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| ITEM 8.B OF THE PROVISIONAL AGENDA |
| **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity** |
| Sixteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Online, 13 to 18 December 2021) |

**ADDENDUM**

The following nominations have been withdrawn by the submitting States Parties:

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| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| [16.COM 8.b.1](#_DRAFT_DECISION_16.COM_26) | Yemen | Hadrami Dân | [01699](https://ich.unesco.org/en/8b-representative-list-01191#8.b.1) |
| [16.COM 8.b.2](#_DRAFT_DECISION_16.COM_27) | Armenia | Trndez, the feast of the newlyweds and the precursor of spring in Armenia | [01179](https://ich.unesco.org/en/8b-representative-list-01191#8.b.2) |
| [16.COM 8.b.7](#_DRAFT_DECISION_16.COM_31) | Cameroon | Nguon, rituals around the sacred power of the Mfon (Monarch) | [01728](https://ich.unesco.org/en/8b-representative-list-01191#8.b.7) |
| [16.COM 8.b.12](#_DRAFT_DECISION_16.COM_32) | Ethiopia | Ashenda, Ashendye, Aynewari, Maria, Shadey, Solel, Ethiopian girls' festival | [01606](https://ich.unesco.org/en/8b-representative-list-01191#8.b.12) |
| [16.COM 8.b.19](#_DRAFT_DECISION_16.COM_48) | Jamaica | Revivalism, religious practice in Jamaica | [01732](https://ich.unesco.org/en/8b-representative-list-01191#8.b.19) |
| [16.COM 8.b.39](#_DRAFT_DECISION_16.COM_43) | Sudan | Al Toub Al Sudani, Sudanese national dress for women | [01729](https://ich.unesco.org/en/8b-representative-list-01191#8.b.39) |

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| **Summary**The present document includes the recommendations of the Evaluation Body on nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity (Part A) and a set of draft decisions for the Committee’s consideration (Part B). An overview of the 2021 files and the working methods of the Evaluation Body is included in document [LHE/21/16.COM/8.](https://ich.unesco.org/doc/src/LHE-21-16.COM-8-EN.docx)**Decisions required:** paragraph 4 |

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| ITEM 8.B OF THE PROVISIONAL AGENDA |
| **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity** |
| Sixteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Online, 13 to 18 December 2021) |

1. **Recommendations**
	1. The Evaluation Body recommends that the Committee inscribe the following elements on the Representative List of the Intangible Cultural Heritage of Humanity:

| **Draft Decision** | **Submitting State(s)** | **Nomination** | **Concerned by Dialogue** | **File No.** |
| --- | --- | --- | --- | --- |
| [16.COM 8.b.3](#_DRAFT_DECISION_16.COM_28) | Bahrain | Fjiri | Yes | [01747](https://ich.unesco.org/en/8b-representative-list-01191#8.b.3) |
| [16.COM 8.b.4](#_DRAFT_DECISION_16.COM) | Belgium | Namur stilt jousting |  | [01590](https://ich.unesco.org/en/8b-representative-list-01191#8.b.4) |
| [16.COM 8.b.5](#_DRAFT_DECISION_16.COM_29) | Bolivia (Plurinational State of) | Grand Festival of Tarija | Yes | [01477](https://ich.unesco.org/en/8b-representative-list-01191#8.b.5) |
| [16.COM 8.b.6](#_DRAFT_DECISION_16.COM_30) | Bulgaria | Visoko multipart singing from Dolen and Satovcha, South-western Bulgaria | Yes | [00967](https://ich.unesco.org/en/8b-representative-list-01191#8.b.6) |
| [16.COM 8.b.8](#_DRAFT_DECISION_16.COM_1) | Democratic Republic of the Congo, Congo | Congolese rumba |  | [01711](https://ich.unesco.org/en/8b-representative-list-01191#8.b.8) |
| [16.COM 8.b.9](#_DRAFT_DECISION_16.COM_2) | Denmark | Inuit drum dancing and singing |  | [01696](https://ich.unesco.org/en/8b-representative-list-01191#8.b.9) |
| [16.COM 8.b.10](#_DRAFT_DECISION_16.COM_3) | Denmark, Finland, Iceland, Norway, Sweden | Nordic clinker boat traditions |  | [01686](https://ich.unesco.org/en/8b-representative-list-01191#8.b.10) |
| [16.COM 8.b.11](#_DRAFT_DECISION_16.COM_4) | Ecuador | Pasillo, song and poetry |  | [01702](https://ich.unesco.org/en/8b-representative-list-01191#8.b.11) |
| [16.COM 8.b.13](#_DRAFT_DECISION_16.COM_5) | Finland | Kaustinen fiddle playing and related practices and expressions |  | [01683](https://ich.unesco.org/en/8b-representative-list-01191#8.b.13) |
| [16.COM 8.b.14](#_DRAFT_DECISION_16.COM_6) | United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syrian Arab Republic | Falconry, a living human heritage |  | [01708](https://ich.unesco.org/en/8b-representative-list-01191#8.b.14) |
| [16.COM 8.b.16](#_DRAFT_DECISION_16.COM_7) | Indonesia | Gamelan |  | [01607](https://ich.unesco.org/en/8b-representative-list-01191#8.b.16) |
| [16.COM 8.b.17](#_DRAFT_DECISION_16.COM_34) | Iraq | Traditional craft skills and arts of Al-Naoor | Yes | [01694](https://ich.unesco.org/en/8b-representative-list-01191#8.b.17) |
| [16.COM 8.b.18](#_DRAFT_DECISION_16.COM_8) | Italy | Truffle hunting and extraction in Italy, traditional knowledge and practice |  | [01395](https://ich.unesco.org/en/8b-representative-list-01191#8.b.18) |
| [16.COM 8.b.21](#_DRAFT_DECISION_16.COM_36) | Madagascar | Malagasy Kabary, the Malagasy oratorical art | Yes | [01741](https://ich.unesco.org/en/8b-representative-list-01191#8.b.21) |
| [16.COM 8.b.23](#_DRAFT_DECISION_16.COM_9) | Malta | L-Għana, a Maltese folksong tradition |  | [01681](https://ich.unesco.org/en/8b-representative-list-01191#8.b.23) |
| [16.COM 8.b.25](#_DRAFT_DECISION_16.COM_10) | Montenegro | Cultural Heritage of Boka Navy Kotor: a festive representation of a memory and cultural identity |  | [01727](https://ich.unesco.org/en/8b-representative-list-01191#8.b.25) |
| [16.COM 8.b.26](#_DRAFT_DECISION_16.COM_11) | Morocco | Tbourida |  | [01483](https://ich.unesco.org/en/8b-representative-list-01191#8.b.26) |
| [16.COM8 .b.28](#_DRAFT_DECISION_16.COM_12) | Netherlands | Corso culture, flower and fruit parades in the Netherlands |  | [01707](https://ich.unesco.org/en/8b-representative-list-01191#8.b.28) |
| [16.COM 8.b.30](#_DRAFT_DECISION_16.COM_13) | Palestine | The art of embroidery in Palestine, practices, skills, knowledge and rituals |  | [01722](https://ich.unesco.org/en/8b-representative-list-01191#8.b.30) |
| [16.COM 8.b.31](#_DRAFT_DECISION_16.COM_47) | Panama | Dances and expressions associated with the Corpus Christi Festivity | Yes | [01612](https://ich.unesco.org/en/8b-representative-list-01191#8.b.31) |
| [16.COM 8.b.32](#_DRAFT_DECISION_16.COM_14) | Peru | Pottery-related values, knowledge, lore and practices of the Awajún people |  | [01557](https://ich.unesco.org/en/8b-representative-list-01191#8.b.32) |
| [16.COM 8.b.33](#_DRAFT_DECISION_16.COM_15) | Poland | Flower carpets tradition for Corpus Christi processions |  | [01743](https://ich.unesco.org/en/8b-representative-list-01191#8.b.33) |
| [16.COM 8.b.34](#_DRAFT_DECISION_16.COM_16) | Portugal | Community festivities in Campo Maior |  | [01604](https://ich.unesco.org/en/8b-representative-list-01191#8.b.34) |
| [16.COM 8.b.35](#_DRAFT_DECISION_16.COM_17) | Saudi Arabia, Algeria, Bahrain, Egypt, Iraq, Jordan, Kuwait, Lebanon, Mauritania, Morocco, Oman, Palestine, Sudan, Tunisia, United Arab Emirates, Yemen | Arabic calligraphy: knowledge, skills and practices |  | [01718](https://ich.unesco.org/en/8b-representative-list-01191#8.b.35) |
| [16.COM 8.b.36](#_DRAFT_DECISION_16.COM_41) | Senegal | Ceebu Jën, a culinary art of Senegal | Yes | [01748](https://ich.unesco.org/en/8b-representative-list-01191#8.b.36) |
| [16.COM 8.b.37](#_DRAFT_DECISION_16.COM_42) | Seychelles | Moutya | Yes | [01690](https://ich.unesco.org/en/8b-representative-list-01191#8.b.37) |
| [16.COM 8.b.38](#_DRAFT_DECISION_16.COM_18) | Sri Lanka | Traditional craftsmanship of making Dumbara Ratā Kalāla |  | [01693](https://ich.unesco.org/en/8b-representative-list-01191#8.b.38) |
| [16.COM 8.b.40](#_DRAFT_DECISION_16.COM_19) | Syrian Arab Republic | Al-Qudoud al-Halabiya |  | [01578](https://ich.unesco.org/en/8b-representative-list-01191#8.b.40) |
| [16.COM 8.b.41](#_DRAFT_DECISION_16.COM_20) | Tajikistan | Falak |  | [01725](https://ich.unesco.org/en/8b-representative-list-01191#8.b.41) |
| [16.COM 8.b.42](#_DRAFT_DECISION_16.COM_21) | Thailand | Nora, dance drama in southern Thailand |  | [01587](https://ich.unesco.org/en/8b-representative-list-01191#8.b.42) |
| [16.COM 8.b.43](#_DRAFT_DECISION_16.COM_22) | Turkey | Hüsn-i Hat, traditional calligraphy in Islamic art in Turkey |  | [01684](https://ich.unesco.org/en/8b-representative-list-01191#8.b.43) |
| [16.COM 8.b.44](#_DRAFT_DECISION_16.COM_23) | Turkmenistan | Dutar making craftsmanship and traditional music performing art combined with singing |  | [01565](https://ich.unesco.org/en/8b-representative-list-01191#8.b.44) |
| [16.COM 8.b.45](#_DRAFT_DECISION_16.COM_44) | Ukraine | Ornek, a Crimean Tatar ornament and knowledge about it | Yes | [01601](https://ich.unesco.org/en/8b-representative-list-01191#8.b.45) |
| [16.COM 8.b.46](#_DRAFT_DECISION_16.COM_45) | Uzbekistan | Bakhshi art | Yes | [01706](https://ich.unesco.org/en/8b-representative-list-01191#8.b.46) |
| [16.COM 8.b.47](#_DRAFT_DECISION_16.COM_24) | Venezuela (Bolivarian Republic of) | Festive cycle around the devotion and worship towards Saint John the Baptist |  | [01682](https://ich.unesco.org/en/8b-representative-list-01191#8.b.47) |
| [16.COM 8.b.48](#_DRAFT_DECISION_16.COM_25) | Viet Nam | Art of Xòe dance of the Tai people in Viet Nam |  | [01575](https://ich.unesco.org/en/8b-representative-list-01191#8.b.48) |

* 1. The Evaluation Body recommends that the Committee refer the following nominations to the submitting States:

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| **Draft Decision** | **Submitting State(s)** | **Nomination** | **Concerned by Dialogue** | **File No.** |
| [16.COM 8.b.1](#_DRAFT_DECISION_16.COM_26) | Yemen | Hadrami Dân |  | [01699](https://ich.unesco.org/en/8b-representative-list-01191#8.b.1) |
| [16.COM 8.b.2](#_DRAFT_DECISION_16.COM_27) | Armenia | Trndez, the feast of the newlyweds and the precursor of spring in Armenia |  | [01179](https://ich.unesco.org/en/8b-representative-list-01191#8.b.2) |
| [16.COM 8.b.7](#_DRAFT_DECISION_16.COM_31) | Cameroon | Nguon, rituals around the sacred power of the Mfon (Monarch) |  | [01728](https://ich.unesco.org/en/8b-representative-list-01191#8.b.7) |
| [16.COM 8.b.12](#_DRAFT_DECISION_16.COM_32) | Ethiopia | Ashenda, Ashendye, Aynewari, Maria, Shadey, Solel, Ethiopian girls' festival |  | [01606](https://ich.unesco.org/en/8b-representative-list-01191#8.b.12) |
| [16.COM 8.b.15](#_DRAFT_DECISION_16.COM_33) | India | Durga Puja in Kolkata |  | [00703](https://ich.unesco.org/en/8b-representative-list-01191#8.b.15) |
| [16.COM 8.b.20](#_DRAFT_DECISION_16.COM_35) | Lao People's Democratic Republic | Traditional craft of Naga motif weaving in Lao communities |  | [01593](https://ich.unesco.org/en/8b-representative-list-01191#8.b.20) |
| [16.COM 8.b.22](#_DRAFT_DECISION_16.COM_37) | Malaysia | Songket | Yes | [01505](https://ich.unesco.org/en/8b-representative-list-01191#8.b.22) |
| [16.COM 8.b.24](#_DRAFT_DECISION_16.COM_38) | Mauritania | Traditional teaching system of the Mahadras in Mauritania |  | [01691](https://ich.unesco.org/en/8b-representative-list-01191#8.b.24) |
| [16.COM 8.b.27](#_DRAFT_DECISION_16.COM_39) | Myanmar | Practice of Thanakha culture in Myanmar |  | [01720](https://ich.unesco.org/en/8b-representative-list-01191#8.b.27) |
| [16.COM 8.b.29](#_DRAFT_DECISION_16.COM_40) | Nigeria | Sango festival, Oyo |  | [01617](https://ich.unesco.org/en/8b-representative-list-01191#8.b.29) |
| [16.COM 8.b.39](#_DRAFT_DECISION_16.COM_43) | Sudan | Al Toub Al Sudani, Sudanese national dress for women |  | [01729](https://ich.unesco.org/en/8b-representative-list-01191#8.b.39) |

* 1. The Evaluation Body recommends that the Committee not inscribe the following element at this time:

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| **Draft Decision** | **Submitting State** | **Nomination** | **Concerned by Dialogue** | **File No.** |
| [16.COM 8.b.19](#_DRAFT_DECISION_16.COM_48) | Jamaica | Revivalism, religious practice in Jamaica |  | [01732](https://ich.unesco.org/en/8b-representative-list-01191#8.b.19) |

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

## **DRAFT DECISION 16.COM 8.b.1**

The Committee

1. Takes note that Yemen has nominated **Hadrami Dân** (no. 01699) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Dân is a distinctive live performance and competition of sung poetry that is widespread among the Hadrami people of Yemen. Two or more poets improvise verses, and a singer adds a melody to the lyrics. An additional person, the prompter, repeats the verses after the poet, to ensure that the singer gets the words properly. The prompter also corrects any verses that do not fit with the metric pattern and writes the verses in a notebook for the record. The themes are romantic, social, religious, philosophical and political, and the sessions are held at night. Tea is served and the audience shows respect to the poets and appreciation for the verses. Sessions are held for different occasions such as weddings, local festivals and religious celebrations. The Dân has always played a significant role in the social life of the Hadrami communities. For instance, camel caretakers used to sing Dân during their trips and while feeding their mounts. Currently, its most significant role is to promote public debate about social, tribal and political issues. It also plays a role in preserving collective memory, such as about the struggle against colonialism in the twentieth century, and in commemorating significant events and historical landmarks.

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

R.1: The element consists of sung poetry with improvisation enacted during special night sessions involving various themes and which may be performed in many contexts. Its practitioners and bearers are clearly identified. Knowledge and skills are transmitted from generation to generation, usually informally. In addition to its function of celebrating religious teachings, the element is used to bring about public debate about social problems. The element is an expression itself of the principles of mutual respect and is thus in harmony with the principles of mutual respect among people.

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

R.2: The file explains how the inscription would encourage local communities to pay attention to their own oral heritage. However, the information does not clarify how inscription will contribute to enhancing cultural diversity inside or outside of Yemen. Similarly, the file does not sufficiently explain how inscription of the element will contribute to the visibility and awareness of the significance of intangible cultural heritage in general.

R.3: The file outlines the safeguarding measures are demonstrated through a variety of efforts, including documentation and research of the element, organization of annual festivals and national and international seminars. However, the role of communities in the implementation of the safeguarding measures is not clearly stated.

R.4: The file describes community participation at a public symposium on the element in 2019 and includes papers by researchers and practitioners. Other symposiums have been organized, including field visits for the collection of information regarding the nomination file. However, the limited number of consent letters do not align with the description of the involvement of the communities, groups and individuals concerned with the element.

R.5: The element was included in 2019 in the inventory called Documenting the Yemeni Musical Heritage. However, it is not clear whether this is an official inventory or a publication. The file succinctly summarizes the identification and information-collection undertaken, but does not clearly demonstrate community participation in these activities. The file also fails to adequately address the question of periodicity, and there is no clear description of the process for updating the element.

1. Decides to refer the nomination of **Hadrami Dân** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

## **DRAFT DECISION 16.COM 8.b.2**

The Committee

* 1. Takes note that Armenia has nominated **Trndez, the feast of the newlyweds and the precursor of spring in Armenia** (no. 01179) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Trndez is a centuries-old festival that celebrates the coming of Spring. Organized every year between 13 and 14 February, Trndez is characterized by public bonfire ceremonies and feasts, with traditional round dances, folk songs, games and food. It is celebrated across Armenia, in urban and rural communities. During the festival, Armenians circle and jump over the bonfire, to which they attribute healing and purifying properties. Trndez bonfire ashes are then scattered in orchards, cattle sheds, chicken coops, home thresholds, and in the corners of rooms to banish evil spirits and promote abundance. The bonfire ceremonies are followed by a feast comprised of several dishes that also symbolize abundance and fertility. Wheat plays an important role, and traditional dishes include aghandz, a mixture of roasted grains, nuts and candies that is sprinkled over the participants during the ceremonies. The entire community participates in Trndez festivities and preparations, but the true stars of the festival are newlyweds and newly engaged couples, for whom Trndez ceremonies are believed to bestow fertility, abundance and well-being. Many couples even wear their wedding clothes. To Armenians, Trndez is as much a celebration of new life and family values as it is a platform for promoting dialogue, hospitality, generosity and solidarity.

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

R.1: The practitioners and concerned communities, groups and individuals are clearly identified. Knowledge and skills are transmitted through family units, the Armenian Apostolic Church and local governments, all of whom play a role in promoting the feast. The practice of the element sustains the values of mutual assistance, fosters public dialogue, safeguards family values and is a repository of folk songs, expressions, ritual food, traditional dances and games.

R.4: The file outlines the role of various state and local stakeholders in the preparation of the nomination file, including the role of bearers in various communities. The file also provides satisfactory evidence of free, prior and informed consent from a cross-section of stakeholders, which illustrates their knowledge and interest in the element. Access to and participation in the element are open to those who wish to learn more about it.

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

R.2: At the local and national levels, the inscription may increase the interest in the feast, community involvement, transfer of knowledge and the organization of larger-scale celebrations. However, the file does not adequately address how the safeguarding activities will promote visibility at the international level or how they will help raise visibility and awareness about the significance of intangible cultural heritage in general.

R.3: Past and current efforts have included the establishment of non-governmental organizations that have assisted with safeguarding through the coordination of informal training programmes. Although a variety of safeguarding measures are proposed, the process of participation of the relevant communities, groups and individuals in the formulation of the safeguarding measures is not clearly stated. Additionally, the proposed measures are focused largely on promotion and enhancement.

R.5: The Ministry of Education, Science, Culture and Sports of the Republic of Armenia is responsible for administering inventories. The nomination file identifies the name of the inventory as “On Approving the Criteria for Compiling Lists of Intangible Cultural Values and the List of Values of Intangible Cultural Heritage of the Republic of Armenia.” However, the State Party does not demonstrate the existence of an inventory in conformity with article 12.2 of the Convention. Furthermore, the process of identification and defining of the element is described generally rather than in terms of the element itself.

1. Decides to refer the nomination of **Trndez, the feast of the newlyweds and the precursor of spring in Armenia** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Reminds the State Party to reflect on the ecological and safety concerns related to fire-based practices;
3. Encourages the State Party, when submitting nomination files in the future, to ensure that information is included in its proper place;
4. Recalls the importance of using vocabulary appropriate to the spirit of the Convention.

