is relevant for countries with Afro-descendant roots and can be a model for communities and States wishing to revitalize their collective practices and safeguard their intangible cultural heritage. The research and pedagogical methodologies can easily be duplicated elsewhere.

P.7: Through their representatives, the Nuclei of Initiation and Transmission of Wisdoms and Community Councils have indicated their willingness to cooperate in the dissemination of their best practices, as they have done in the past. They see this as an expanding process, with a view to promoting and safeguarding living heritage, bolstering its viability, strengthening local cultural identities, and contributing to sustainable development. In this regard, they will set up the necessary alliances with executive and legislative bodies and private entities.

P.8: The Nuclei of Initiation and Transmission of Wisdoms and the Community Councils have organizational structures that are responsible for evaluating the activities and projects. Both community structures have their own diagnostics mechanisms and may participate in evaluation processes led by external organizations.

* 1. Decides to select **Program for the safeguarding of the Bandos and Parrandas of the Holy Innocents of Caucagua: nuclei of initiation and transmission of wisdoms and community councils** as a programme, project or activity best reflecting the principles and objectives of the Convention.

## DRAFT DECISION 18.COM 8.c.4

The Committee

* 1. Takes note that Belgium has proposed **Safeguarding foster care heritage in the merciful city of Geel: a community-based care model** (No. 00622) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Belgian town of Geel is known for its tradition of hosting people with mental disorders in the homes of foster families. A form of psychiatric care, the community-based practice encourages the social participation of mentally-vulnerable people while destigmatizing mental illness. Over time, the practice has evolved into a scientifically and medically supported programme, with laws and decrees defining the conditions, responsibilities and rights of foster families, guests and the Public Psychiatric Care Centre. Despite its resilience, this tradition is challenged by changes in modern society and mental health care. To respond to these challenges, local organizations and councils work together on a multi-layered safeguarding programme aimed at: (a) transmitting the practice and its history; (b) researching the model from historical, medical and anthropological perspectives; and (c) cultivating a caring ecosystem. The programme highlights the complementarity of diverse health care approaches by nurturing a warm-hearted ecosystem where cultural and health care practices and medical institutions merge. It is an inexpensive model that leverages existing community assets and generates strong health outcomes for the mentally ill. It is a cost-effective mental health service which ensures healthy lives and promotes well-being for all at all ages.

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

P.1: The programme presents the model of foster care heritage, which combines a rich cultural tradition with innovative methods. The safeguarding programme aims to transmit the practice of Psychiatric Family Foster Care (PFC) within the context of intangible cultural heritage and to promote a caring culture and ecosystem. Research, identification and documentation are crucial measures to safeguarding the practice. In 2007, an oral history project specifically related to the element was launched. The measures to transmit, enhance and enshrine the foster care heritage rely on intergenerational connections within families and the wider community. Awareness-raising, education and transmission efforts have been carried out through festivals, art and storytelling. By implementing these measures, the programme aims to ensure the vitality and relevance of the intangible cultural heritage associated with a community-based care model in the merciful city of Geel.

P.2: The safeguarding programme has national support and local coordination. It has been under government authority since 1850. Medically and culturally, the programme is deeply rooted within Geel’s heritage covenant and the organization Stuifzand. At the same time, knowledge is built and shared through many international contacts and regional networks. Geel is actively involved in international networks that connect communities with the Saint Dympna cult and tradition. In the 1980s, an international research network was established, comprising representatives from Germany, France, the Netherlands, Austria, Canada, Ireland, England and Sweden. This network initiative has contributed to the dissemination and development of the practice in Europe, as well as the formation of national-level networks. Openbaar Psychiatrisch Zorgcentrum (OPZ) Geel staff members and families contribute to workshops, articles and research projects and visit similar programmers abroad. These collaborative efforts have strengthened the programme’s impact and facilitated its growth and development on both national and international levels.