## **DRAFT DECISION 16.COM 8.b.3**

The Committee

* 1. Takes note that Bahrain has nominated **Fjiri** (no. 01747) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Fjiri is a musical performance that commemorates the history of pearl diving in Bahrain. Dating back to the late nineteenth century, it was traditionally performed by pearl divers and pearling crews to express the hardships faced at sea. The performers sit in a circle, singing and playing different types of drums, finger chimes and a jahl, a clay pot used as an instrument. The centre of the circle is occupied by the dancers and the lead singer, who is in charge of conducting the performance. Fjiri originated on the Island of Muharraq, where, up until the mid-twentieth century, most of the population formed part of the pearling community. However, today the practice has reached a wider audience through performances in festivals across all regions of Bahrain. It is now well-known across the country and is viewed as a means of expressing the connection between the Bahraini people and the sea. Fjiri is usually performed in cultural spaces called durs by descendants of pearl divers and pearling crews and by other individuals. The transmission process usually entails consistently practicing in durs and performing for audiences. Although it is performed by all-male groups, Fjiri is enjoyed by all members of the community. The words, rhythms and instruments are used to convey the values of perseverance, strength and resourcefulness.

* 1. Considers that, from the information included in the file and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The practitioners of the element are mainly descendants of pearl divers and performers. They are usually men, although women are part of the audience who accompany the practice of the element. The social functions and meanings of the element within the community have changed from a practice related to the life and profession of pearl diving to one that recalls the history of pearl diving and the related values and emotions with which Bahrainis identify.

R.2: The inscription will contribute to visibility at the local level thanks to collaboration between practitioners and the Bahrain Authority for Culture and Antiquities. Visibility will be enhanced through information-sharing at the national level and will allow for wider participation of the communities concerned with the element. At the international level, continued participation in regional and international festivals will allow for sustained visibility. The element is a shared tradition among practitioners and its inscription may enhance dialogue among the concerned communities, groups and individuals. Human creativity and respect for cultural diversity will be promoted through the element’s performing arts component.

R.3: The viability of the element is ensured by music groups who gather in durs for practice. Practitioners have also produced research on performing arts. The State Party, through the Bahrain Authority for Culture and Antiquities, has provided allowances to music groups and built spaces for performance of the element. Music groups also perform the element during cultural festivals. The file proposes a series of safeguarding measures that involve the communities and practitioners in the documentation, research and safeguarding. A focal point has been appointed at the National Heritage Directorate to handle coordination between relevant communities and local authorities.

R.4: Following discussions with the relevant communities, the Bahrain Authority for Culture and Antiquities prepared a roadmap for the nomination of the element. The nomination team ensured full transparency and coordination with the relevant communities. Free, prior and informed consent was established through the nomination process and by the letters provided by a few persons.

R.5: The element was included in 2017 on the Intangible Cultural Heritage National Inventory managed by the Bahrain Authority for Culture and Antiquities. The element was identified through a series of interviews with local practitioners and researchers. The inventorying process is headed by the Directorate of National Heritage through regular consultation with all concerned stakeholders. The process of updating the inventory or including an element will involve all stakeholders who claim ownership or who have given their consent regarding the practices to be registered.

* 1. Decides to inscribe **Fjiri** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that the communities concerned are at the centre of all safeguarding efforts and that their free, prior and informed consent is central to the preparation of the nomination file;
	3. Encourages the State Party, when submitting nomination files in the future, to ensure that information is included in its proper place;
	4. Commends the State Party for its first inscription.

## **DRAFT DECISION 16.COM 8.b.4**

The Committee

* 1. Takes note that Belgium has nominated **Namur stilt jousting** (no. 01590) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Namur stilt jousting is a tradition dating back to the early fifteenth century. During a stilt joust, participants attempt to knock all the members of the opposing team to the ground. Stilt jousters are grouped into two teams: the Mélans, with yellow and black stilts, representing the old town, and the Avresses, with red and white stilts, representing the new town and neighbouring villages. However, today applicants join a team based on affinity rather than on location. Each stilt joust starts with a procession made up of the two teams, preceded by their flags, drums and fife-player. The drums herald the procession, set the rhythm of the march and energize the joust. Stilt jousts usually take place during festivals in the streets and squares of Namur. Entry is free, and spectators gather around the jousting zone and cheer on their favourite team and jousters. Jousters range from 7 to 70 years old, and although historically all-male, in 2018 the stilt jousting association (called Les Échasseurs Namurois) opened up training to women and girls. Stilt jousting is a strong marker of Namur’s identity and is seen as a factor of cohesion and integration for the inhabitants of the city.

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

R.1: The element is mainly practiced during festivals or to honour visitors. It has become more inclusive over time and today the element is also practised by women and girls, as well as youth, with a third of practising stilt jousters said to be under 16 years old. Knowledge and skills associated with the element are transmitted through weekly trainings, family tradition, awareness-raising in schools by teachers and joust ambassadors. Mutual respect is integral to the practice of the element and is expressed through sportsmanship.

R.2: The nomination file demonstrates that inscription of the element would heighten the awareness of Namur inhabitants’ intangible cultural heritage and urban intangible cultural heritage at the local and national levels. At the international level, inscription would promote other traditional practices featuring stilts and serve as a catalyst for dialogue among communities of traditional stilt practices. Mutual respect is upheld through the attention given to increasing the participation of girls and women.

R.3: The file provides a comprehensive list of past and current safeguarding measures. The proposed safeguarding measures emphasize the transmission of the practice and its meanings to younger generations. Information is also provided about protecting against excesses and unintended consequences of inscription, particularly to mitigate against the effects of over-commercialization and tourism. Furthermore, the file demonstrates strong community participation in the development and implementation of the proposed safeguarding measures.

R.4: The file demonstrates an inclusive process involving community stakeholders in the development of the nomination file. There is notable representation from Les Échasseurs Namurois association as well as from persons in varying roles regarding the element, including youth, in the drafting of the nomination file. Free, prior and informed consent is also well-established.

R.5: The element was listed in the Inventory of Masterpieces of Oral and Intangible Heritage of the Wallonia-Brussels Federation in 2004. The inventory file was updated in 2016, 2018 and 2019. The inventorying was established with the participation of the community and was the result of cooperation between the non-governmental organizations Les Échasseurs Namurois and Namur Initiatives Citoyennes. The inventory is updated every five years.

* 1. Decides to inscribe **Namur** **stilt jousting** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for nominating an element that shows the communities’ actions for inclusivity in response to the wishes of women and girls to proactively participate in the practice and safeguarding of the element.

## **DRAFT DECISION 16.COM 8.b.5**

The Committee

* 1. Takes note that the Plurinational State of Bolivia has nominated the **Grand Festival of Tarija** (no. 01477) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Grand Festival of Tarija takes place in the city of Tarija, in the southeast of Bolivia. Celebrated every year in August and September, it involves devotional processions, music festivals, competitions and fireworks dedicated to Saint Roch. The festival has its origins in the colonial period, when the inhabitants of the city entreated the saint to cure epidemics and diseases and to protect their loved ones. It is founded on religiosity and faith, preserved and transmitted within families and in the Catholic community. During the festival, processions cross the main streets of Tarija, visiting the cathedral and temples and churches, with believers showing their devotion through dances, music and prayers. Pilgrims in colourful costumes and masks perform music and dances, and neighbours decorate the temples and streets through which the procession is to pass and organize sport and cultural activities. The Grand Festival of Tarija is characterized by regional crafts, traditional dishes and the absence of alcoholic drinks.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The bearers and practitioners of the element include the events committee, the Church and pilgrims (including men and women), as well as the artisans, musicians, builders and cooks who are involved in the festival. Knowledge and skills associated with the element are primarily transmitted within families. The element is compatible with existing international human rights instruments. It also promotes mutual respect among communities and is compatible with sustainable development. In addition to its religious aspects, it is an important marker of the annual agricultural production cycle, as it signals the end of the dry season in winter and the beginning of the production period.

R.2: At the local level, inscription of the element would serve to consolidate the entire legal framework for the protection of the element. At the national level, the participation of the Ministry of Culture would guarantee the visibility of the intangible cultural heritage. Inscription would also encourage dialogue among the various bodies concerned with the element while highlighting the cultural diversity and human creativity expressed by dances, performances, costumes and accessories.

R.3: The viability of the element is ensured through the annual coordination of the festival, which ensures transmission to new generations. Educational institutions, the media and local researchers have also contributed to its continued viability. The State itself has passed a series of legal measures to ensure its viability, allocated funds and ensured the protection of related cultural spaces. A variety of safeguarding measures have been proposed and the file demonstrates the participation of concerned parties.

R.4: The nomination was initiated by the communities in San Roque, which requested the State Party to nominate the element, while the Committee for the Protection of the Grand Festival of Tarija was responsible for preparing the nomination file. Furthermore, the file establishes the widest possible participation in the nomination process and the role played by the concerned stakeholders since 2016, including local and central government, the Church, bearers and practitioners at every level. There are no customary practices that prevent access to the element. Free, prior and informed consent is duly ascertained.

R.5: The element was initially registered on 8 September 1998 as a national heritage and is listed on the Inventory and Cataloguing of the Movable Property of the Temple of San Roque and the Inventory of the Intangible Cultural Heritage of the Grand Festival of Tarija. It is administered by: The Ministry of Culture and Tourism through the Intangible Heritage Unit of the General Directorate of Cultural Heritage; the Autonomous Government of the Department of Tarija through its Directorate of Cultural Management and Heritage; and the Autonomous Municipal Government of the City of Tarija. Information on the element was generated by State entities and researchers with remarks by the Committee for the Protection of the Grand Festival of Tarija. The Inventory is updated every two to three years in collaboration with the autonomous territorial entities and the organizations involved.

* 1. Decides to inscribe the **Grand Festival of Tarija** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to develop a timeline and strategy for implementing the proposed safeguarding measures;
	3. Reminds the State Party to take heed of the potential unintended impacts of inscription on the Representative List of the Intangible Cultural Heritage of Humanity, and in particular of over-commercialization of the element.

## **DRAFT DECISION 16.COM 8.b.6**

The Committee

* 1. Takes note that Bulgaria has nominated **Visoko multipart singing from Dolen and Satovcha, South-western Bulgaria** (no. 00967) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Visoko is a traditional practice of multipart singing that is unique to the Bulgarian villages of Dolen and Satovcha in the Blagoevgrad region. There are three types of multipart songs typical of Visoko: low-pitched, high-pitched and a combination of the two. Low-pitched singing consists of sustained singing by two vocal parts. High-pitched singing also includes two vocal parts, but is characterized by repeated outcries from both voices, an octave above the basic tone. These outcries are followed by a downwards slide and a recitative uttering of the lyrics in the low register. The third type of Visoko song entails a combination of low-pitched and high-pitched singing, with all four vocal parts. Visoko lyrics typically evoke nature. In the past, Visoko songs, also known as summer songs, were sung outdoors by women working in the fields. While hoeing or harvesting, a group of women called out Visoko songs from one field, and a second group replied from another. Today, the main performers of Visoko are women and girls in singing groups from community centres in the two villages. This high-pitched multipart singing is a key identity marker for the Dolen and Satovcha communities. It is a cherished tradition that distinguishes them from neighbouring villages.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element refers to a particular form of multipart singing associated with the vocal traditions of Dolen and Satovcha villages in Bulgaria. Transmission is ensured through two singing groups of women and girls who participate in rehearsals three to four times per week to study new songs and to refine their singing. Visoko singing is emblematic of local musical practice and creates a sense of community among singers in the groups, while strengthening social ties between the singers and their audiences. The file accounts for the evolution and transformation of the element from its origins as songs of agricultural work to a contemporary vocal art performed by singing groups.

R.2: At the local level, the inscription of the element would highlight the Visoko singing tradition and stimulate further safeguarding efforts. At the national level, the singing groups from Dolen and Satovcha would be able to popularize and raise awareness about the messages and principles of the 2003 Convention. Internationally, there will be worldwide awareness about this local vocal practice. Inscription will enhance communication among different ethnic groups, communities and generations of singers, their families and bearers of the element.

R.3: The file outlines a set of safeguarding measures including the popularization of the element through research and publications and outlines the community's proposed participation. In the village kindergarten and schools, children singing groups of Visoko are led by teachers and local performers. Workshops and summer practices have also been initiated by the municipality, cultural centres and schools in the two villages. They involve local performers and students of Visoko singing and rely on partnerships with universities and music schools in the country. Popularization outside the two villages will be sustained by Visoko groups and national media. Research by young scholars and students will also be ongoing.

R.4: The preparation of the nomination was initiated by the community in Satovcha, while the Dolen community was involved throughout the nomination process through meetings organized with bearers and practitioners from these villages. The local community played a key role in gathering documentation and selecting archive materials during the preparation of the nomination file. Communities of both villages gave their free, prior and informed consent for the nomination. According to the file, there is no restriction or secrecy associated with access to the element.

R.5: The element is included in Living Human Treasures-Bulgaria which has the function of the National Inventory of Intangible Cultural Heritage. It is also included in the Representative List of Intangible Cultural Heritage of the Republic of Bulgaria, which is administered by the Institute of Ethnology and Folklore Studies with Ethnographic Museum of the Bulgarian Academy of Sciences. The inventory is updated every two years on the basis of requests submitted by communities for including elements in national and regional lists.

* 1. Decides to inscribe **Visoko multipart singing from Dolen and Satovcha, South-western Bulgaria** on the Representative List of the Intangible Cultural Heritage of Humanity.

## **DRAFT DECISION 16.COM 8.b.7**

The Committee

* 1. Takes note that Cameroon has nominated **Nguon, rituals around the sacred power of the Mfon (Monarch)** (no. 01728) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nguon refers to a series of rituals between the Mfon, or monarch, and his people. Aimed at promoting dialogue, harmony and peace, the rituals are observed by the Bamum community in Foumban in Cameroon’s West Region. The event, which is initiated by the monarch, begins on a Friday evening, with a secret society of community spokespersons entering the royal palace at night to exchange with the monarch. The following morning, the kingdom’s healers provide the monarch with natural medicine that he must take to ensure the community’s social well-being. The monarch is installed on his throne for a dialogue ceremony that is marked by the opening of a ‘trial’ and the ritual of planting the ‘spear of justice’. Next, he is invited to come down from his throne for a critical appraisal of his actions and shortcomings over the past two years. The monarch is then put back on his throne, from which he rises to deliver an inauguration speech for a second time. The objective of the speech is to acknowledge the feedback and to present any changes in strategy. The following Sunday is a day of festivities. Over six hundred years old, the Nguon rituals are seen as a source of cultural unity.

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

R.1: Nguon is a seasonal practice of regulating the norms of social values during which there is an array of practitioners and bearers who perform varied roles. The knowledge and skills are transmitted informally by initiation within family lines and by co-optation, as well as formally through schools, museums and publications. Its social functions include promoting harmony between the king and his community, rekindling collective memory, reinforcing cultural identity within communities and, in the past, uniting people against colonial intrusion.

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

R.2: The file does not sufficiently address the question of how inscription would enhance visibility at the local and national levels. At the international level, inscription would create visibility among a wider audience and become a springboard for tourism and exchanges. Altogether the information does not sufficiently address the questions of promoting dialogue, visibility of intangible cultural heritage in general, respect for cultural diversity and human creativity.

R.3: The State Party supports the viability of the element by providing a legal framework and financial support, and by organizing training workshops. Although activities such as awareness-raising and information sharing are identified as safeguarding activities, the description is insufficient. Of the five strategic safeguarding measures proposed, information on how the State Party will support its implementation is lacking. Similarly, the role of the communities in developing the safeguarding measures is not well-elaborated.

R.4: There is insufficient information on the participation of the communities, groups and individuals concerned in all stages of the preparation of the nomination file. There is a reference to workshops and meetings, but it is not clear how participants contributed to the preparation of the file. It is also not clear if communities and practitioners are fully informed about the objectives of the nomination.

R.5: The element is listed in the General Inventory of the National Cultural Heritage of Cameroon. It is also administered by the Ministry of Arts and Culture (Cultural Heritage Department-Intangible Cultural Heritage Sub-Department) and listed with reference 03 of 2018. The element is updated every six months. However, the process for updating the inventory and community involvement in this process are not clearly elaborated in the file.

* 1. Decides to refer the nomination of **Nguon, rituals around the sacred power of the Mfon (Monarch)** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘uniqueness’; which may seem to introduce a hierarchy among expressions of living heritage;
	3. Reminds the State Party to consider the unintended effects of possible inscription of the element, including tourism.

## **DRAFT DECISION 16.COM 8.b.8**

The Committee

* 1. Takes note that the Democratic Republic of the Congo and Congo have nominated **Congolese rumba** (no. 01711) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Congolese rumba is a musical genre and dance common in urban areas of the Democratic Republic of the Congo and the Republic of the Congo. Generally danced by a male-female couple, it is a multicultural form of expression originating from an ancient dance called nkumba (meaning ‘waist’ in Kikongo). The rumba is used for celebration and mourning, in private, public and religious spaces. It is performed by professional and amateur orchestras, choirs, dancers and individual musicians, and women have played a predominant role in the development of religious and romantic styles. The tradition of Congolese rumba is passed down to younger generations through neighbourhood clubs, formal training schools and community organisations. For instance, rumba musicians maintain clubs and apprentice artists to carry on the practice and the manufacture of instruments. The rumba also plays an important economic role, as orchestras are increasingly developing cultural entrepreneurship aimed at reducing poverty. The rumba is considered an essential and representative part of the identity of Congolese people and its diaspora. It is perceived as a means of conveying the social and cultural values of the region and of promoting intergenerational and social cohesion and solidarity.

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

R.1: The rumba is a musical genre and dance practiced mainly in the cities of Kinshasa and Brazzaville. The element includes the manufacture of traditional and modern instruments and is transmitted to apprentices through practice, fan clubs, neighbourhood youth groups, and formal settings, such as art academies and schools. Its function and meaning are found in entertainment, festivity and mourning. The practice of the element builds solidarity and promotes entrepreneurship among practitioners and the people of the Democratic Republic of the Congo and the Republic of the Congo as a whole.

R.2: The inscription of the element will enhance the visibility of intangible cultural heritage locally, nationally and internationally. The general notion of intangible cultural heritage will be reinforced and promoted at the community level. This will be complemented by national commitment to its promotion. Internationally, greater awareness will be achieved through the popularization of the element. The cross-border nature of the element will contribute to increased dialogue while strengthening diversity and human creativity in associated literature and film and during festivals.

R.3: The file demonstrates that the safeguarding measures are well-conceived and will ensure the viability of the element. Current efforts by the State Parties include formal teaching, annual and official festivals and awards. Proposed measures include: (a) the founding of a Rumba Museum in Brazzaville and Kinshasa; (b) an awareness campaign to highlight possible negative effects of inscription, including commercial exploitation; (c) training in the formal musical components; and (d) incentivizing the participation of women. Notably, the State Parties have agreed on policies to increase cross-border tours and exchanges among artists, students and researchers. The file also illustrates the participation of practitioners in both countries in the development of the proposed measures.

R.4: The file provides clear indication of the communities’ involvement in the preparation of the file at different phases of the nomination process. There was support and coordination by both State Parties, for example, at the joint scientific symposium in March 2020. Notably, special attention was made to ensure gender representation; the role of women practitioners was highlighted in the file, as well as their role in the implementation of the safeguarding measures. Free, prior and informed consent was well-established in the file.

R.5: The element is listed on the National Inventory of the Cultural Heritage of the Democratic Republic of the Congo and the Republic of the Congo’s Inventory of the Intangible Cultural Heritage. The inventories are administered by the History and Oral Traditions section of the National Museum and the General Directorate for Heritage and Archives, respectively. The inventories are updated every three years in the Democratic Republic of the Congo. In the Republic of the Congo, they are recommended for updating every four years. The file also establishes that communities were involved during the identification and inventorying phases.

* 1. Decides to inscribe **Congolese rumba** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Parties on a well-prepared file, which is a demonstration of their solidarity and collaboration;
	3. Further commends the State Parties for their first inscription.

## **DRAFT DECISION 16.COM 8.b.9**

The Committee

* 1. Takes note that Denmark has nominated **Inuit drum dancing and singing** (no. 01696) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Drum dancing and drum singing are indigenous forms of Inuit artistic expression and music in Greenland. Drum dances and songs are frequently performed during national holidays, festive celebrations and social events, by a single person or a group. A single drum dancer may also perform with a choir. During a drum dance, the performer lightly bends his or her knees, leaning slightly forward. The drum, or *qilaat*, is lifted and lowered in different directions and a stick made of bone or wood is struck rhythmically against the frame of the drum to produce a sharp, echoing, percussive beat. The drum song is a lyrical narration that provides a melodious accompaniment to the monotonous beat of the drum. Drum songs often touch on the experiences and activities of daily life in Greenland, and common topics include love, longing, humour and hunting. For Greenlandic Inuit, drum dancing and singing embodies a shared identity and a sense of community as well as a means of creating continuity between the past and the present. The practices are perceived as symbols of equity and equality in Greenland and are universally recognized as belonging to everyone, regardless of age, gender, social status or political views.