P.3: The Geel model demonstrates the importance of intangible cultural heritage in bringing people together, ensuring exchange and fostering understanding, as stated in the 2003 Convention’s preamble. The programme follows a community-based safeguarding approach, involving various stakeholders such as foster families, medical staff, cultural organizations, heritage workers and researchers, fully aligning with Article 15 of the Convention. The Convention’s principles of transparency, dialogue and mutual appreciation are reflected through projects such as ‘Among People’ and participatory programmes developed by the Hospital Museum and City Archives. The Geel model emphasizes the importance of respecting privacy rights and ethical approaches, exemplified through measures like the participation council and media representation monitoring. The Convention’s objective of ensuring inclusivity and equal access to cultural heritage for all individuals is proved through the acceptance and integration of people with mental disabilities. Intergenerational transmission of heritage is ensured within foster families. Community centres, schools and museums organize educational projects, transmitting knowledge and contributing to the Convention’s objective to promote education and awareness about intangible cultural heritage.

P.4: The Geel PFC model is based on an integrated approach with three pillars: research and reports, multiple benefits generated, and strong community participation and awareness. Extensive research and reports on the Geel PFC model span back to the nineteenth century. This highlights the effectiveness of the model and has led to international recognition of the practice. The safeguarding programme has generated multiple benefits for all actors involved, including mentally vulnerable people, foster families and the broader community. Participatory processes, community projects and critical reflection have strengthened respect and awareness at local, regional and international levels.

P.5: The file demonstrates the inclusion of various stakeholders in the decision-making and planning process. The foster care heritage system relies on the consent and engagement of families, guests and the community. The positive attitude of the respondents towards community-based care, as indicated in a 2010 study, demonstrates their willingness to participate in the programme. Participative methods are integrated into the practice, as the guest, the foster family and the mental healthcare professionals all need to agree to implement the practice. Their collaboration promotes and enhances the practice. The voices and thoughts of mentally vulnerable individuals are not only considered in councils and policy plans but also through non-formal methods. This highlights the efforts to include their perspectives and ensure their free and informed consent in the programme.

P.6: Geel’s community-based care model has had a significant impact at the local, regional and subregional levels. This model of integrating mentally ill individuals into community life extends its community-based care approach to other marginalized groups (including poor, socially vulnerable and older people). Geel’s success in preserving and transmitting its tradition and values is based on the contemporary interpretation of the ‘Merciful City’ concept, which emphasizes compassion and inclusion. Participatory projects and empowerment play an important role in integrating vulnerable groups and fostering their active participation. Professional archivists and museum conservators are involved in monitoring the quality of care provided and providing trainings to ensure the quality of storytelling and cultural festivals. Geel’s approach to ethical principles and quality monitoring serves as a model for other initiatives and programmes worldwide. The quality monitoring system implemented in Geel can be adapted and applied as a model for similar initiatives and programmes in other countries, promoting sustainable development and the safeguarding of intangible cultural heritage.

P.7: The programme demonstrates a strong willingness to cooperate and disseminate its practices. There is a concrete plan to establish a Dympna and PFC intangible cultural heritage safeguarding platform. This platform will include representatives from PFC and Saint Dympna heritage communities and organizations, alongside intangible heritage experts, care professionals and researchers. Professionals and volunteers will collaborate equally within the platform. The commitment to UNESCO and recognition received will be integrated into the strategic plans of the city of Geel, OPZ Geel, vzw Pas-sage, Hospital Museum Geel and Stuifzand. The Flemish Government has demonstrated a clear willingness to cooperate in disseminating practices and sharing experiences at both regional and international levels.

P.8: The Foster Care Heritage in Geel, a community-based care model, is listed in the Inventory of ICH in Flanders, which resulted in reporting on implemented and planned safeguarding activities every two years. The programme’s safeguarding projects are integrated into policy plans at the local, regional and subregional levels. Geel’s intangible cultural heritage programme is included in strategic heritage plans supported by neighbouring municipalities and the Flemish Government. This model may be replicated by other local governments. The PFC system in Geel has attracted extensive research, emphasizing its significance and contributing to knowledge dissemination. The Hospital Museum Geel highlights high-quality standards in conservation, research and community participation. Recognized with the Flemish cultural award Ultima in 2017, the PFC programme demonstrates effectiveness in safeguarding local living heritage and enhancing regional and sub-regional cultural cooperation.

* 1. Decides to select **Safeguarding foster care heritage in the merciful city of Geel: a community-based care model** as a programme, project or activity best reflecting the principles and objectives of the Convention.