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

R.1: It is widespread in Greenland and is an essential part of the identity of the Inuit of Greenland, involved in forming a sense of community, heritage, and shared history and future. The performances are lyrical, usually related to everyday topics that are important to people’s lives. The participants and performers come from different social strata, and transmission takes place informally through cultural associations and clubs. There are also formal modes of transmission all over Greenland, through institutions such as the National Theatre of Greenland, amateur theatre associations and dance studios. Socially, the element is a symbol of equality and equity. Certain songs are specific to gender, but anyone can learn the practice regardless of age or gender.

R.2: The inscription of the element will encourage a sense of belonging and contribute to local interest in safeguarding other forms of intangible cultural heritage concerning Inuit practices. At the national level, it will increase public awareness about Greenland’s intangible cultural heritage in general and help to institutionalize its importance and significance. At the international level, the inscription can draw attention to living heritage associated with drumming elements as well as to the cultures of the Inuit communities in different countries. The inscription will further enhance collaborations with practitioners of other music genres such as jazz, rap and indie rock, thereby promoting respect for cultural diversity and fostering creativity.

R.3: Local community, groups and individuals were engaged in different safeguarding activities, including research and documentation, an ongoing three-year program, annual festivals, development and dissemination of school materials, and educational films. The State Party will coordinate efforts of other institutes and provide funding to implement the safeguarding measures, which have been proposed by the relevant communities, associations and individual practitioners who will also be involved in their implementation.

R.4: The State demonstrated that Inuit drum dancing and singing has been nominated following the widest possible participation of the community, groups and individuals concerned and with their free, prior and informed consent. The process of preparing the nomination began in December 2017 and was initiated by the museum. Attached to the Inuit drum dancing and singing nomination are documents containing information about the personal, social and cultural significance of the element, its manifestations in the life of the communities and wishes for the inscription. There are no proscriptive customs or secrecy involved with Inuit drum dancing and singing, there are no customary practices restricting access to the element.

R.5: The element is listed on *Erigisassat tigussaanngitsut* – Cherished intangible culture, the National Inventory of Intangible Cultural Heritage of Greenland. The element was included in the inventory in 2011 before it was documented with the support of the communities, groups and practitioners. The element is actively updated as information is available through dialogue with the community.

* 1. Decides to inscribe **Inuit drum dancing and singing** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription;
	3. Further commends the State Party for ensuring wide participation of the relevant communities, groups and individuals in the safeguarding of the element.

## **DRAFT DECISION 16.COM 8.b.10**

The Committee

* 1. Takes note that Denmark (including the Faroe Islands), Finland (including Åland), Iceland, Norway and Sweden have nominated **Nordic clinker boat traditions** (no. 01686) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nordic clinker boats are small, open, wooden boats between five and ten metres long. For almost two millennia, the people of the Nordic region (including the indigenous Sami peoples in Finland, Norway and Sweden and minority groups such as the Kvens in Norway, the Tornedalians in Sweden and the Swedish-speaking population in Finland) have been building clinker boats using the same basic techniques: thin planks are fastened to a backbone of the keel and stems, and the overlapping planks are fastened together with metal rivets, treenails or rope. The shell of the boat is strengthened with frames. Clinker boat builders emphasize the long time it takes to acquire the knowledge and skills for building traditional boats. In the past, it was common to start training with a master from a young age, and it would take up to ten years to learn the trade. A symbol of common Nordic coastal heritage, clinker boats were traditionally used for fishing and to transport materials and people. Today, they are primarily used in traditional festivities, regattas and sporting events, even though about a thousand persons make a full or partial living through the production, maintenance or use of clinker boats. Clinker boat traditions include social practices. For instance, once finished, boats may be ceremonially carried to the water where they are then given a name and wished good fortune; traditional songs may be sung during sailing and rowing.

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

R.1: The element is a Nordic region tradition of building clinker boats for various purposes and environments, while constantly adapting the design and techniques. Its bearers and practitioners are men and women, and also include some indigenous peoples or minority groups spread over a large area. They comprise: (a) professional and amateur builders; (b) individuals and organizations associated with museums, boatyards, dry docks and maritime groups; (c) related artisans, such as rope makers, blacksmiths, sawyers and sailmakers; and (d) the wider population that relates to and enjoys the element. Traditionally, knowledge was transmitted through apprenticeships, but transmission now includes formal training from public and private specialized boat-building institutions and schools. The element has drawn the interest and participation of an increasing number of women. The traditions associated with the element contribute to overall health, given the physical nature of the activities and its promotion among young people. It is an inclusive tradition that teaches respect for the environment.

R.2: The nomination file offers a range of approaches and reflections regarding its contributions to the visibility and awareness of intangible cultural heritage and to encouraging dialogue and cultural diversity. These include cooperation between majority and indigenous or minority groups across five states, the transnational character of the practice and the first joint Nordic multinational file involving persons concerned with the element. Altogether the file illustrates respect for cultural diversity and the significance of human creativity manifested in the practice of the element, both of which would be highlighted by inscription.

R.3. The submitting States and its individuals, private organizations and voluntary associations construct, restore, maintain and operate clinker craft and encourage their use. Activities related to the transmission and safeguarding of the element include: (a) training in traditional boat building in vocational training centres; (b) outdoor activities with clinker boats in public schools and universities; and (c) nature courses carried out in collaboration with museums, maritime centres, non-governmental organizations and practitioners. The proposed safeguarding measures are largely focused on transmission of skills associated with the building of traditional clinker boats. The submitting States will continue to support, in part or in whole, the institutions, museums, non-governmental organizations, individuals and groups that implement programmes contributing to the viability of the element.

R.4: The file outlines a coordinated effort to move toward nomination beginning with the Nordic Coastal Culture Festival in Husavik in Iceland in July 2011, where the idea of nomination and inscription was raised and was sustained in various forums. A working group comprising ten people from all countries and regions involved was established at an early stage to function as a coordinating unit and to interface at the local, national and regional levels. The idea was further elaborated in 2014 with work on the nomination commencing in 2015. This was followed by a series of regional meetings including Sami and Kven tradition bearers and community representatives. Forbundet KYSTEN (The Norwegian Coastal Federation) acted as a secretariat during the preparation of the nomination. Free, prior and informed consent is ascertained.

R.5: The element was included between 2016 and 2019 in the various inventories of the submitting States. All of the inventories are administered by a corresponding State entity or a representative entity dealing with intangible cultural heritage. The inventories exist as open platforms, with accompanying websites or web-based Wiki inventories. Inventories are updated generally every two to three years. Updates on the element can be undertaken at any time, online, by email or at the request of the administering entity in collaboration with bearers and practitioners.

* 1. Decides to inscribe **Nordic clinker boat traditions** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for their collaboration in the preparation of the file that can serve as a good example of a multinational nomination for an element of living heritage that is practiced widely across society, including among indigenous peoples and minority groups.

## **DRAFT DECISION 16.COM 8.b.11**

The Committee

* 1. Takes note that Ecuador has nominated **Pasillo, song and poetry** (no. 01702) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The pasillo is a type of music and dance that emerged in Ecuador in the nineteenth century, during the South American independence wars. It is a fusion of elements of indigenous music, such as the *yaraví*, with a complex variety of musical genres including the waltz, the minuet and the Spanish bolero. The pasillo, which means ‘small step’, is danced in short steps by a couple. A product of urban culture, it is performed in ballroom dances, public ceremonies, festivals, radio and television programmes, and outdoor concerts. It is a dynamic, ever-evolving practice that can be performed by soloists, duos, trios and ensembles. Usually accompanied by guitars and the requinto, a high-pitched guitar, it is essentially a musicalized poem, with lyrics relating to love, heartbreak, life, death, family, homeland and the daily life of the people. To Ecuadorians, the pasillo is an identity marker and a symbol of their connection with the homeland, and with time, has become a form of collective expression. The music is performed by men and women and transmitted from generation to generation within families, in formal training centres, and through street musicians and popular or municipal bands.

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

R.1: Pasillo is a musicalized poem whose practitioners are authors, composers and performers. They are accompanied by guitars, requintos, bandolins, harps and pianos, depending on the context. Knowledge and skills are transmitted orally from generation to generation in families, neighbourhoods and public spaces. There are also music schools where the practice is taught formally. The element is a source of social cohesion, strengthens a sense of belonging to the homeland, and fosters family unity. It also supports the cultural sector and contributes to sustainable development.

R.2: At the local and national levels, inscription would encourage the development of additional cultural spaces and musical events and support performers and artisans. It will trigger the creation of new schools for the teaching of the element, while raising awareness about the element and intangible cultural heritage in general and guaranteeing the exercise of the cultural rights of communities. Moreover, the contribution that this nomination would make at the international level is demonstrated with reference to the 2030 Agenda for Sustainable Development and notably to the sustainable development goals on poverty reduction and on sustainable cities. It will furthermore draw global attention to a musical genre with roots in the Andean music of Ecuador.

R.3: The file outlines past and current safeguarding initiatives that have been carried out by practitioners, families, institutions and government entities. The safeguarding measures proposed in the areas of transmission, promotion and research follow a ‘mixed management model’, whereby the State entities responsible for safeguarding living heritage become facilitators and coordinate safeguarding actions with the bearers and communities concerned. Strong participation, including of relevant communities, groups and individuals, is evident in the development of the proposed measures and their anticipated implementation.

R.4: The file demonstrates an inclusive process, from the inscription of the element on the National Representative List to the preparation of the nomination file. Workshops, meetings and seminars were held ensuring the widest possible participation of the community. The letters of consent and signatures corroborate this wide participation.

R.5: The element is inventoried in the Ecuador Cultural Heritage Information System, which is administered by the National Institute of Cultural Heritage of Ecuador. Variations of the element, based on location, were inscribed at different times between 2014 and 2018. The file demonstrates the role of the communities, groups and individuals concerned with the element in the identification, definition and inscription of the element on the Representative List of Intangible Cultural Heritage of Ecuador. The information system is updated and led by the National Institute of Cultural Heritage, working in collaboration with the communities.

* 1. Decides to inscribe **Pasillo, song and poetry** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the State Party that updating is an important part of the inventorying process and invites it to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the Ecuador Cultural Heritage Information System, in accordance with Article 12.1 of the Convention;
	3. Commends the State Party for a file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general;
	4. Further commends the State Party on the proposal of safeguarding measures involving community actors and the State through a ‘mixed management model;’
	5. Further reminds the State Party to take particular heed of the potential unintended impacts of inscription on the safeguarding of the element.

## **DRAFT DECISION 16.COM 8.b.12**

The Committee

* 1. Takes note that Ethiopia has nominated **Ashenda, Ashendye, Aynewari, Maria, Shadey, Solel, Ethiopian girls’ festival** (no. 01606) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ashenda, or the Ethiopian girls’ festival, is a festival celebrated by young women and girls in the Tigray and Amhara regions in Northern Ethiopia. The festival takes place from 22 to 24 August and marks the end of a two-week fasting period. It is named after a long leaf that the young women and girls wear over their dresses. During the festival, the young women and girls don colourful traditional clothes and accessories and meet in the morning to elect a leader. They then go to the village church to pray and sing songs of praise and gratitude. Afterwards, the group goes door to door to express their best wishes to every household in the village. Families welcome the group and offer wishes for health, peace and strength, along with traditional gifts. The young women and girls express their gratitude through dance and song and move on to the following house. The gifts received at the festival are usually donated to charity. For the young women and girls, this tradition is an opportunity to provide constructive criticism of societal faults through their songs.

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

R.5: The element was included on 27 August 2018, on the National Register of Intangible Cultural Heritage of Ethiopia under Register number 0006 (Festival of Young Girls in Ethiopia – Ashenda, Ashendye, Aynewari, Maria, Shadey, Solel). The National Register is administered by the Authority for Research and Conservation of Cultural Heritage and will be updated every five years. The file explains that new information will be added to reflect the evolution of people’s lives and the changes that result from them.

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

R.1: The element constitutes a living heritage demonstrating strong ties to cultural and gender identity, and evidence of intergenerational transmission and continuity. As a deep-rooted practice, it has mainly been transmitted from generation to generation through practice and oral communication. However, the information provided does not allow for a properly informed assessment of the element’s compatibility with human rights instruments, including issues related to gender equality.

R.2: The nomination file does not demonstrate that the inscription will contribute to visibility of the element and awareness of the significance of the intangible cultural heritage. The file also does not clarify how the inscription of the element could contribute to enhancing the visibility of intangible cultural heritage in general, nor does it allow for an assessment of how the element promotes respect for cultural diversity.

R.3: The nomination file mentions potential threats to the element that may come with inscription. Namely, unmanaged tourism that may weaken the indigenous values of the festival and over-commercialization. However, the file does not provide detailed and concrete measures to counter these threats. Similarly, the proposed measures are stated generally and do not provide sufficient information about how the relevant communities were involved in the development of the proposed measures.

R.4: In describing the process of preparing the nomination, the file references several workshops, but information about the time, place and agenda for these workshops would have helped to provide a clearer picture on the process of preparing the nomination. The file would benefit from more specific details with respect to the nomination process. The file establishes some form of consent. Although given the uniform presentation of the consent letters, it was not possible to determine their relation to the various organizations and bearers referenced therein. Similarly, there was a lack of information to determine whether young women and girls who participate in the element provided their consent in the widest possible way.

* 1. Decides to refer the nomination of **Ashenda Ashendye Aynewari Maria Shadey Solel, Ethiopian girls’ festival** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent;
	3. Further invites the State Party to take into consideration the potential risk of over-commercialization of the element when developing the safeguarding measures.

## **DRAFT DECISION 16.COM 8.b.13**

The Committee

* 1. Takes note that Finland has nominated **Kaustinen fiddle playing and related practices and expressions** (no. 01683) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kaustinen folk music is a Finnish tradition where the fiddle (violin), although not the only instrument, is the main melodic instrument. It is in fact the violin (with or without other instruments) that cadences the dances or the songs. Based on playing by ear, it is characterized by syncopated and accented rhythms that are easy for people to dance to. The distinctive style and playing technique of Kaustinen folk music have existed for over 250 years, and there is a repertoire of several hundred tunes from the area. Kaustinen folk music is played in many contexts: in private, in organized groups, during public celebrations and ceremonies (including wedding parties), at concerts and public jam sessions, and at the annual Kaustinen Folk Music Festival. Performers often wear traditional costumes. Most inhabitants of Kaustinen and neighbouring communities consider this music an essential aspect of their personal and community identity, even if they are not practitioners themselves. It is felt to represent a sense of belonging and viewed as a means of strengthening cross-generational ties. The significance of the practice is evident in the names of public spaces and in symbols such as the presence of the fiddle in the Kaustinen coat of arms.

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

R.1: The large number of practitioners of the element illustrates the element’s vitality. The transmission of knowledge takes place informally within families and among friends, and formally at the Perhonjokilaakso Community College and the Kaustinen Folk Musicians’ Association. Although traditionally performed by men, in its current form the practice now includes players and participants of all genders. The element is an important marker of personal and community identity and is characterized by equality, with everyone having the right to express themselves through the element.

R.2: At the local level, inscription might inspire greater interest in other elements of intangible cultural heritage. At the national level, inscription may encourage greater funding and investment, as well as cooperation and networking between different communities involved in the safeguarding of local traditions across the country. At the international level, inscription can highlight the importance of flexible approaches in safeguarding efforts, as communities respond to changing environments and times. It would also promote cultural diversity and human creativity by adding to other traditional performing arts on the Representative List of the Intangible Cultural Heritage of Humanity.

R.3: The file explains past and current efforts to ensure viability by the communities, groups and individuals concerned, and proposes a general framework for continuing safeguarding measures if the element were to be inscribed. It also includes the mainstreaming of intangible cultural heritage into school curricula and educational institutions, as well as continued documentation, archiving and dissemination. The general safeguarding measures seem to have been integrated more generally into folklore and music studies programmes. The file also demonstrates a process of community engagement in the development of the proposed measures and in their implementation.

R.4: The file demonstrates wide community participation in the nomination process, including the involvement of a working group (consisting of practicing individuals of all genders and associations concerned with the element) in various workshops and field visits. The file was accompanied by several letters of consent including from the associations performance groups and a number of male and female practitioners, thus reflecting free, prior and informed desire to nominate the element. There are no customary practices or restrictions on information related to the element.

R.5: The element was inscribed on the National Inventory of Living Heritage on 23 November 2017. The inventory is administered by the Finnish Heritage Agency, and elements may be submitted for inclusion every two years. There is also a Wiki-inventory and along with the National Inventory articles on the elements need to be updated and revised every three years by community representatives. Updating is coordinated and supervised by the Finnish Heritage Agency.

3. Decides to inscribe **Kaustinen fiddle playing and related practices and expressions** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Commends the State Party for a well-prepared file that demonstrates the involvement of communities through the nomination process and presents a comprehensive set of safeguarding measures, formulated by various associations and stakeholders and involving management and monitoring efforts.

## **DRAFT DECISION 16.COM 8.b.14**

The Committee

1. Takes note that United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, and Syrian Arab Republic have nominated **Falconry, a living human heritage** (no. 01708) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Falconry is the traditional art and practice of training and flying falcons (and sometimes eagles, hawks, buzzards and other birds of prey). It has been practised for over 4000 years. The practice of falconry in early and medieval periods of history is documented in many parts of the world. Originally a means of obtaining food, falconry has acquired other values over time and has been integrated into communities as a social and recreational practice and as a way of connecting with nature. Today, falconry is practised by people of all ages in many countries. As an important cultural symbol in many of those countries, it is transmitted from generation to generation through a variety of means, including through mentoring, within families or in training clubs. The modern practice of falconry focuses on safeguarding falcons, quarry and habitats, as well as the practice itself. And while falconers come from different backgrounds, they share universal values, traditions and practices, including the methods of breeding, training and caring for birds, the equipment used and the bonds between the falconer and the bird. The falconry community includes supporting entities such as falcon hospitals, breeding centres, conservation agencies and traditional equipment makers.

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

R.1: Falconers come from a wide variety of cultural and social backgrounds, but share common values, traditions and practices. Bearers are men and women of all ages. Knowledge and skills about the element are transmitted between generations by a variety of means, such as mentoring, learning within families, or formal training in clubs and schools. Socially, falconry fosters stronger bonds between countries and communities. The element is in harmony with existing international human rights instruments and with the requirements of mutual respect among communities, groups and individuals.

R.2: The inclusion of other States Parties in an already inscribed element is evidence of increased visibility and awareness of the element and of intangible cultural heritage in general. It also illustrates intercultural cooperation and dialogue, respect for cultural diversity and mutual understanding among States and the concerned practitioners and communities. The localized manifestations of the element within the various States Parties highlights the diversity of human creativity and the shared values among its practitioners.

R.3: The file outlines various safeguarding measures that have been implemented among the different States Parties and related implementing entities, including the establishment of legal frameworks regarding the element and for environmental sustainability, apprenticeships, national tournaments, festivals, research and publications. Proposed measures include the expansion of environmental awareness programmes, targeting of youth, financial support to practitioners, standardization of training and examinations, and formal and informal education initiatives. Various associations and practitioners were involved in the development of the safeguarding measures and its proposed implementation.

R.4: The nomination file shows that the communities of falconers from the various States Parties collaborated on the multinational submission through a series of meetings and internet forums. Free, prior and informed consent was granted by the communities, groups and individuals concerned in their respective countries. The nomination also indicated that there are no issues related with the element that would conflict with customary practices governing access.

R.5: The element was included in each of the submitting State’s national inventories and registers between 2008 and 2019. The file demonstrates various strategies for identification, definition and data collection of the element, including local initiatives from communities, clubs and associations, as well as national initiatives for inventorying and documentation. Inventories are updated over periods ranging from every three months to five years, and the process involves government ministries and communities, groups and individuals concerned.

1. Decides to inscribe **Falconry, a living human heritage** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Further takes note that the present nomination is the inscription on an extended basis for the third time to include six new States, in conformity with Chapter I.6 of the Operational Directives; this was a multinational nomination with eleven submitting States originally inscribed under the same name in 2010; that nomination was extended for the first time in 2012 to include two additional States Parties and again for the second time in 2016 to include five more States Parties;
3. Reminds the States Parties that updating is an important part of the inventorying process and invites them to include detailed information in their next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating in accordance with Article 12.1 of the Convention;
4. Commends the State Parties on the preparation of a file which is a good example of international cooperation.

## **DRAFT DECISION 16.COM 8.b.15**

The Committee

* 1. Takes note that India has nominated **Durga Puja in Kolkata** (no. 00703) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Durga Puja is an annual festival celebrated in September or October, most notably in Kolkata, in West Bengal of India, but also in other parts of India and amongst the Bengali diaspora. It marks the ten-day worship of the Hindu mother-goddess Durga. In the months preceding the festival, small artisanal workshops sculpt images of Durga and her family using unfired clay pulled from the Ganga River. The worship of the goddess then begins on the inaugural day of Mahalaya, when eyes are painted onto the clay images to bring the goddess to life. It ends on the tenth day, when the images are immersed in the river from where the clay came. Thus, the festival has also come to signify ‘home-coming’ or a seasonal return to one’s roots. Durga Puja is seen as the best instance of the public performance of religion and art, and as a thriving ground for collaborative artists and designers. The festival is characterized by large-scale installations and pavilions in urban areas, as well as by traditional Bengali drumming and veneration of the goddess. During the event, the divides of class, religion and ethnicities collapse as crowds of spectators walk around to admire the installations.

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

R.1: The bearers and practitioners of the element include families, Puja committees, priests, drummers, artists and craftspersons. Transmission is done in varied ways within the different groups of practitioners, such as within families, community Pujas, art school students and through the hereditary practices of priests and drummers. The element is also an inclusive practice in that it involves marginalized groups such as unmarried women, widows, sex-workers and transgender persons. The element has undergone relative positive change and inclusiveness, such as through the transition from traditional family Pujas into the public sphere of community Pujas and transformation into a non-denominational community festival.

R.4: The preparation of the nomination file was carried out by the research team established at the Jadunath Bhavan Museum and Resource Centre. During the preparatory stages, the research team identified the main communities, groups and individuals who participated in the process. The consent of the communities concerned with the festival was obtained during the research team’s fieldwork and a public stakeholder meeting, during which the representative groups were informed in detail about the process and the purpose of the nomination. The element is a public festival and is not governed by any restrictive customary practices.

R.5: The element has been included in the Intangible Cultural Heritage of India (UNESCO) – National Inventory since 2011 and is administered by Sangeet Natak Akademi in New Delhi. The element was researched and documented by the Jadunath Bhavan Museum and Resource Centre, in collaboration with various stakeholder communities. The inventory is updated annually.

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

R.2: The information provided explains that the inscription will increase the awareness and visibility of the element, but does not offer a reflection about intangible cultural heritage in general. The nomination presents the inscription as a labelling initiative that could increase the economic potential of the element, which is not the objective of the Representative List. Furthermore, the nomination emphasizes the granting of uniqueness to the element, which does not contribute to the objectives of the Convention as set out in its Article 1.

R.3: In its current state, the element is viable thanks to the measures implemented by the groups concerned with the various components of the element, including artisans and architectural groups. The file explains that steps have been taken for managing traffic, crowds, and sound and environmental pollution. However, the safeguarding measures proposed do not sufficiently address threats to the element regarding over-commercialization, increased tourism and possible impact on the environment, especially if the element were to be inscribed. Furthermore, the safeguarding measures are communicated as potentialities and not as actions that would be undertaken with certainty.

* 1. Decides to refer the nomination of **Durga Puja in Kolkata** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Further invites the State Party to ensure that the safeguarding measures adequately address the potential negative impacts of over-commercialization and increased, undue tourism on the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element;
	3. Commends the concerned organizations for their initiatives to involve marginalized groups and individuals as well as women in their participation of safeguarding the element.

## **DRAFT DECISION 16.COM 8.b.16**

The Committee

* 1. Takes note that Indonesia has nominated **Gamelan** (no. 01607) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Gamelan refers to the traditional Indonesian percussion orchestra and to the set of musical instruments used. Consisting primarily of ornate, percussive instruments made of hand-forged metal, the ensemble typically includes xylophones, gongs, gong-chimes, drums, cymbals, string instruments and bamboo flutes. Gamelan music follows precise rules and techniques regarding tuning, layout, rhythmic and metric patterns and performance. For instance, the melody is played simultaneously by a group of instruments and multiple instruments may play interlocking parts to form a single rhythm. The music is played by men, women and children of all ages, and is typically performed in religious rituals, ceremonies, traditional theatre, festivals and concerts. It is also used for music therapy and is viewed as a means of expression and as a way of establishing a connection between humans and the universe. Gamelan is an integral part of Indonesian identity dating back centuries; archaeological evidence of the practice has been found in the relief sculptures of the eighth-century Borobudur temple. Practitioners include vocalists and instrumentalists, as well as instrument-makers and tuners. An important source of national pride, Gamelan continues to be passed down from generation to generation through informal and formal education, including in school and after-school activities.

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

R.1: Bearers include master creators, performers, teachers and trainers, tuners, woodcarvers, painters and students. Transmission is ensured in formal contexts in primary through to tertiary education and in informal contexts such as within families and during gamelan workshops. The element is part of national identity and is used in customary and religious ceremonies and rituals. It teaches the values of respect, mutual love and care, and is a medium of expression, identity and integration. The element is compatible with human rights instruments and contributes to sustainable development through the income earned by tradition-bearers and practitioners as well as the general well-being of those who derive health and social benefits from the use of the element.

R.2: At the local and national levels, inscription will help bolster safeguarding efforts, particularly the development of policies for further inclusion of the element in formal education. At the international level, visibility of intangible cultural heritage will be enhanced through the participation of the element in academic exchanges and festivals. Meetings of practitioners and bearers will contribute to dialogue, and respect for cultural diversity will be enhanced through print and digital media.

R.3: The communities concerned and the State Party have undertaken efforts to safeguard and preserve the element as an important symbol of their identity. A wide range of activities is proposed as part of these existing safeguarding measures. The proposed activities are well-organized, with specific targets. It is evident that the proposed measures were developed with the full participation of the communities, groups and individuals concerned.

R.4: The file outlines the process involving the participation of communities, groups and individuals. The nomination process was carried out at the initiative of the Garasi Seni Benawa community in Surakarta. The community, together with the Office of Education and Culture of Central Java Province, prepared the academic papers for the plan to propose the element for inscription. This included interactions with bearers who ensured access to the element and its related information. Free, prior and informed consent is established and customary rights were respected based on the particular context with which the element is associated.

R.5: The element is included in the inventory Intangible Cultural Heritage of Indonesia and is administered by the Directorate of Culture Safeguarding and four Offices of Cultural Value Preservation. Variations of the element are included in the inventory and are nominated as a single element in the nomination file. Inventories of the element are updated every six months. The process is led by the Office of Cultural Value Preservation in collaboration with the communities, groups and individuals concerned.

* 1. Decides to inscribe **Gamelan** on the Representative List of the Intangible Cultural Heritage of Humanity.

## **DRAFT DECISION 16.COM 8.b.17**

The Committee

* 1. Takes note that Iraq has nominated **Traditional craft skills and arts of Al-Naoor** (no. 01694) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Naoor is a wooden wheel that rotates on its axis. It is used on the streams of the Euphrates River in Iraq, where water levels are lower than the adjacent fields. In order to raise the river water to the fields, the communities devised the Al-Naoor wheel. The wheel is made of twenty-four columns of wooden sticks and twenty-four clay jugs attached to the outer circumference with palm leaf ropes. Ranging between eight and twelve metres in diameter, the wheel is installed vertically between two stone pedestals on the streams of the river. As the current causes the wheel to rotate, the jugs collect the water from the river, carry the water to the top of the wheel, and pour it into the waterways leading to the fields. The day of the Al-Naoor mounting is marked by celebrations, including traditional poetry performances, singing and dancing. More recently, the energy produced by the Al-Naoor wheel has also been used to generate electricity and to operate the water mills used to grind grain for flour. Al-Naoor is a source of livelihood for many, including the artisan carpenters, pottery makers and builders involved in its construction.

* 1. Considers that, from the information included in the file, and provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The practice of the element is made possible thanks to the involvement of stakeholders notably carpenters, pottery makers, builders, local farmers, orchard owners, youth and even children. The knowledge and skills related to the element are transmitted mainly informally from parents to children. Books, poems, meetings and formal education are also used as a means of transmission. The element has a social and economic function among the communities and reinforces the principles of mutual respect, cooperation and understanding. The element is compatible with existing international human rights instruments.

R.2: The file demonstrates how inscription would promote visibility of intangible cultural heritage and its significance through increased awareness within the communities themselves. It would also increase interest among younger generations and encourage the identification of other elements that may require urgent safeguarding. On the national and international levels, inscription would attract the attention of the national media and may encourage laws to support intangible cultural heritage safeguarding in general as well as international cooperation through field exchanges, research, studies and conferences. Respect for cultural diversity would be enhanced among the various cultural groups in the upper Euphrates region.

R.3: Current and past initiatives include the creation of several Naoors by civil society and private individuals; photo exhibits and the creation of prototypes; and cultivation of mulberry and palm trees, which are the primary materials used to construct Al-Naoor. The State Party itself has organized a special symposium on Naoors. The proposed safeguarding measures include the establishment of a national working team comprised of the communities, civil society, government agencies and individuals concerned for the implementation of safeguarding measures. A notable feature of the safeguarding plan is the establishment of specialized centres to train young people in other traditional craft skills and arts related to the element. The State Party will also provide technical and financial support in the areas of agriculture associated with the element and the publication of various text and audio-visual materials.

R.4: The members of the National Committee conducted many field trips in the Upper Euphrates region and held several extensive meetings and seminars with the communities, groups and individuals concerned of both sexes, as well as with researchers, heritage and cultural experts, representatives of governmental authorities and non-governmental organizations and other concerned bodies. The free, prior and informed consent of the relevant communities, groups and individuals is established. The nomination file further shows that there are no customary practices governing access to any aspects related to the element.

R.5: The element was included in the National List of the Intangible Cultural Heritage of the Republic of Iraq in 2018. The process of identification, definition and inventorying involving communities, groups and individuals is sufficiently described. Updating will be conducted every one to two years with the cooperation and participation of the community members concerned.

* 1. Decides to inscribe **Traditional craft skills and arts of Al-Naoor** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the submitting State of the importance of ensuring the most active possible participation of the communities concerned in every aspect of the safeguarding measures.

## **DRAFT DECISION 16.COM 8.b.18**

The Committee

* 1. Takes note that Italy has nominated **Truffle hunting and extraction in Italy, traditional knowledge and practice** (no. 01395) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Italian truffle hunting and extraction is a set of knowledge and practices that has been transmitted orally for centuries. Today, it still characterizes the rural life of entire communities in the Italian peninsula. Truffle hunters, or *tartufai*, usually live in rural areas and small villages. There are two steps to truffle hunting: the hunting and the extraction. The hunting entails the identification of areas where the truffle plant grows, from whose roots grows the underground fungus named ‘truffle’. This step is carried out with the help of a trained dog. The hunters then use a special spade that allows them to extract the truffles without disturbing the soil conditions. Truffle hunting involves a wide range of skills and knowledge (about climate, the environment and vegetation) related to the management of natural ecosystems and to the dog-truffle hunter relationship. This knowledge is passed on through oral traditions, including stories, fables, anecdotes and expressions that reflect the local cultural identity and create a sense of solidarity within the truffle hunting community. Truffle hunting is often associated with popular feasts that mark the beginning and end of the truffle season. The practices respect ecological balance and plant biodiversity, ensuring the seasonal regeneration of the truffle species.

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

R.1: The bearers and practitioners of the element possess knowledge about plant cycles, moon phases, rainfall patterns and habitat. Knowledge and skills are transmitted orally from senior practitioners to youth, through observation and imitation. Community associations and museums also organize training courses for young people. Truffle hunting is primarily practiced by men, but there has been an increased number of women practitioners. The element commits human beings to the natural environment, improves the mental and physical well-being of its practitioners, is a source of revenue, and is associated with popular feasts. The element is aligned with human rights and sustainable environmental practices.

R.2: Inscription would promote increased awareness about elements that highlight the relationship between human beings, animals and the environment while contributing to the safeguarding of local traditions associated with rural communities. It would increase awareness of the general importance of intangible cultural heritage and encourage international exchange among communities involved in intangible cultural heritage safeguarding relating to human and environmental rights. Finally, inscription would increase collaboration with UNESCO Chairs to promote research on traditional knowledge systems. Dialogue would be encouraged through traditional and digital platforms among the communities, groups and individuals concerned with the element.

R.3: Measures for safeguarding have been premised on the constant informal transmission between generations. Additionally, organizations and museums have organized courses for transmission of the element, notably including people with disabilities. They have also organized the collection of oral evidence from practitioners and bearers and the mapping of habitats and natural spaces associated with the element. The State has enacted laws to ensure customary practices of hunting and extraction, compulsory training for young people, and truffle-hunting training for dogs. A well-planned set of measures are proposed and notably includes reinforcing informal and formal transmission of the element and including young people with disabilities. Proposals for research, documentation, promotion and enhancement are covered in the file, with the technical and financial support of the State as well as the participation of associations, museums, universities and practitioners.

R.4: The communities have been involved in the nomination process since 2012. The process has included various activities and involved practitioners and bearers. The community groups and individuals concerned gave their free, prior and informed consent to the nomination via the associations that represent them. The tradition of keeping hunting locations secret was respected in the nomination process and safeguarding proposals.

R.5: The element is listed on the MEPI – Inventory of Intangible Cultural Heritage Elements in March 2020. The inventorying process involved the community’s participation (including through interviews) and documentation efforts. It also included non-governmental organizations, academics and experts. Updating, which includes assessing the element’s viability, is undertaken in alignment with periodic reporting and in a bottom-up process.

* 1. Decides to inscribe **Truffle hunting and extraction in Italy, traditional knowledge and practice** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element and to ensure that any tourism efforts are monitored and well-managed;
	3. Further encourages the State Party to remain focused on the animal welfare aspect of the element when planning and implementing the safeguarding measures;
	4. Also encourages the State Party to share safeguarding experiences with other States Parties with similar elements.

## **DRAFT DECISION 16.COM 8.b.19**

The Committee

* 1. Takes note that Jamaica has nominated **Revivalism, religious practice in Jamaica** (no. 01732) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Revivalism is an Afro-Jamaican religion characterized by rituals and ceremonies that take place on the ‘seal’, a consecrated area that is viewed as a space for communicating with ancestral spirits. People convene in churches or yards to practice the religion through rituals, music, dance and dress. Revivalism has many symbols and icons, several of which illustrate the importance of nature to the practice. Originating in the 1860-61 spiritual movement called the Great Revival, it combines Western and Christian philosophy with Afro-Caribbean beliefs, stories and languages. The knowledge and skills related to Revivalism are transmitted through community-based events, including ‘tables’, popular ceremonies used to mark important events such as births, baptisms and ordinations, and for celebrations of success and health. Believed to facilitate communion with the spirits, the table features an assortment of bottled beverages, cooked and baked foods, spices, fruits and nuts, medicinal and spiritual plants, flowers and the central icon: candles. The table ceremony involves singing, dancing, chanting and the lighting of the candles. Once relegated to the rural interior of the island or practised in secrecy and in rebellion due to opposition from the Christian Church, Revivalism is now embraced by a wide cross-section of Jamaican society.

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

R.4: The preparation of the nomination file included the concerned communities, groups and individuals. A series of island-wide consultations were held with the Revivalist community and the wider public. The National Technical Working Group on Intangible Cultural Heritage involved diverse stakeholders, including practitioners, academics and public servants. Free, prior and informed consent was provided by the elders from the Watt Town Revivalism Headquarters and by the different churches and mission houses representing the community. It is worth noting that the nomination consent included letters composed by the community rather than standardized letters.

R.5: Revivalism is listed in the Automated Catalogue of the African Caribbean Institute of Jamaica – Jamaica Memory Bank, the focal point for intangible cultural heritage in Jamaica. The identification and documentation of Revivalism was carried out using a bottom-up approach in which the Revivalist community was directly involved in the collection of information at the local level. Each week the catalogue is reviewed, and when new information is available, it is added to the database.

* 1. Further considers that, from the information included in the file, the nomination does not satisfy the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Revivalism is a syncretic, Afro-Jamaican religion that emerged from the ‘Great Revival’ which occurred in Jamaica between 1860 and 1861. It is part of the identity of Jamaica’s Black population in post-slavery and post-colonial society and its members are groups composed of leaders, post-holders and floor members, and led by a male ‘Shepherd’ and female ‘Mother’. The hierarchical nature of the leadership structure of two groups (the Zion and ‘61 groups) reinforces community cooperation and respect for elders and traditional knowledge holders. Men and women are assigned distinct gender-based roles that are neither subservient nor in opposition to each other. However, Revivalism is presented as an organized religion as a whole and, as such, falls outside of the scope of intangible cultural heritage as recognized by the Convention since its beginning.

R.2: As the file does not satisfy criterion R.1, it follows that it cannot be considered to meet criterion R.2. Furthermore, the nomination file does indicate that an inscription would contribute to the process of ensuring visibility and widened acceptance of the organized religion at the local level rather than the intangible cultural heritage related to it.

R.3: The file outlines how community efforts to promote Revivalism through weekly gatherings, ceremonies and rituals contribute to its viability. However, the proposed safeguarding measures, such as those dealing with inclusion in the regional curriculum, exhibitions, lectures and symposia are aimed at promoting a religion, and therefore for the same reasons given in R.1, cannot be considered as constituting safeguarding of intangible cultural heritage.

* 1. Decides not to inscribe **Revivalism, religious practice in Jamaica** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the State Party, that while the Convention does not recognize organized religions per se as intangible cultural heritage, certain elements related to cultural practices or expressions drawn from religious traditions have been inscribed on the Lists of the Convention.

## **DRAFT DECISION 16.COM 8.b.20**

The Committee

* 1. Takes note that the Lao People’s Democratic Republic has nominated **Traditional craft of Naga motif weaving in Lao communities** (no. 01593) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The naga is a mythical, serpent-like creature that lives in rivers. Lao people believe that naga are ancestors that watch over them. To show their respect, Lao people add naga motifs to many different objects, the most common of which is textiles through weaving. Naga weaving entails weaving the motif by hand with a traditional wooden loom. It can take several days to complete a single motif. The techniques are based on traditional knowledge and skills dating back centuries and passed down from mother to daughter. There are many different styles of naga patterns, and they can be woven in silk, organza and cotton. Traditionally, the body of the naga is woven in white or in one solid colour, with the crest predominating in strong colours to symbolize the naga’s supernatural powers. Dyers therefore prepare symbolic colours using local and natural materials. For instance, red dyes are created from stick lac, green from indigo plants, yellow from wood, and gold from almond leaves. The naga motif is used all over the country, on blankets for newborns, on woven cloths for everyday clothing, such as women’s skirts, and on sashes worn during formal occasions and rituals.

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

R.1: The element is widely practiced in Lao People’s Democratic Republic and is associated with knowledge of nature, as it involves the use of materials such as silk for weaving and plants to create fabric dyes. Knowledge and skills of the weaving techniques are passed down within households, with parents passing on the practice to their children. The knowledge is also transmitted through education and learning programmes and in vocational training centres. The element holds important social, religious and cultural meanings to the Lao communities. It is deeply linked to religious beliefs and festival celebrations in the Lao People’s Democratic Republic.

R.3: Many individuals and non-profit organizations have been active in ensuring the viability of the element through marketing, craft exhibitions, research and documentation of various aspects of the element, as well as through advocacy to strengthen safeguarding measures. The government has also provided low-interest loans to weavers to support production. The nomination file identifies three safeguarding measures: (a) collection, identification, research, documentation and display; (b) promotion and enhancement; and (c) revitalization. The State Party will support the proposed safeguarding measures through its institutes, funding, stakeholder coordination and promotion. Bearers and various stakeholders participated in the process of developing the proposed safeguarding measures.

R.4: The preparation of the nomination is the result of a joint effort between the State Party and various concerned stakeholders, including the practitioners, local governments, civil society groups, non-governmental organizations, entrepreneurs, experts, researchers and academics. The nomination was endorsed following inter-ministerial meetings and roundtable discussions. While various letters of consent were submitted as evidence of the free, prior and informed consent of the communities, these letters were not dated.

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

R.2: It is not sufficiently explained how inscription would help ensure the visibility of the intangible cultural heritage in general. The nomination file explains instead, how the inscription of the element might enhance the visibility of the element itself locally and nationally and further its popularity internationally. The inscription of the element would also encourage dialogue among stakeholders, civil society and Lao people. The file mentions that the nomination would help increase sales, make imitations more difficult and deter exploitation by producers, giving the impression that the nomination is focused largely on the commercialization of the element.

R.5: The element is explained as being part of a book which is an inventory of Lao-Tai textile, which was made official (legal) by the Ministry of Information, Culture and Tourism in 2014 and 2020. Official documents showing the listing are provided in the file. Every year, the document is updated and information is collected and submitted to the National Committee for Heritage by individuals, researchers, academics, organizations and associations. The Ministry of Information, Culture and Tourism plans to list and promote this information online. However, the documents provided appear to be lists of motif designs and do not include information about the element, the communities involved or other essential information that should be included in an inventory. It is consequently difficult to determine if the documents constitute an inventory.

* 1. Decides to refer the nomination of **Traditional craft of Naga motif weaving in Lao communities** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Further invites the State Party, when submitting nomination files in the future, to ensure that safeguarding measures adequately address the potential negative impact of the over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element.

## **DRAFT DECISION 16.COM 8.b.21**

The Committee

* 1. Takes note that Madagascar has nominated **Malagasy Kabary, the Malagasy oratorical art** (no. 01741) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Malagasy kabary is a poeticized speech performed in front of an audience. It is highly structured and consists of proverbs, maxims, rhetorical figures and wordplay. The ritualistic style of speech was originally used by leaders to inform the community about social life and administration. Over time, communities started using it to communicate and for social events. It thus became inseparable from social life in Madagascar, used for festivities, funerals, official ceremonies and popular events. Its function is to express values and thoughts that give collective meaning to material facts. In practice, Malagasy kabary takes place as a conventional dialogue, usually involving two orators, or *mpikabary*, in front of a gathering. It can last several hours, but in certain circumstances (such as during funerals), the structure is simplified to last around ten minutes. Although traditionally performed by older, elite men, today it is increasingly performed by young people and women. At the family level, it contributes to cohesion when performed at meetings where all generations are present and partake in the performance. In the public sphere, it is viewed as a means of strengthening relationships between groups and communities, creating an atmosphere of sharing and cohesion.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is performed widely across Madagascar and by the Malagasy diaspora. It is traditionally performed by older men but is increasingly being performed by younger people, including women. The element is transmitted from generation to generation in both formal and informal contexts. Its practice contributes to social cohesion and is a means of communication between families. It also facilitates the exchange of information and knowledge, is a source of income for orators and supports language preservation.

R.2: The file demonstrates that inscription of the element will ensure greater visibility and awareness about the element and about intangible cultural heritage in general. At the local level, it will help to re-popularize the tradition. At the national level, it will encourage the government, the institutions concerned and communities to give priority to and invest in the field of culture and to pursue the study, collection and documentation of new elements to be included in national inventories. At the international level, inscription will spark interest among communities, groups and individuals in submitting other elements for nomination to the Convention’s mechanisms. As the element is based on communication through public presentations, inscription would also serve to reinforce the practice. The promotion of human creativity is reflected in the diversity of the themes expressed through the element, while respect for cultural diversity is enhanced through its presentation to multicultural audiences.

R.3: The file outlines a broad set of safeguarding measures that address intangible cultural heritage in general and the element itself. Past and current initiatives include: (a) the adoption of a ministerial decree concerning the inscription of the element in the National Register of Intangible Cultural Heritage; (b) the celebration of Malagasy language throughout the month of June and on International Mother Language Day on 21 February; (c) the opening of heritage studies courses at the University of Antananarivo for the transmission and safeguarding of the element; and (d) the implementation of training and transmission activities by mpikabary associations. To ensure viability of the element, the file proposes State support for training schools and for the mpikabary, a broad media campaign, documentation of variants of the element, the creation and updating of websites related to the element and its bearers, and the organization of a National Malagasy Kabary Day.

R.4: The file indicates that the nomination process was aided by the widest possible participation of communities, bearers and other concerned individuals through a series of workshops. This was facilitated by the establishment of a working group including local government representatives and the Ministry of Culture. The communities were duly informed of the intention and objectives of the nomination process and were able to review and support the process through to the validation of the application. It is noted that in the documents attached to the nomination a letter from a mpikabary association outlines a set of recommendations.

R.5: The element was listed in 2015 in the National Register of Intangible Heritage that is administered by the Ministry of Communication and Culture and was inventoried via a decree with the participation of various groups and community organizations. The element was identified by a mutual decision among representatives of the communities concerned, practitioners, bearers, representatives of local authorities, research institutes, cultural specialists and various associations. They had the opportunity to update and expand the inventory sheet through surveys and produced a short film.

1. Decides to inscribe **Malagasy Kabary, the Malagasy oratorical art** on the Representative List of the Intangible Cultural Heritage of Humanity;
2. Encourages the State Party to take particular heed of the impact of tourism and undue commercialization on the safeguarding of the element in order to prevent its potential de-contextualization;
3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention;
4. Reminds the State Party to ensure community participation is central to the identification of elements, inventorying and updating of inventories.

## **DRAFT DECISION 16.COM 8.b.22**

The Committee

* 1. Takes note that Malaysia has nominated **Songket** (no. 01505) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Songket is a traditional Malaysian handwoven fabric created by women in the Malay Peninsula and Sarawak. The term songket refers to the decorative weaving technique used to make the fabric, which entails inserting gold or silver thread in between the base threads. As a result, the extra threads seem to float over a colourful woven background to create an ornamental effect. Songket is woven using a *kek*, a traditional, two-pedal floor loom. The final product is a delicate fabric resulting from months of skilled handloom weaving by expert artisans. The weaving technique, which dates back to the sixteenth century, is passed on from generation to generation, and the songket style can be identified by the design patterns that use geometric shapes and organic elements, such as flowers, birds and insects. The songket material was traditionally worn only by royalty and their families. However, today it is used by Malay people all over the country in traditional ceremonial clothing, for royal installations, weddings, births, festive occasions and formal state functions. Although the weaving of songket has always been firmly in the hands of women, men also partake in the practice by making the weaving equipment.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is considered as a means of expressing cultural values and Malay identity. The bearers are Malay communities who live near the east coast of Peninsular Malaysia, especially in the states of Terengganu and Kelantan. Women are the primary weavers, while the men usually make the weaving equipment. Knowledge of the element is passed down within families and villages. Additionally, some institutes offer training programmes. It is worth noting that the knowledge and skills associated with the element are also passed down to prisoners who are trained in the craft. The element contributes to sustainable development in that it is widely available and used in various ways.

R.2: Inscription of the element would ensure visibility by motivating communities to expand the practice and encourage the nomination of other intangible cultural heritage elements throughout the country. Internationally, inscription would draw the attention of researchers to further study and understand the element as well as similar elements. Dialogue will be encouraged through symposiums, exhibitions, seminars, research and publications. Inscription would also encourage creativity through the creation of new motifs in addition to the existing variations.

R.3: Past and current safeguarding efforts have relied on the family units themselves, with other measures involving courses for youth by the National Crafts Institute. Initiatives have also included inventorying, a revival project involving two production centres and various publications. A safeguarding plan is proposed for the period of 2020-2025 and includes general documentation and research, research for value-adding, preservation and transmission through higher learning institutions, promotion through exhibits, symposiums and awards and the establishment of a coordination committee. The Department of National Heritage will apply for funding in order to support the proposed measures. Proposals were developed during a two-day workshop involving non-governmental organizations, associations and experts who acted on behalf of the communities.

R.4: The file outlines a process which demonstrates wide participation of the communities concerned and their representatives. The nomination process was supported by two institutions with interest in the element, namely: The Malaysian Handicraft Development Corporation and the National Craft Institute. Eighteen communities gave consent. The process as described ran from 2018 to 2019. Free, prior and informed consent is established via letters provided by communities who were informed during a meeting in March 2019.

* 1. Further considers that the information included in the file and the information provided by the submitting State Party through the dialogue process are not sufficient to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.5: The file does not clearly explain the periodicity or how the element is to be updated, nor does it explain the role of the communities, groups and individuals concerned in updating the inventory. Since 2016, the element has been listed in the Department of National Heritage Inventory List, a data bank on heritage which contains various types of information and is administered by the Department of National Heritage in the Ministry of Tourism, Art and Culture Malaysia. The element was identified and inventoried through information collected from practitioners.

* 1. Decides to refer the nomination of **Songket** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element;
	3. Reminds the State Party that community participation is central to the development and implementation of safeguarding measures as well as in the nomination process as a whole.

## **DRAFT DECISION 16.COM 8.b.23**

The Committee

* 1. Takes note that Malta has nominated **L-Ghana, a Maltese folksong tradition** (no. 01681) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ghana (pronounced ‘ana’) is used to describe three related types of rhymed folksong in Malta. The most popular form of ghana is the ‘quick-wit’ ghana, an improvised duel between one or two pairs of singers, focusing on rhymes, convincing argumentation and witty repartee. ‘Factual’ ghana is a long, narrative poem sung by a soloist, usually from memory, to record important local events in collective memory. ‘Bormla’ ghana has simple lyrics sung using a large vocal range and a particular vocal style where a single syllable is sung while moving between several notes in succession. This third style was historically sung by women but has declined in popularity today compared to the more male-dominated ‘quick-wit’ style. Ghana sessions are held year-round in public and private venues, as well as during open-air festivals and celebrations. A strong camaraderie develops between the performers and the audience through friendly exchanges, as the practice of sharing jokes and recalling common experiences fosters a sense of shared history, identity and community. An integral part of Maltese culture, ghana is also considered vital to the transmission and development of the unique Semitic Maltese language that reflects the Arabic, Italian and English influence on the island.

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

R.1: Once primarily performed by marginalized rural farmers, fishermen and manual labourers, ghana is now embraced at the national level and serves to bring neighbours and families together. The element is performed primarily by men, but there are notable female performers. Altogether, bearers include singers, guitarists, patrons, impresarios and enthusiasts. Musical skills and knowledge are transmitted informally through observation and memorization in domestic settings. The element supports the transmission of the Maltese language, while invoking popular wisdom and conveying social critique through satire. Singers act as the voice of the working class, and the element provides a platform for informal social and political debate and reflection on shared history. The file acknowledges the need for greater efforts to include women.

R.2: At the local and national level, inscription would enhance the awareness that was started during the consultation and nomination process. It would also increase awareness about the value of oral performances in keeping Maltese and its local dialects alive and in protecting spaces that allow for intergenerational interaction. Moreover, inscription would help strengthen collaboration between community members, government agencies and the University of Malta for safeguarding the element and for identifying other elements in Malta. At the international level, there will be increased visibility for the social and cultural values associated with oral performances, and these would be promoted as peaceful mediums for addressing disagreements and tools to promote participatory democracy and tolerance. The element itself is a creative practice involving dialogue among the practitioners and their audiences.

R.3: Past and current safeguarding efforts include work by community scholars and enthusiasts to organize public outreach events and document and share recorded performances. The State Party currently supports various safeguarding initiatives, such as national folksong festivals and the awarding of national honours to a female singer. The National Archives of Malta and the University of Malta have conducted documentation and dissemination work related to the element and have employed ghanejja, or ghana performers, to teach students basic ghana skills. Proposed measures account for community input, including youth representation as well as representation of women and girls. Other measures identified include ongoing media campaigns to promote access to suitable venues for performances and integration of the element into the school curriculum. Various government entities will be engaged in implementing the measures in collaboration with communities, while also allocating funds to support their implementation.

R.4: The file demonstrates the widest possible participation and consent of communities, groups and individuals. The State Party set up a mechanism and process for information-gathering and consultation. A relatively large number of persons participated in the sessions and were able to provide feedback for the development of the file. Free, prior and informed consent is established in the file as well as in the video. While there are no restrictions on learning the element, the State recognizes the value of community consent and ethics regarding advertising, knowledge sharing and research.

R.5: The element is listed on the National Inventory of Intangible Cultural Heritage, which is administered by the Culture Directorate of the Ministry for the National Heritage, the Arts and Local Government. The list is reviewed every four years, in alignment with the periodic reporting process, and review begins with a request from the Culture Directorate to the community for the production of a report on the elements listed.

* 1. Decides to inscribe **L-Ghana, a Maltese folksong tradition** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for submitting an exemplary file, including the aspect of proposing formal means of integrating the element into the school curriculum and for efforts to increase youth involvement.

## **DRAFT DECISION 16.COM 8.b.24**

The Committee

* 1. Takes note that Mauritania has nominated **Traditional teaching system of the Mahadras in Mauritania** (no. 01691) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mahadra is a traditional education system that uses methods and tools adapted to the lifestyle of the nomadic populations in Mauritania. Sometimes called ‘the university of the desert’, mahadra provides different levels of teaching with the aim of acquiring and transmitting knowledge under conditions that are adapted to the nomadic way of life while using local materials for the production of teaching tools. Mahadra is an educational institution that is open to all, regardless of age, gender, level or social status. Its teaching is multidisciplinary and includes religion, grammar, literature, ethics, history, mathematics, astrology, medicine, logic and geography. Lessons are written on wooden boards using ink made from a mixture of water, gum and charcoal, and students are asked to repeat the lessons until they can recite them. Mahadra is also a centre for learning and disseminating values such as honesty and solidarity, and a space where students learn to respect each other’s differences. Access is free of charge and the teacher’s duties are carried out on a voluntary basis, without any payment. However, community members provide the teacher with help and material support, according to their capacity.

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

R.1: The file describes the traditional education system as an institution that teaches various subjects. The bearers and practitioners are defined as the teachers and students of mahadras. The description focuses on mahadra as an educational institution, rather than on the knowledge and skills associated with the element. The description of the institution is broad and the information could be used to describe other forms of educational institutions. The file provided insufficient information to determine how the knowledge and skills related to the element are transmitted from one generation to the next.

R.2: At the local and national level inscription will give rise to feelings of respect and pride among the concerned communities and individuals and encourage reflection on the value of the element. Nationally, the file puts forward that inscription would consolidate the spirit of tolerance, understanding and consolidate feelings of national cohesion and unity. However, the information provided in the nomination file claims the existence of “true religious and cultural values” and does not provide a proper description or definition of these values, nor how they contribute to the establishment of “principles of dialogue, fraternity and citizenship”. The file also does not provide enough information about ensuring visibility and awareness about intangible cultural heritage in general nor does it provide sufficient information about how dialogue among communities, groups and individuals will be encouraged.

R.3: The proposed safeguarding measures are largely State-led. It is therefore unclear what role the concerned communities and individuals played in the development of the proposed measures and their roles in the implementation of the measures. The element has continued to exist in Mauritania for centuries, with the majority of the 6,500 schools created in the last three decades. This is attributed to its flexibility and low costs. The State and its institutions make efforts to preserve the mahadra system by recognizing associations, engaging former students as teachers and organizing training workshops.

R.4: The file does not demonstrate the widest possible participation of the communities concerned. The State Party provided a description of the process of the elaboration of the nomination file while stressing that every attempt was made to ensure the participation of the stakeholders concerned by the element. However, a more detailed description of the steps followed in the preparation of the dossier, as well as the methodologies used at each step to ensure this participation would have been helpful.

R.5: The file does not clearly indicate whether there is an existing inventory. There is only an indication that the element itself was inventoried. Information on the periodicity and means for updating the inventory are also not well-elaborated in the file.

* 1. Decides to refer the nomination of **Traditional teaching system of the Mahadras in Mauritania** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Reminds the State Party to ensure the widest possible participation of communities in the development of safeguarding measures as well as in the preparation of the nomination file.

## **DRAFT DECISION 16.COM 8.b.25**

The Committee

* 1. Takes note that Montenegro has nominated **Cultural Heritage of Boka Navy Kotor: a festive representation of a memory and cultural identity** (no. 01727) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Boka Navy is a traditional, non-governmental maritime organization founded in Kotor, Montenegro in 809. Its origin is linked to the arrival of the relics of St. Tryphon, the patron saint of the city of Kotor. Comprised of a community of seafarers with military, economic, educational and humanitarian functions, Boka Navy has played a memorial role for two centuries, preserving and promoting maritime history and tradition. Membership is voluntary and open to men, women and children of all ages. The organization is founded on the respect of human rights and of religious, national and cultural diversity. During formal celebrations, members wear colourful traditional uniforms, carry historic weapons and perform the traditional circle *kolo* dance. Boka Navy is the backbone of the annual St. Tryphon festivities, which take place from 13 January through 3 February and include a procession and a series of rituals in the cathedral. The external festivities begin with the Boka Navy’s traditional *kolo* circle dance and are followed by a procession carrying the relics of St. Tryphon through the main town squares and streets. Thousands of spectators attend the processions in the historic centre and observe the festive events. Hundreds of women, men and children also participate in preparations of the activities.

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

R.1: The element is named for an organization and its associated festive ceremonies which involve the religious heritage of St. Tryphon and the performance of six mandated celebrations with traditional uniforms, weapons and the performance of a kolo dance. The element entails the transmission of maritime and spiritual symbols, ancient music and seafaring knowledge across generations. Its bearers include 203 members of the Boka Navy Kotor, artisans, marching bands and people who identify with the cult of the patron saint of Kotor. Knowledge and skills are transmitted from generation to generation within families, and children may be motivated to start practicing from an early age. The Boka Navy also has several committees to train young members and organizes exhibitions, conferences and publications. The element plays a role in maintaining the social and cultural identity of Boka Bay and Montenegro as a whole, while promoting kinship, friendship and neighbourhood ties. The element does not conflict with human rights instruments.

R.2: At the local and national levels, inscription will increase publications about the element and draw attention from the media and from people interested in academic cultural studies. Younger generations will be encouraged to take interest in preserving and passing on the tradition. Inscription will also promote interaction and exchanges about good safeguarding practices between different regions. Internationally, it will encourage communities in their efforts to safeguard and transmit intangible cultural heritage. Intercultural dialogue will be fostered, and the element will inspire artists, musicians, writers and scientists, thereby promoting human creativity.

R.3: The nomination indicates that the safeguarding measures currently in place make it possible to ensure the viability of the element. The nomination also states that Boka Navy refuses to take part in events that have exclusively tourist or commercial purposes, which is a self-initiated measure for the safeguarding of its cultural values. According to the nomination, a dedicated team will be formed to supervise the implementation of the defined safeguarding activities and to ensure wider social and political support. The proposed safeguarding measures are the result of discussions between the Boka Navy Kotor Board, the Ministry of Culture, the National Commission for UNESCO, the Department for Cultural Heritage, the Maritime Museum and the municipal authorities and clergy.

R.4: The file demonstrates wide participation in a process coordinated by the Ministry of Culture and involving experts from cultural institutions and Boka Navy representatives. The draft nomination file was presented to representatives of local and State authorities, non-governmental organizations, cultural institutions and interested individuals. During this time, their free, prior and informed consent was established. Respect for customary practices was also established as the statutes of Boka Navy regulate access and can be consulted.

R.5: In 2013, the element was included in a Register of Cultural Properties of Montenegro (Book of Intangible Cultural Properties), overseen by the Administration for the Protection of Cultural Properties. The Register is regularly updated with new inscriptions. However, the periodicity of registrations is dependent on the willingness of local communities to initiate such processes.

* 1. Decides to inscribe **Cultural Heritage of Boka Navy Kotor: a festive representation of a memory and cultural identity** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the element in 2019 and further commends the State Party for its first inscription;
	3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘cultural property’;
	4. Reminds the State Party of the importance of ensuring the most active possible participation of the communities concerned in the formulation of the safeguarding measures.
	5. Encourages the State Party to share safeguarding experiences with other States Parties with similar elements.

## **DRAFT DECISION 16.COM 8.b.26**

The Committee

* 1. Takes note that Morocco has nominated **Tbourida** (no. 01483) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Tbourida is a Moroccan equestrian performance dating back to the sixteenth century. It simulates a succession of military parades, reconstructed according to ancestral Arab-Amazigh conventions and rituals. Each tbourida is performed by a troupe made up of an odd number of riders and horses (between 15 and 25). The riders line up side by side, with the leader of the troupe in the middle. They often give spiritual significance to the event, performing ablutions and praying collectively beforehand. Under the direction of the leader, the riders and horses perform a parade composed of two principal parts. The first is the *hadda*, or salute, in which the riders enter the course at a trot and perform an acrobatic arms drill, then reposition themselves at the starting point. This is followed by the *talqa*, in which the troupes set off again at a gallop and fire a round of blanks from their rifles, simulating a collective departure for war. The riders wear period costumes and accessories, including a turban, draped clothing and oriental slippers. They also carry a small copy of the Koran and an ancient Arab sword. The horses are bridled and saddled with material sewn and decorated in the traditional manner. The riders’ customs and costumes represent their tribe or region, and transmission takes place from generation to generation within families, through oral traditions and by observation.

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

R.1: The bearers of the element are the troupe riders whose customs and costumes represent their tribe or region. Transmission takes place from generation to generation within families, through oral traditions and by observation. Young practitioners are taught the necessary skills and knowledge, including how to ride and care for the horses. Competitions also encourage the participation of young riders. The element holds importance for the cultural identity and collective memory of Morocco and its communities. It contributes to sustainable development through horse breeding and the production of clothing and saddlery from local materials.

R.2: At the local and national levels, inscription would encourage continuity of this equestrian practice while perpetuating craft associated with the element. It would also foster inter-regional meetings and cultural exchanges and encourage equestrian practices that promote the well-being of horses. At the international level, there will be increased awareness about the importance of preserving and transmitting intangible cultural heritage in general among Moroccans and North Africans. The practice of the element itself contributes to dialogue and respect for cultural diversity, as it gives each region an opportunity to integrate its own local characteristics and crafts.

R.3: Past and current safeguarding efforts include the work of regional communities, families and troupes in perpetuating horse-riding skills and associated crafts, and hosting several annual events. Since the 1990s the State has developed a safeguarding plan through the Royal Moroccan Equestrian Federation and Royal Equestrian Society, which includes competitions and financial incentives, improved monitoring and care of the Barb Horse and the training of judges for the competition. Proposed safeguarding measures include the incorporation of the Tbourida initiation school into the Academy of Equestrian Arts of Marrakech for teaching the theory and practice of the element, as well as the opening of regional equestrian horse-riding centres. Archiving and awareness-raising measures include the production and updating of documentaries, audio-visual recordings and best practices for the production of saddles. Communities will continue to play an important role in implementing the safeguarding measures.

R.4: The nomination process involved the participation of the concerned communities and was initiated by the various troupes and associations. It included a series of workshops and meetings. Evidence of community support was also provided in the form of signatures supporting the nomination, including more than 16,130 signatures from different regions of Morocco. There are no customary practices that restrict access to the element in part or as a whole.

R.5: The element was included in 2017 on the Inventory and Documentation of the Cultural Heritage of Morocco and is administered by the Department of Intangible Cultural Heritage Inventory and Documentation Division of the Directorate of Cultural Heritage, Ministry of Culture, Youth and Sports. The file references the element as being updated every year by the Directorate of Cultural Heritage based on information submitted to the Directorate. The online inventory is verifiable.

* 1. Decides to inscribe **Tbourida** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to ensure that safeguarding measures adequately address the potential negative impact of the over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the viability of the element;
	3. Further invites the State Party to concentrate on more tailored measures aimed at safeguarding the element itself rather than on the safeguarding of intangible cultural heritage in general;
	4. Commends the State Party for measures geared towards the care and repopulation of horses over time.

## **DRAFT DECISION 16.COM 8.b.27**

The Committee

* 1. Takes note that Myanmar has nominated **Practice of Thanakha culture in Myanmar** (no. 01720) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Thanakha is a paste used by men, women and children in Myanmar for beauty, skin care and traditional medicine. Made from thanakha trees, perennial trees that are grown in the arid zone of Central Myanmar, the paste is made by grinding the bark with water on a circular stone slab. The creamy paste is applied to the face and hands, and sometimes the entire body. It can be applied to the face in a circular shape or in the shape of a leaf or a flower. Especially in summer, famers and construction workers apply the paste liberally from head to toe to benefit from its cooling, soothing effect and fragrance. The practice of applying thanakha is transmitted through and plays an important role in family circles. While applying the paste on young children, elders teach them about manners, ethics and moral values. In festivals and rituals, the fragrant thanakha bark is burnt in bonfires to provide warmth to the Buddha, and the fragrant paste is used to cleanse the image of the Buddha. Some regions also celebrate Thanakha Par Toe Pwe, a cultural festival dedicated to thanakha. Archaeological evidence of preparing and wearing Thanakha dates back to the twelfth century.

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

R.1: The element is linked to practices concerning nature and the universe related to various religious and cultural festivals. The bearers and practitioners include men, women and children of all ages and different ethnicities and communities. The element is transmitted from generation to generation within families as well as through formal events and trainings. Thanakha plays a crucial role in the daily life of Myanmar people, and it is deeply connected to Myanmar history and to religious and family practices. Its use contributes to overall well-being and is associated with prayer and the teaching of good manners, ethics and values.

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

R.2: The nomination does not provide sufficient information on how inscription will contribute to ensure visibility and awareness of intangible cultural heritage in general at the international level. Instead, the nomination focuses only on the promotion of thanakha and intangible cultural heritage in Myanmar. Neither does the file address sufficiently how inscription will promote respect for cultural diversity. The file strongly emphasizes the relation with the natural environment and natural resources, as well as medicinal knowledge and learning from nature.

R.3: While a comprehensive list of proposed safeguarding measures has been drafted, the measures appear top-down and the involvement of the communities is unclear. Neither does the file discuss the unintended results of inscription and how the proposed safeguarding measures would address threats such as over-commercialization. Civic societies and non-governmental organizations are mainly involved in organizing events, but it is unclear how they will be involved in implementing the safeguarding measures. Considerable attention is given to socio-economic development and not enough to the possible negative effects such as over-commercialization.

R.4: The file explains that a National Committee on Intangible Cultural Heritage Safeguarding and Promoting was formed and elaborates on the presence of State actors. However, the file does not fully explain the role of communities, groups and individuals other than in a reference to the Myanmar Thanakha Association, which represents planters, producers and exporters in various growing communities. It is not clear who represented the communities in the workshops. Although there is a reference to the intangible cultural heritage working committees involved with research and awareness-raising activities, it was not clear how these were comprised and how practitioners and bearers were involved. Similarly, it was unclear how all components of free, prior and informed consent were established in relation to the communities, groups and individuals concerned.

R.5: The file establishes that the element is part of the Myanmar National Intangible Heritage List administered by the Department of Archaeology and National Museum, Ministry of Religious Affairs and Culture. The element was included via a government notification in March 2020, and the element and list will be reviewed and updated every two years. This will be done through the attendance of regional and State experts at an annual coordination meeting and through the assessment of the element via research that will be submitted to the ICH Preservation and Promotion National Committee. The information provided indicates, the data about the element seem to have been collected by a strictly academic team. Thus the text does not show clearly how concerned communities, groups and individuals participated in the process.

* 1. Decides to refer the nomination of **Practice of Thanakha culture in Myanmar** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Further invites the State Party to avoid top-down approaches in all stages of the safeguarding of intangible cultural heritage by ensuring that the communities, groups and individuals concerned are at the centre of all safeguarding efforts and that their free, prior and informed consent is central to the preparation of the nomination file;
	3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘uniqueness’, which may seem to introduce a hierarchy among expressions of living heritage.
	4. Reminds the State Party to pay specific attention to the linguistic quality of files submitted in the future;
	5. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent;
	6. Further encourages the State Party to take particular heed of the impact of over-commercialization on the safeguarding of the element in order to prevent its potential decontextualization;
	7. Commends the State Party for using the planting of the thanakha tree as part of ‘dry zone greening’ and for recognizing its potential for socio-economic development.

## **DRAFT DECISION 16.COM 8.b.28**

The Committee

* 1. Takes note that the Netherlands have nominated **Corso culture, flower and fruit parades in the Netherlands** (no. 01707) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Dating back to the late nineteenth century, a corso is an annual parade of floats or boats decorated with flowers, fruit, vegetables and, in some cases, people in costumes. Originating in the south of France and Italy, the practice spread to the Netherlands in the nineteenth century. The parade takes place in streets or on rivers, and is often accompanied by bands and theatre performances, some of which occur at night with illuminated floats. Groups of friends or entire neighbourhoods often spend months preparing elaborate floats, adding the fresh products (flowers, fruit and vegetables) in the final days before the event. The floats, which can be up to 20 metres long and 10 metres high, are propelled by motor or pushed manually. The corso is a competition. Neighbourhoods compete in creating the best float, and the float judged best by the jury wins a prize. But corso culture is about much more than the parade and competition. Having a drink or meal together after working on the floats and organizing regular parties is an important part of the corso, creating a sense of social cohesion and solidarity that is often people’s main motivation for participating in the event. Corso culture is passed on through apprenticeships, school programmes and participation in the annual parade.

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

R.1: Corso is an annual parade of constructed designs decorated with flowers, fruits and vegetables. Corso culture is much broader than the corso itself, as it includes many of the elements of preparation, which entails the participation of many people of all ages and genders and in varying roles, such as designers, float builders, costume designers, horticulturalists and flower vendors. Traditionally, the transmission of knowledge is carried out from master to apprentice. Additionally, some school programmes cover the history of corso and include float-building lessons and related skills. The annual parade is a central cultural event that fosters social cohesion and reinforces local identity.

R.2: The file sufficiently explains how inscription of the element would ensure visibility and awareness of its significance. At the local level, inscription would highlight its importance as a unifying factor among communities. It would also help communities exchange on common issues and safeguarding measures. At the national level, inscription would highlight the significance of local intangible cultural heritage and contribute to social cohesion. It will also promote greater awareness among youth about the general importance of intangible cultural heritage. At the international level, inscribing corso culture on the Representative List would result in greater awareness about similar traditions, thus increasing awareness of intangible cultural heritage worldwide. Dialogue is built into the corso culture and would reinforce exchange among people of all ages and backgrounds. Inscription would also encourage an artistic interpretation of intangible cultural heritage.

R.3: The file outlines past and current initiatives for safeguarding and proposes safeguarding measures involving the communities. Past and current initiatives include welding and float-construction workshops, introducing children to the float-building process, developing teaching packages for primary and secondary schools, and implementing public relations activities. The Dutch Centre for Intangible Cultural Heritage and local authorities work together to provide technical and financial assistance in collaboration with the Corsokoepel Foundation. The framework for safeguarding measures includes: (a) exchanging knowledge and experience at the annual corso conference; (b) tackling joint issues together; (c) attracting new target groups, such as newcomers, asylum seekers and refugees; (d) developing educational materials; (e) addressing threats, including local logistical challenges, terrorism and over-commercialization; and (f) organizing a marketing campaign and further developing a multilingual website on corso culture (www.bloemencorso.eu). Communities are already engaged in implementing safeguarding measures for corso culture that are inscribed in the Inventory of Intangible Cultural Heritage of the Netherlands.

R.4: Various practitioners, working groups, governmental departments and non-governmental organizations took part in the preparation of the nomination. During the meetings, questions related to the nomination and safeguarding measures were addressed. The file establishes free and prior consent from Corsokoepel’s board of directors and consent from men and women and children of all ages, including young corso builders, flower workers, corso designers, children and jury members. There are no customary practices governing access to the element and anyone can participate, although only adults take part in the more risk-susceptible activities during the building process.

R.5: The file sufficiently verifies that the element is listed on three inventories managed by the Dutch Centre for Intangible Culture. Namely: Network of Intangible Cultural Heritage (Netwerk Immaterieel Erfgoed); Inventory of Intangible Cultural Heritage in the Netherlands (Inventaris Immaterieel Erfgoed Nederland) and Register of Inspiring Examples of Safeguarding (Register van Inspirerende Voorbeelden van Borging). The elements are updated every three years with communities being asked to check their element. These are submitted to a review committee that meets twice a year to go over safeguarding plans. As a reference, letters sent to the organizations are attached to the nomination file.

* 1. Decides to inscribe **Corso culture, flower and fruit parades in the Netherlands** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party on the preparation of a well-elaborated file that features strong participation of the relevant communities, groups and individuals in the overall nomination process.

## **DRAFT DECISION 16.COM 8.b.29**

The Committee

* 1. Takes note that Nigeria has nominated **Sango festival, Oyo** (no. 01617) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Sango Festival of Oyo marks the beginning of the Yoruba Traditional New Year in August. It is an ancestral worship that takes place in Sango, Nigeria, near the ancient Koso Temple. The ten-day festival is strongly connected to the social, religious, cultural and political institutions of the Oyo State. It is held in commemoration of Tella-Oko, the Third *Alaafin*, or king, of the Oyo Empire. He is believed to be the incarnation of the mythical Sango, the Yoruba Orisa divinity of thunder and lightning. During the festival, followers eat roasted new yam, plait their hair and wear red clothing and white and red beads around their necks and wrists. Festivities involve several rites, as well as dancing, praise singing and drumming, which the *Alaafin* views from his court. On the last day, the chief priest leaves his house to embody the ancestral Sango. Followers offer him gifts and place petitions to him for solutions. The Sango performs for the crowd and leads the procession to the palace. The king exits the palace before the Sango’s arrival, and the Sango then enters the palace and reigns as the king of Oyo on that day, praying for the good of the Oyo community. Knowledge and skills related to the festival are passed on from generation to generation through the lived practice of the festival, as well as at the Sango Temple and the Palace.

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

R.1: The festival encompasses diverse socio-cultural practices in the Oyo community and marks the beginning of the Yoruba Traditional New Year. Sango devotees perform a number of activities associated with food, attire, rituals, dancing, praise-singing and drumming and which are manifestations of the community’s cultural values. The central role is played by the Alaafin of Oyo, who is the custodian and guardian of Yoruba Culture, and is supported by a number of other persons with distinct roles throughout the festival. Knowledge and skills are transferred from generation to generation through the lived practice of the culture, with adults passing on their knowledge to younger generations primarily at the Sango Temple and at the Palace. The festival serves to unite the community and is used to develop strategies for socio-cultural interaction and economic development for the Yoruba traditional new year. It represents the connection to the ancestral world and reaffirms the spiritual power of the throne of Oyo.

R.4: The file establishes the participation of the community in the nomination process and explains how the structure of consent within the community (which entails speaking to the Alaafin of Oyo as its first authority and then to the Shango devotees) was upheld. The letters of free, prior and informed consent pertain directly to the nomination and account for various actors in the element. The file also demonstrates that respect for customary practices governing access to particular spaces associated with the element was also upheld.

R.5: The element was identified and documented between 2015 and 2016 and included in the inventories in 2016 and 2017. The Inventory of Nigeria Cultural Resources that is managed by the UNESCO Division within the International Cultural Relations Department of the Federal Ministry of Information and Culture is updated periodically when officials are invited to attend planned activities, while the Inventory of Oyo Intangible Cultural Heritage is updated by officials within the palace who were trained by UNESCO and who also update the information on the Alaafin’s website.

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

R.2: The nomination does not provide sufficient information about enhancing the visibility of intangible cultural heritage in general. Rather, it explains how inscription would enhance visibility of the element and stimulate dialogue among communities, groups and individuals connected with the element. The file explains how different creative products are used in the festival. However, there is insufficient information about how inscription would enhance human creativity and cultural diversity.

R.3: The file does not propose a clear set of safeguarding measures, nor does it explain how communities were involved in developing safeguarding measures. The file also does not provide sufficient information about possible threats to the element about future safeguarding measures corresponding to the threats. The information mainly focuses on the responsibility of the State that commits continued financial, policy and administrative support and the communities themselves play an integral role in ensuring the vitality and continuity of the element.

* 1. Decides to refer the nomination of **Sango festival, Oyo** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Commends the State Party for its strong demonstration of upholding respect for customary practices governing access to the element;
	3. Encourages the State Party, when submitting nomination files in the future, to avoid using standardized letters of consent and encourage the widest possible involvement of the communities concerned.

## **DRAFT DECISION 16.COM 8.b.30**

The Committee

* 1. Takes note that Palestine has nominated **the art of embroidery in Palestine, practices, skills, knowledge and rituals** (no. 01722) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of traditional embroidery is widespread in Palestine. Originally made and worn in rural areas, the practice is now common in all of Palestine and among members of the diaspora. Women’s village clothing usually consists of a long dress, trousers, a jacket, a headdress and a veil. Each of these garments is embroidered with a variety of symbols including birds, trees and flowers. The choice of colours and designs indicates the woman’s regional identity and marital and economic status. On the main garment, the loose-fitting dress called a *thob*, the chest, sleeves and cuffs are covered with embroidery. Embroidered, vertical panels run down the dress from the waist. The embroidery is sewn with silk thread on wool, linen or cotton. Embroidery is a social and intergenerational practice, as women gather in each other’s homes to practise embroidery and sewing, often with their daughters. Many women embroider as a hobby, and some produce and sell embroidered pieces to supplement their family’s income, either on their own or in collaboration with other women. These groups gather in each other’s homes or in community centres, where they may also market their work. The practice is transmitted from mother to daughter and through formal training courses.

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

R.1: It is the practice of applying embroidery on the traditional attire worn by women in the villages as well as on sheets and bedspreads. Embroideries include a variety of symbols and figures such as birds, trees and flowers. It is practiced by women of all ages and the associated knowledge and skills are passed within families from grandmothers and mothers to daughters. The practice is also transmitted formally through organized training courses and art education classes in schools. The practice of the element enhances the relationship between generations and is featured at weddings and during events such as the parade to the Church of the Nativity.

R.2: At the local and national levels, there will be greater awareness and knowledge about the Convention and about how traditional cultural expressions and practices impact community and individual identity. Inscription will also encourage identification and safeguarding measures for intangible cultural heritage among Palestinian communities. At the international level, inscription will bring increased recognition to intangible cultural heritage involving women. Given that embroidery is a common element in many communities around the world, there will be increased opportunity for dialogue. The practice of the element itself is a creative one, and respect for cultural diversity will be enhanced given the social and cultural aspects associated with the element.

R.3: The element has been safeguarded through bazaars, exhibitions and through its study and research. Individual women and their families have also been responsible for the element’s safeguarding. Furthermore, the Anata Cultural Centre and Teraze Museum have undertaken documentation and study of the element. School curricula teach about embroidery and its importance, and the element is also taught in extracurricular programmes. Embroidery is featured on particular national days as well. Several measures are outlined for safeguarding, including a focus on income generation and sustainable development, research, documentation and publication. The file sufficiently explains the role of communities in the proposal and in implementing the proposed safeguarding measures.

R.4: The file demonstrates broad participation of communities, groups and individuals in the preparation of the file and the nomination process that began in 2016. It establishes joint collaboration among State ministries, non-governmental organizations and community representatives. Free, prior and informed consent is also ascertained by the information provided in the file. There are no customary rights governing the access.

R.5: The element has been included in the National Intangible Cultural Heritage List since 2018 and is administered by the Intangible Cultural Heritage Department of the Palestinian Ministry of Culture/National Heritage Registry Department. The element was proposed by craftswomen from local communities and charities concerned with protecting the craft. The Heritage List was created in 2016 with 18 heritage elements and is updated every two years. In 2017 and 2019 the List was updated and five other heritage elements were included.

* 1. Decides to inscribe **the art of embroidery in Palestine, practices, skills, knowledge and rituals** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the State Party on the need to establish a clear process for involving the relevant communities, groups and individuals in the updating of inventories;
	3. Commends the State Party on ensuring the widest possible involvement of communities, including the women from refugee camps in the nomination process.

## **DRAFT DECISION 16.COM 8.b.31**

The Committee

* 1. Takes note that Panama has nominated **Dances and expressions associated with the Corpus Christi Festivity** (no. 01612) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Corpus Christi festival is a religious festival in Panama that celebrates the body and blood of Christ. The festival combines Catholic tradition with popular practices and festivities and is characterized by theatre, music, burlesque dances and colourful costumes and masks. A day before the festival, a theatrical and musical performance depicts the battle between good (St. Michael the Archangel) and evil (the great devil and his legion) in the fight over the human soul. Participants then dance in a procession that follows a priest carrying the monstrance, a metal receptacle in which the Host is exposed. (In Catholic tradition, the Host is the consecrated bread of the Eucharist, representing the sacrifice of the Body of Christ.) In some communities, the dancing is performed on a carpet made of flowers. After the procession, participants dance freely and gather on the streets and in family homes, where food and drinks are shared. The knowledge and skills related to the festival are passed on through participation in the festival and the involvement of youth in dance groups, mask-making teams and sawdust carpet teams.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is a syncretic expression involving religious and festive celebrations. The festivities include an allegorical performance depicting the triumph of good over evil. Bearers and practitioners include dancers, patronages, associations, mask-makers, sawdust carpet teams, and family groups who transmit the knowledge and skills through participation in the element and through the involvement of youth in dance groups. The festival encourages the return of individuals to their home communities and unites families while allowing participants to demonstrate their commitment to the element. It is aligned with inclusivity, as it encourages participation of men, women and children in various roles and without the risk of marginalization.

R.2: At the local and national levels, inscription would boost the collective self-esteem of the communities concerned as well as their commitment to implementing the safeguarding measures. Media attention will help to create awareness, encourage the updating of the educational curriculum and boost support for other local expressions. At the international level, States can learn about efforts to safeguard the element and about successful models. Inscription would justify the organization of activities, such as workshops, to encourage dialogue and exchange. The inscription is also likely to encourage participation of other ethnicities within Panama in the practice of the element and in other festive occasions, thus promoting respect for cultural diversity.

R.3: Past and current safeguarding measures have been undertaken by patronages, associations, family units and the bearers and practitioners themselves. The State Party has supported the study and practice of the element in some schools. Proposed measures include: general training for the safeguarding of the element in order to avoid distortion and performances outside of its intended context; awareness-raising regarding respectful interaction with the element by tourists; revitalization regarding aspects of the element such as harmonica, whistle and accordion playing and wood artisanry; documentation and inventorying; and dance group training. The State Party will provide support for inventorying, meetings and training. The measures were proposed by the communities, groups and individuals concerned with the element, and they will also be involved in the implementation of the measures.

R.4: The nomination was developed between 2015 and 2019, when the element and its variants were documented. Many communities and individuals were consulted. The appended documents on community consent paints a picture of the process. Free, prior and informed consent for the nomination is established. The element is open for participation and access to information, though some aspects remain secret.

R.5: The element is included in the inventory of Panama in seven provinces. These were all included between 2013 and 2018, and the inventory is administered with the help of the communities and in collaboration with the Safeguarding Intangible Cultural Heritage Project of the Ministry of Commerce and Industries. Interested members of the community help document the element in various communities and universities. The inventory is updated biannually, or every three years in remote communities, in collaboration with trained persons.

* 1. Decides to inscribe **Dances and expressions associated with the Corpus Christi Festivity** on the Representative List of the Intangible Cultural Heritage of Humanity.

## **DRAFT DECISION 16.COM 8.b.32**

The Committee

* 1. Takes note that Peru has nominated **Pottery-related values, knowledge, lore and practices of the Awajún people** (no. 01557) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Awajún people of northern Peru view pottery as an example of their harmonious relationship with nature. The pottery preparation process comprises five stages: the collection of materials, modelling, firing, decorating and finishing. Each stage of the process has a meaning and associated values that are told in the people’s oral traditions. The process also entails the necessary skills and knowledge to create and decorate the pots. Artisans use specific tools, including grinding and polishing stones, a wooden board, a modelling tool and a paint brush made of human hair. The pots are decorated with geometrical patterns inspired by elements of nature such as plants, animals, mountains and stars. They are used for cooking, drinking, eating and serving food, as well as for rituals and ceremonies. But they also play an important social role. Seen as a means of expressing one’s personality, generosity and intimate life, the thousand-year-old practice has permitted the empowerment of Awajún women, who look after and sow the plants they use to make and decorate their pots. The main bearers of the Awajún pottery knowledge, lore and traditions are the Dukúg wisewomen, female elders who pass the practice on to other women in their families.

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

R.1: The art of pottery making is based on deep knowledge of nature and the environment. The craft is practiced primarily by women who demonstrate their personality, generosity and intimate lives through the craft. Traditional learning of values, knowledge, lore and practices associated with the element is transmitted through observation, dialogue and constant practice, mainly within family circles from Dukúg to younger women. The geometric designs are influenced by plants, animals, mountains and stars. The related values, knowledge, lore and practices form part of memory and tradition and are associated with language, productive activities and traditional childbearing. Pottery itself is essential in Awajún rituals and requires concentration, discipline, skills and respect. It is associated with the sustainable use of the environment and includes care for and cultivation of plants used for pottery and decoration. The practice is also related to stories linked with nature.

R.2: At the local level, inscription will raise awareness about the value of other intangible cultural heritage elements within the Awajún culture, as well as about the importance of language as a vehicle for the transmission of living heritage and for strengthening cultural identity. At the national and international levels, there will be increased awareness about the role of ancestral lore and values in preserving and protecting the environment, its associated cultural diversity and the pivotal role of women in transmission and continuity of culture. Inscription will encourage dialogue about traditions from different regions and countries and place women in high esteem. The craft itself allows women to draw on their experience and creativity.

R.3: Safeguarding initiatives have largely been carried out by the Dukúg. The State, through regional representatives and its Ministries of Culture, Foreign Trade and Tourism, have also supported participation in various pottery expositions and fairs. A series of measures have been proposed, each with an implementation timeline, objectives and responsible entities. Notable measures include reforestation by craft organizations, incorporation of Dukúg to teach pottery in schools, exchange meetings for experience-sharing among artisans, and preparation of bilingual educational materials. The State Party will provide technical assistance, coordinate regional and national craft fairs and assist with the reforestation projects through its various entities. Involvement of communities in developing the measures and their role in implementation is clearly explained.

R.4: The file demonstrates the widest possible community involvement, including with potters, male and female community leaders, officials, representatives of the Awajún people, authorities of the Provincial Municipality of Condorcanqui, authorities of the Regional Government of Amazonas and members of the Decentralized Directorate of Culture of Amazonas and the Directorate of Intangible Heritage. Meetings were held in a sequenced and logical manner towards the development of the nomination. There were a series of measures undertaken to validate free, prior and informed consent, including meeting minutes, attendance lists, signing of consent letters, accreditation documents and photographs. There are no restrictions governing access.

R.5: The element is included on the Declarations of Cultural Heritage of the Nation via a Vice-Ministerial Resolution in 2017 and is administered by The Directorate of Intangible Heritage in the Ministry of Culture. It was inventoried via a collaborative process involving State and regional institutions and bearers, including craftswomen associations. The inventory itself is updated every five years with new information provided by the communities.

* 1. Decides to inscribe **Pottery-related values, knowledge, lore and practices of the Awajún people** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party on the preparation of a well-elaborated file, which can serve as an example to highlight the valuable role of living heritage in indigenous contexts related to living sustainably and creatively in and with the natural ecosystem;
	3. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element.

## **DRAFT DECISION 16.COM 8.b.33**

The Committee

* 1. Takes note that Poland has nominated **Flower carpets tradition for Corpus Christi processions** (no. 01743) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The tradition of arranging flower carpets is inherently linked to the feast of Corpus Christi in Poland. For the feast, which typically involves a mass followed by a joyful procession from the church to the streets, families in several villages use flowers to arrange colourful and symbolic carpets on the route of the procession, usually on the road section in front of their homes. The flower carpets cover the road running from the church through the village and can reach almost two kilometres in length. The flowers used are picked from the surrounding fields or from family gardens. Soil, sand, tree bark and freshly cut grass or calamus leaves may also be used. Families start collecting flowers a few days before the celebration and begin the process of arranging the carpets early on the morning of Corpus Christi. The preparation lasts several hours, and the end result is an ephemeral and collective art piece meant to express religiosity, creativity and an appreciation of the beauty of nature. The tradition unites the entire community and has shaped local identity. The practice has been passed on for generations, especially within families. Pattern-making workshops are also regularly held in schools, with support from the parish and non-governmental organizations.

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

R.1: The element is a collective practice of preparing and installing flower carpets on the feast of Corpus Christi. The preparation of flower carpets is a skill that has been passed on for generations, especially within families, where children learn by observing and participating. Pattern-making workshops are regularly held in local schools, with support from the parish and non-governmental organizations. Many of the activities are organized by the parish association. These include workshops, trips, research, seminars and the creation of archives, publications, videos and photos, all of which help raise awareness about local heritage. There are no gender-specific roles and everyone can actively participate in creating the carpets.

R.2: At the local level, inscription would raise awareness of the presence of intangible cultural heritage in rural areas and therefore increase respect for local tradition. At the national level, inscription would raise general awareness of the diversity of local and regional Corpus Christi traditions across the country as well as awareness about the National List of Intangible Cultural Heritage elements. At the international level, inscription would reinforce bonds among generations of Poles and Germans who share this tradition. It would also encourage dialogue by providing an example of intangible cultural heritage that integrates national minorities and fosters reconciliation processes.

R.3: The nomination clarified the community’s contribution to ensuring the element’s sustainability through the practice, which dates back 120 years, through the publication of photo albums, documentaries, scientific research and seminars, and by supporting the element’s transmission, especially to children. State efforts involved conducting academic research, monitoring marketing risks and providing financial and institutional support. An integrated safeguarding proposal has been developed for the element and entails improving the road infrastructure where the carpet is placed, addressing the risks of globalization and migration and implementing additional documentation and educational activities. The role of the community in the development of the safeguarding measures and its implementation is established.

R.4: The concerned communities were involved throughout the nomination process during the preparatory workshops about the Convention and the file preparation itself. Communities were consulted on the text of the paragraphs and were able to provide feedback and clarify doubts. The process of engagement occurred in all related communities and free, prior and informed consent was procured through the parishioners and bearers signing their names after being informed of the full process regarding the preparation and submission of the file. There are no rules governing access. It is an inclusive exercise involving all genders, ages and groups.

R.5: The element was included on the National List of Intangible Cultural Heritage on the 14 February 2018 and the 10 March 2020. The inventory is administered by the National Heritage Board and the Council for Intangible Cultural Heritage. Elements are included in the inventory after they are submitted and reviewed by the Intangible Cultural Heritage Council, which meets three to four times per year. It is implied, but not explicit in the file, that the Minister of Culture and National Heritage inscribes elements based on the advice of the Council. The inventory is updated every five years based on the reports submitted by the concerned communities and practitioners.

* 1. Decides to inscribe **Flower carpets tradition for Corpus Christi processions** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party on the preparation of a well-elaborated file and on a well-prepared video that demonstrates strong community participation.

## **DRAFT DECISION 16.COM 8.b.34**

The Committee

* 1. Takes note that Portugal has nominated **Community festivities in Campo Maior** (no. 01604) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Community Festivities of Campo Maior is a popular event during which the streets of Campo Maior in Portugal are decorated with millions of paper flowers in various shapes, colours and patterns. The community, which is organized in street commissions, decides the date and develops the concept of the decorative elements and the colour theme. Members then work on the decorations over a period of nine months. Preparations typically take place at night, in homes or in storage areas. The practice strengthens creativity and community belonging, and there is a sense of a friendly competition between street commissions to see which street will have the most original and colourful design. The decorations are thus kept secret until the eve of the festivities, when the town is completely transformed overnight. The result is the creation of a colourful, festive town, with open doors and no social distinctions. On the day of the festival, the community fills the streets. The Community Festivities started as a religious celebration called ‘Festivities in Honour of St. John the Baptist’. Although they haven’t had that title since 1921, the saint’s presence still endures, with his image carried through the streets in a small procession. The practice is transmitted within families and in schools.

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

R.1: The element is a popular manifestation involving extensive participation of the local community. The knowledge bearers are members of the community, which is organized in street commissions and develops the concept of decorative elements and colour themes. Women play a key role in the organization and manufacture of the decorative elements. Transmission is carried out informally, with parents teaching their skills to their children. In addition, at primary, middle and secondary school levels, educational programmes have been developed dedicated to the transfer of knowledge associated with the element. The practice of the element strengthens the sense of community belonging, demonstrates entrepreneurship and creative capacity and contributes to income generation. The file asserts that the local community is able to participate in the element on a wide-scale and non-discriminatory basis.

R.2: At the local level, inscription will increase the community’s self-esteem and enhance the visibility of neighbouring festivities such as the one found in nearby Redondo. At the national level, attention will be drawn to the region, which in turn will contribute to its prosperity, support the element’s viability and increase awareness about the importance of participatory processes in accomplishing shared goals. At the international level, inscription will highlight the role of community volunteerism in bringing the element forward as well as the inclusive nature of the element, which brings together various generations and variations of cultural expression, including those of immigrant populations. The element itself ensures continuous respect for human creativity via the decorative concepts developed by communities.

R.3: Existing measures to maintain the viability of the element have been undertaken largely by the Community Festivities of Campo Maior Association. The street commissions have been in charge of measures to transmit and promote creative activities such as traditional flower-making, music and dance. A series of measures and actions, along with its purpose, budget and responsible entity, are outlined in the file. Measures include the rehabilitation of the urban space of the festivities, awareness-raising programmes through school curricula, research, a conference and the creation of a museum space.

R.4: The community was involved in the inventorying process and the preparation of the nomination forms. Information about the element and for the nomination was also provided by the communities themselves. Meetings on the organization and preparation of the festival are led by the community members. Although standardized letters were used to obtain the consent of practitioners, the State Party also developed a video clip that features the practitioners’ voices, their views on the element and their wish for the element to be nominated and inscribed.

R.5: The element was included in Portugal’s National Intangible Cultural Heritage Inventory in 2018 and is administered by the General Directorate for Cultural Heritage (Direção Geral do Património Cultural). The inventory is updated every ten years as an ordinary review or at any time due to changes in the element through a Registration Update.

* 1. Decides to inscribe **Community festivities in Campo Maior** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to include detailed information in its next periodic report on the implementation of the Convention at the national level concerning the periodicity of updating of the National Intangible Cultural Heritage Inventory, in accordance with Article 12.1 of the Convention;
	3. Commends the State Party on the preparation of an excellent supporting video.

## **DRAFT DECISION 16.COM 8.b.35**

The Committee

* 1. Takes note that Saudi Arabia, Algeria, Bahrain, Egypt, Iraq, Jordan, Kuwait, Lebanon, Mauritania, Morocco, Oman, Palestine, Sudan, Tunisia, the United Arab Emirates and Yemen have nominated **Arabic calligraphy: knowledge, skills and practices** (no. 01718) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Arabic calligraphy is the artistic practice of handwriting Arabic script in a fluid manner to convey harmony, grace and beauty. The practice, which can be passed down through formal and informal education, uses the twenty-eight letters of the Arabic alphabet, written in cursive, from right to left. Originally intended to make writing clear and legible, it gradually became an Islamic Arab art for traditional and modern works. The fluidity of Arabic script offers infinite possibilities, even within a single word, as letters can be stretched and transformed in numerous ways to create different motifs. Traditional techniques use natural materials, such as reeds and bamboo stems for the *qalam*, or writing instrument. A mixture of honey, black soot and saffron is used for the ink, and the paper is handmade and treated with starch, egg white and alum. Modern calligraphy commonly uses markers and synthetic paint, and spray paint is used for calligraffiti on walls, signs and buildings. Artisans and designers also use Arabic calligraphy for artistic enhancement, such as for marble and wood carving, embroidery and metal etching. Arabic calligraphy is widespread in Arab and non-Arab countries and is practised by men and women of all ages. Skills are transmitted informally or through formal schools or apprenticeships.

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

R.1: The element concerns the art of writing Arabic script and uses cursive, which can support different geometric shapes and compositions. The element can be applied in a wide range of decorative mediums, including on paper, wood, metals and other objects, as well as on sacred books, places of worship, palaces, tombstones, jewellery, clothing and furniture. The bearers are men and women who function as masters, professional calligraphers, artists, designers, professors, teachers, trainers and artisans. Women are generally involved in arts and teaching. Knowledge and skills are transmitted in formal and informal ways. The element serves as a symbol of Arab Muslim identity and for transmitting religious culture and values and thus has an educational function. It is also a source of income for practitioners and their families. It does not contravene international human rights instruments, but rather promotes social cohesion and contributes to sustainable development.

R.2: Inscription would contribute to the promotion of the element and of intangible cultural heritage in general, including increased awareness among youth. The increased interest by the national media will also contribute to its visibility. The joint nomination by the submitting States Parties is already a step towards regional cooperation and exchange and adds to visibility at the international level. Participation in festivals, competitions, seminars and forums will encourage dialogue. Inscription would also highlight the creative styles of its bearers and practitioners.

R.3: The nomination file demonstrates that the communities and individuals concerned are involved in a continuous collective effort that includes a series of safeguarding measures to ensure the viability of the element through transmission, documentation and research, and promotion. States Parties support such efforts financially and through other initiatives. A number of measures, such as transmission, research, promotion and preservation, are proposed to ensure the continued viability of the element with the participation of communities, groups and individuals. The nomination file identified the support of each State Party to the proposed safeguarding measures. The bearers participated and contributed their deep knowledge of Arabic Calligraphy to define safeguarding measures in each submitting State.

R.4: The nomination file outlines the mechanism for its preparation and finalization involving all sixteen submitting States Parties. The file was prepared through several stages including identification of practitioners, development of safeguarding measures, preparation of audio-visual materials, updating of the inventories, preparation of the nomination file in each country and preparation of the final nomination. The file establishes the free and informed consent from associations, non-governmental organizations and the element’s practitioners. There are no customary practices that prevent accessing the element; it is available to the public and to all interested people.

R.5: The element is included in various inventories and registers of the submitting States, all of which are administered by the respective Ministries, Archives or Departments of Culture or Heritage. The element was included in these inventories between 2018 and 2020. The file suggests two approaches were used to identify and define the element, namely: inventorying programmes or organized meetings. Inventories are updated by each submitting State at periods ranging from two to five years and in collaboration with authorities in each State and in the concerned communities.

* 1. Decides to inscribe **Arabic calligraphy: knowledge, skills and practices** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the sixteen submitting States Parties on their cooperation in the preparation of the nomination file.
	3. Encourages the State Party to share safeguarding experiences with other States Parties with similar elements.

## **DRAFT DECISION 16.COM 8.b.36**

The Committee

* 1. Takes note that Senegal has nominated **Ceebu Jën, a culinary art of Senegal** (no. 01748) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ceebu jën is a dish that originated in the fishing communities on the Island of Saint-Louis in Senegal. Although recipes vary from one region to the next, the dish is typically made with fish steak, broken rice, dried fish, mollusc and seasonal vegetables such as onions, parsley, garlic, chilli pepper, tomatoes, carrots, eggplant, white cabbage, cassava, sweet potato, okra and bay leaf. The quality of the fish and the choice of vegetables are determined by the importance of the event or the degree of affection one has for the guest. The recipe and techniques are traditionally passed down from mother to daughter. In most families, ceebu jën is eaten with the hands, although spoons or forks are usually used in restaurants. The dish is also tied to specific cultural practices. For instance, it is forbidden to sit with a raised knee, the bowl must be held with the left hand, and grains of rice must not be dropped when eating. The ceebu jën dish and associated practices are viewed as an affirmation of Senegalese identity.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element consists of the preparation and ceremony associated with Senegal’s national dish. Its bearers and practitioners are primarily women, although nowadays the element includes more men. The associated knowledge and skills are passed down orally from parents to children, with responsibilities in the preparation of the meal increasing with age. By the ages 15 to 17, adolescent girls are able to master the dish. The element encapsulates the art of living and is a powerful affirmation of belonging within the community. It reinforces social inclusion, including of children, who learn through direct transmission. Connected to the element are issues of sustainable development as Senegal will soon achieve self-sufficiency in the production of rice and is furthermore working to better protect the use and exploitation of fishing resources.

R.2: Inscription of the element would contribute to increased visibility and awareness of traditional culinary arts. Given the association of the element with the Saint Louis World Heritage Site, inscription would give visibility to the links between tangible and intangible heritage at the local level. Inscription will highlight traditional agrarian rites, techniques in rice-growing and fishing areas, as well as songs and ceremonies. Similarly, inscription of an element related to gastronomy will highlight the diversity of intangible cultural heritage and its role in improving educational and health systems. The historical origins of the two main food ingredients would highlight the international nature of food, as well as promote dialogue within the country. The element furthermore demonstrates human creativity in the associated historical narrative.

R.3: The element remains viable through the efforts of families, women’s groups and hospitality schools. The State has undertaken measures to safeguard intangible cultural heritage in general and has made provisions for rice self-sufficiency and for the protection of fish farming. Most of the proposed measures are aimed at legal, sustainable development and promotional efforts, with some links to tourism. Other proposed measures include education and research initiatives. The communities, groups and individuals concerned were involved in the development of the proposed measures.

R.4: The file explains the involvement of communities, including fishing communities and their representatives, non-governmental organizations and institutions, in various stages of the nomination process – from identification to data collection, documentation and discussion of safeguarding measures. There is a mix of generic and individualized expressions of consent, from local administrations, community groups, research centers and representatives from local village communities.

R.5: The element was listed on the National Inventory of Intangible Cultural Heritage in 2019. The inventory is administered by the Ministry of Culture and Communication, the Saint Louis Regional Cultural Centre and Gaston Berger University. The National Commission for Intangible Cultural Heritage, comprised of non-governmental organizations, academics and practitioners, is responsible for adding or removing elements from the inventory as well as for updating the inventory every two years.

* 1. Decides to inscribe **Ceebu Jën, a culinary art of Senegal** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the State Party about the need to ensure that the social and cultural meanings of the element are safeguarded, and that measures be taken to address any unintended risks related to tourism and over-commercialization;
	3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions which may suggest claims of ownership.

## **DRAFT DECISION 16.COM 8.b.37**

The Committee

* 1. Takes note that Seychelles has nominated **Moutya** (no. 01690) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Moutya was brought to Seychelles by the enslaved Africans who arrived with the French settlers in the early eighteenth century. They used to practise this dance at night in the forest, at a distance from the plantation house where their masters lived. Historically, Moutya was a psychological comfort against hardship and poverty and a means of resisting servitude and social injustice. A sensual dance with simple choreography, it is traditionally performed around a bonfire. The musical instrument used is a large drum with a narrow rim made of goat hide which is played mostly by men. The dance begins with the heating of the drums over a bonfire. Once the drums have been warmed, the drummers set the beat and men in the crowd call out various themes, usually social commentaries, to which the female dancers respond in high-pitched tones. The men and women begin to dance to a moderate tempo involving hip-swaying and feet-shuffling. The dancers come close, but do not physically touch. Moutya continues to be a form of expression of cultural identity to this day, retaining its traditional dance form. It is usually performed spontaneously within the community, as well as at social gatherings and cultural events. Moutya is transmitted informally through performance, observation and imitation and formally through research, documentation and dissemination.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is a nocturnal dance performed spontaneously in open, outdoor spaces around a bonfire. It may be performed after payday, at social gatherings and at national and cultural events. There are ten active Moutya groups and eighty-four practitioners on three main islands. The element is transmitted formally through research, documentation and dissemination through the National Archives, national museums, the Creole Institute, the Seychelles Heritage Foundation and the National History Museum. It is transmitted informally through performance, observation and imitation. Some schools teach Moutya as an extra-curricular activity. It is a socially inclusive form of entertainment and a means of social expression that reinforces Seychellois cultural identity and historical records.

R.2: The awareness generated during the nomination process would be enhanced and create a sense of pride about the element and intangible cultural heritage in general. It would also contribute to social cohesion and bring recognition and greater appreciation for the practitioners and bearers. At the national level, awareness about the 2003 Convention and listing mechanisms would be enhanced. At the international level, it would increase the representation of intangible cultural heritage of African origin-related to the history of slavery. Inscription would serve as an example of the revival of heritage that has been oppressed. Dialogue among communities, groups and individuals will be encouraged through cultural exchanges between researchers, artists and other resource persons within creole communities in Seychelles and other countries in the region. Human creativity and respect for cultural diversity will be promoted through the spontaneous performances and the crafting of the Moutya drums.

R.3: Past and current safeguarding measures include: drumming classes for children and young adults; research, documentation, publication, workshops and inventories related to the element; the repeal of the Drums Regulations of 1935, which prohibited drum playing past 9 p.m.; and the revision of the National Cultural Policy to address issues regarding commercialization and decontextualization. A variety of safeguarding measures are proposed, such as developing guidelines for drum-making, drumming and singing. A notable measure is the facilitation of cultural exchanges between Seychellois practitioners and knowledge bearers and those practitioners of similar elements in other countries. A national committee that includes community representatives, practitioners and knowledge-bearers have developed a three-year action plan to implement the proposed safeguarding measures.

R.4: The community has been involved in the nomination process through various meetings, workshops, focus group discussions, seasonal performances and interviews conducted by the drafting team comprised of heritage and culture professionals. Letters of consent were signed by various persons of different ages and backgrounds within the community. Particular attention was paid to the participation of people of all genders. There are currently no customary restrictions governing access to the element.

R.5: The element is listed on the National Inventory of the Intangible Cultural Heritage of Seychelles: The Seychellois Creole Community, and is administered by the National Heritage Research and Protection Section (NHRPS) of the Department of Culture. The element has been included on the national inventory since November 2010. The inventories are regularly updated by collecting additional information in the community, revising information on existing elements to reflect changes, and adding new elements. The last inventory update concerning the element was in December 2019.

* 1. Decides to inscribe **Moutya** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription and for the submission of an improved file following the decision of the Committee to refer the nomination in 2019.

## **DRAFT DECISION 16.COM 8.b.38**

The Committee

* 1. Takes note that Sri Lanka has nominated **Traditional craftsmanship of making Dumbara Rata Kalala** (no. 01693) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sri Lankan Dumbara Rata Kalala, or Dumbara mats, are traditional hand-made mats used as wall hangings, tapestries or cushion covers. The mats are made in two villages (Kalasirigama and Alokagama) by a community called kinnara that traditionally supplied ornamental mats to the royal palace as part of obligatory service to the crown and to ruling elites between the fifteenth and nineteenth centuries. Today, artisans weave the mats for local buyers and tourists. Dumbara mats are made with the fibres of the hana plant and decorated with symbolic motifs and designs. The plant fibres are separated by pressing the leaf against a log with a sharp-edged piece of wood to scrape away the fleshy parts. The fibres are then washed, sun-dried, combed and dyed using traditional herbal dyes made with natural materials from the Dumbara valley. The mat is created with a loom, and motifs and designs are added using a lath, a flat, narrow strip of wood with a hole at one end. The weaver inserts strands of fibre into the hole, then pulls the lath through the yarns on the loom to create the desired motif. Dumbara mats are a traditional item of great cultural significance for Sri Lankans, and the practice is transmitted from parents to children through observation and practice.

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

R.1: The harvesting of the agave vera plant and its preparation as fibre for weaving and ornamentation with culturally defined motifs and designs is practiced by both men and women who have specific and sometimes overlapping roles. It is largely done within family units and is transmitted from parents to children through observation and practice. Knowledge concerning the element is also shared between members of two villages during family gatherings, weddings, craft exhibitions and fairs. The inherited tradition is a source of pride among practitioners whose ancestors supplied Dambara Rata Kalala to the Royal Palace in the past. The practice also reinforces family bonds, including equal involvement of women in the element.

R.2: At the local level, inscription will ensure greater awareness about the importance of the element and crafts in general and their role in the local economy and environment. It will attract youth from surrounding villages to learn the skills of the craft, while encouraging local and provincial authorities to support community projects that may help with the visibility of the element. At the national level, inscription would place the element at the center of the National Crafts Council’s (NCC) National Handicrafts Exhibition and Presidential Awards Ceremony, as well as draw attention to traditional craft as a whole. At the international level, inscription would promote awareness regarding sustainable use of natural resources and gender equality in the context of the element. Inscription would also improve dialogue among communities living in the region while promoting respect for cultural diversity through appreciation of the Buddhist or Hindu symbolic meanings of the element.

R.3: The element has remained viable through the efforts of elders who have passed on the tradition and trained youth through the National Crafts Council. Efforts by the State have included purchasing Dambara Rata Kalala at higher prices to ensure its financial viability for the community as well as coordinating training programs for growing the Hana plant in wastelands and State-owned lands to ensure sufficient supplies. Proposed safeguarding measures include an extensive State apparatus to manage intangible cultural heritage, promote the transmission of the element, integrate knowledge of the element into the school curriculum, and protect traditional knowledge and cultural expressions. The communities were involved in the development of the safeguarding measures.

R.4: The file demonstrates extensive community participation in the nomination process as well as their expression of concerns regarding the safeguarding of the element and its role in their sustained livelihood. Free, prior and informed consent was established. The historical restrictions on the transmission of the element outside of the community have been minimized as a result of intermarriage, which has facilitated continued transmission and allowed families to derive economic benefit from the element.

R.5: The element is listed on the National Inventory of Intangible Cultural Heritage and is administered by the National Library and Documentation Services Board (NLDSB). It was inscribed in January 2020 and is updated every four years. Documentation began in 2015 with the identification of the element and continued through to 2020 when it was included on the National Inventory. The process of updating the file involves the preparation and administration of questionnaires pertaining to the domains of the various elements by cultural and development officers.

* 1. Decides to inscribe **Traditional craftsmanship of making Dumbara Rata Kalala** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for presenting a nomination file that demonstrates a strong awareness of the links between intangible cultural heritage and sustainable development and for its efforts to address the wellbeing and welfare of the community through proposed social security measures related to health and disability benefits;
	3. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element and to ensure that safeguarding measures adequately address such risks.

## **DRAFT DECISION 16.COM 8.b.39**

The Committee

* 1. Takes note that Sudan has nominated **Al Toub Al Sudani, Sudanese national dress for women** (no. 01729) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al toub, the traditional dress of Sudanese women, is a long piece of soft cotton, silk or chiffon cloth that is wrapped around the body, looped over the head and tossed over the right shoulder. It covers the entire body and it has an open edge in the front. Women usually wear the toub over a short dress. Despite Sudan’s wide cultural and ethnic diversity, the toub has strong cultural significance and may be the single most defining symbol of Sudanese women in the past and today, worn by women across all of Sudan. Historically the dress of the queens, today the toub – especially the white one – is worn by working Sudanese women. It is known for its stylish beauty and is the subject of many Sudanese poems and songs. Women wear the toub during all activities, and the occasion and time dictates the type, fabric and colour used. For instance, brides wear a red toub with elaborate embroidery on their wedding day. Toub designs are varied and include embroidery and multi-colour designs which are governed by traditions and fashion.

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

R.5: The element has been included on the National Inventory of Intangible Heritage in Sudan since 2019. The Inventory is administered by the National Council for Cultural Heritage and Promotion of National Languages, Ministry of Culture and Information. The element was identified and defined with the assistance of women interested in having the element included in the National Inventory. The information about the element was modified three times in four years. Inventory policies were developed and approved in mid-2020. New elements will be added every three months after the meeting of the Inventory Committee. The entire inventory will be updated every four years.

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

R.1: The file does not clearly explain how the element constitutes intangible cultural heritage, as defined in Article 2 of the Convention. The file focuses on the wearing of the element, with little reference to the associated production techniques or skills. The file states the knowledge and skills related to wearing the element are transmitted within families. However, the specific knowledge and skills required are not clearly stated. Furthermore, the information provided makes it difficult to determine if the element is compatible with international human rights instruments, as well as with the requirements of mutual respect among the communities.

R.2: The file explains that the visibility of the element will manifest through rituals, festivals, celebrations and traditional marriage ceremonies. However, the file does not provide enough information on whether the inscription of the element would contribute to ensuring the visibility and awareness of intangible cultural heritage in general, or how it would encourage dialogue among communities, groups and individuals.

R.3: The file outlines several efforts by communities and the State Party to ensure the viability of the element. However, the proposed safeguarding measures are stated in general terms and require more detail and clarification. The file also mentions that the proposed safeguarding measures were formulated with wide community participation, but it is not clear who participated in the workshops and whether the participants are representative of the community, especially as the element is so widespread and involves many women in Sudan.

R.4: The file establishes the participation of groups and individuals, including non-governmental organizations, research institutes, regional departments of culture in Khartoum and the three Eastern States (Gadarif, Red Sea, and Kassala) and centres of expertise from 2018 to 2019. Free, prior and informed consent is established by representatives of government ministries, academic institutions and designers, but does not suitably represent the consent of communities at large given the magnitude of the element’s use. Specifically, the consent of women is not sufficiently apparent given their association with the element.

* 1. Decides to refer the nomination of **Al Toub Al Sudani, Sudanese national dress for women** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

## **DRAFT DECISION 16.COM 8.b.40**

The Committee

* 1. Takes note that the Syrian Arab Republic has nominated **Al-Qudoud al-Halabiya** (no. 01578) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Qudoud al-Halabiya is a form of traditional music from Aleppo with a fixed melody. Sung for religious and entertainment purposes, the lyrics vary according to the type of event. Well-versed singers can improvise lyrics according to what is happening around them. They are known to use deep vocals and to reach a peak while holding a long note or repeating a phrase, sending their audiences into what is referred to as *tarab*, or exultation. Communities describe the emotional state they experience when performers reach this peak as ‘being drunk without drinking’. The audience plays a key role in inspiring the performer’s creativity. They traditionally dance to the music by holding their arms out and moving the upper body. Qudoud music is accompanied by a musical ensemble. Aleppans continue to perform the music in the alleyways and souks of the old city. Influenced by social changes while retaining its traditional elements, qudoud has also spread to other parts of the city. Lyrics of a non-religious nature have been added, telling stories of life, love, tradition and honour, sometimes taken from popular poetry. Qudoud is a vital part of Aleppan culture and is viewed as a source of resilience, particularly during war. Knowledge is transmitted informally between mentors and youth, and formally through school curricula, media broadcasts and programmes.

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

R.1: The element is a form of traditional music with a fixed melody sung for religious or entertainment purposes, with lyrics changing to serve the type of event. Its bearers and practitioners are singers – including an increasing number of women – as well as musical groups, writers, poets, audiences, Sufi scholars and children. Knowledge is transmitted orally in informal contexts between mentors and young people, as well as formally through curricula (such as that at the Sabah Fakhri Institute), media broadcasts and programmes. The element is a symbol of collective identity, hope, continuity and belonging, particularly during war. It is performed at most social celebrations and religious events and is aligned with human rights objectives in that it promotes gender equality, unity and respect among different religions.

R.2: Inscription will allow Aleppo’s diverse local communities to enhance their awareness of intangible cultural heritage and the objectives of the 2003 Convention. It will also promote other Syrian musical expressions and encourage their recognition by communities and national policy makers, not only for their social and entertainment uses, but as expressions with historical significance and as a source of collective national cultural identity. At the international level, inscription would highlight the role of intangible cultural heritage as a tool for promoting community resilience and recovery, bridging differences and supporting social harmony. Inscription would also highlight the process of human creativity as a product of the diversity and cohesion of communities.

R.3: Safeguarding measures have been largely undertaken by bearers and practitioners through international performances, documentaries, regional festivals, digital archives and research. The State has provided logistical and administrative support, produced several publications and organized many cultural festivals involving the element, all despite the limitations caused by armed conflict. Various safeguarding measures are proposed, including facilitating workshops at the national level for children, providing musical equipment to music institutes and clubs, documenting and archiving, integrating the element into important cultural events in Aleppo, and developing legislation to engage communities in the management of their intangible cultural heritage and the protection of intellectual property. The communities concerned proposed various measures during consultations, which included a high percentage of women participants.

R.4: The nomination was proposed by practitioners in 2016 who worked with the Syria Trust for Development in preparing the nomination. The file explains a bottom-up process in terms of how the nomination began and gained the support of government departments. A Committee was formed involving different stakeholders, governmental and non-governmental organizations, and researchers to work on the nomination. The supporting letters of consent establish free, prior and informed consent from a cross-section of unions, associations and practitioners. Both the file and the video demonstrate the involvement of female practitioners.

R.5: The element has been included in the National Inventory for Syrian Intangible Cultural Heritage Elements since 2017 and is administered by the Ministry of Culture and the Syria Trust for Development. The element was identified during the launch of the National Inventory, with concerned bearers providing a description for its inclusion in the National Inventory. The inventory is updated every two years with the full participation and consent of the bearers and with the Ministry of Culture and the Syria Trust for Development acting as the lead.

* 1. Decides to inscribe **Al-Qudoud al-Halabiya** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Invites the State Party to consider a broader range of safeguarding measures to ensure the element’s viability, in addition to the promotion of the element;
	3. Commends the State Party for presenting a file that may serve as a good example of how safeguarding intangible cultural heritage can provide communities with a source of resilience in conflict and post-conflict situations and foster peacebuilding and dialogue among communities;
	4. Further commends the State Party for a file that can serve as a good example of how the inscription of an element on the Representative List of the Intangible Cultural Heritage of Humanity can contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general.

## **DRAFT DECISION 16.COM 8.b.41**

The Committee

* 1. Takes note that Tajikistan has nominated **Falak** (no. 01725) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Falak, meaning ‘heaven’, ‘fortune’ and ‘universe’, is the traditional folklore music of the mountain people of Tajikistan. The expressive and philosophical musical genre may be performed by a male or female soloist, either acappella, or with a single instrumental accompaniment or an ensemble and dancers. Characterized by their high range, falak songs most often relate to love, pain, suffering, the homeland, and separation and the hope of reunion between a parent and a child or between two lovers. The instruments used for falak performances include traditional Tajikistani percussion and string instruments, such as violins and flutes. Falak performers, known as *falakkhons*, are the traditional singers and instrumentalists who perform falak during festivities, ceremonies and ritual events. However, the music may be performed in many contexts, including outdoors while working in the fields or looking after herds in the mountains, or during feasts and social gatherings. It is also performed during the annual ‘Day of Falak’ festival. Falak is viewed as a state of mind and an identity marker for the mountain communities. The tradition is passed from one generation to the next within families and through formal education.

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

R.1: The element’s themes range from love to sentimentalism and philosophy, and it is performed by singers of all genders, separately or within groups. It is accompanied by the flute, and string and percussion instruments. Specific roles are defined by the leaders who are responsible for monitoring the members, accepting invitations, planning activities, and managing the musical instruments and finances. Women and girls participate by dancing during performances. The element brings people together despite their age, gender, religion and ethnicity. Its practice enriches and conveys spiritual folklore heritage, particularly via the language and dialect. The element does not conflict with human rights or sustainable development principles.

R.2: At the local level, the inscription would promote greater awareness about intangible cultural heritage in general and about the 2003 Convention, as well as encourage traditional music among the urban population and youth. It would also promote dialogue among communities, groups and individuals and support the local communities that manufacture traditional musical instruments. At the national level, it would raise awareness among the general public about intangible cultural heritage, including efforts for its promotion and safeguarding. Finally, at the international level, inscription would encourage a greater appreciation of mountainous folklore heritage concerning music, nature and human life.

R.3: Past measures include the publication of articles and monographs, the collection of notes related to falak songs and melodies, workshops on falak led by non-governmental organizations, and the launch of a falak website. The State itself has coordinated courses on instrumental and vocal falak performances and broadcast songs, documentaries and interviews on State TV and radio channels. It has also declared a Falak Day, established the State Falak Ensemble, and organized symposiums and festive events. An extensive list of adequate measures is proposed, and the communities, groups and individuals concerned were involved in developing the proposed measures.

R.4: The file demonstrates wide community participation in the preparation of the nomination. Effort was taken to form a working group to revise and improve the nomination file and leverage earlier efforts to have the element inscribed. The file also establishes free, prior and informed consent and includes letters of consent from family ensembles as well as from students from the National Conservatory. Letters of consent from 2020 are included in addition to letters from 2015.

R.5: The element has been included in the National Inventory List of Intangible Cultural Heritage since 2013 and is administered by the Research Institute of Culture and Information, Centre of National Heritage of Tajiks (Tajik Cultural Heritage Centre). The element was identified by the non-governmental organization Odam va Olam and was later fully documented by the Research Institute of Culture and Information. The inventory is updated every two years. The updating mechanism includes listing new elements, removing duplicated elements and updating information about existing elements.

* 1. Decides to inscribe **Falak** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the nomination in 2017;
	3. Further commends the State Party for proposing an extensive list of safeguarding measures and encourages the State Party to develop a strategy to ensure that the measures are implemented;
	4. Reminds the State Party to take particular heed of the potential unintended impacts of inscription, such as the risk of over-commercialization, on the safeguarding of the element;
	5. Further encourages the State Party, when submitting nomination files in the future, to ensure that information is included in its proper place.

## **DRAFT DECISION 16.COM 8.b.42**

The Committee

* 1. Takes note that Thailand has nominated **Nora, dance drama in southern Thailand** (no. 01587) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nora is a lively and acrobatic form of dance theatre and improvisational singing from southern Thailand. Performances normally include a long oral invocation, followed by a presentation by a lead character who dances with vigorous and elaborate movements of the legs, arms and fingers. The performances are usually based on stories about the former lives of Buddha or about legendary heroes. An ensemble plays highly rhythmic and fast-paced music, with a traditional southern oboe providing the melody and strong rhythms produced by drums, gongs, cymbals and wooden clappers. The main Nora performers – whether male or female – wear colourful costumes with crowns or headdresses, beads, bird-like wings tied around the waist, ornate scarves, and swan tails that give them a bird-like appearance. Performers also wear long, metallic fingernails that curl out from the fingertips. Nora is a community-based practice with deep cultural and social significance for the people of southern Thailand. Performances use regional dialects, music and literature to reinforce cultural life and social bonds among local people. Over five hundred years old, Nora is performed in local community centres and at temple fairs and cultural events, and is passed on through training by masters in homes, community organizations and educational institutions.

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

R.1: The element is linked to rituals and ceremonies, including those with religious practices and meanings. Dance scenes are usually based on religious aspects, tales or local traditions. The bearers and practitioners include masters who perform Nora rituals, lead troupes, and perform as lead singers and dancers. Masters often teach Nora in schools and higher education. Other practitioners include performers, musicians, artisans and participants of Nora ceremonies. Traditionally performed only by males, there are now opportunities for girls and young women to be involved in various aspects. Transmission is done through training by masters in homes, community organizations and educational institutions. Nora is linked to oral traditions and dialects of the community and reinforces the local cultural life and social identity of the communities concerned.

R.2: At the local level, inscription would enhance the confidence of the Nora community to collectively safeguard the element, while promoting respect for equality, inclusiveness and diverse cultural expressions. At the national level, inscription would increase the sense of socio-cultural stewardship and create diverse participation platforms, such as those provided by government, media and educational institutions and by the community at large. At the international level, inscription would bring attention to this traditional art form and its community-based wisdom and bridge communities in the region with traditions and practices that share similar features, such as musical instruments, imagery and dance moves. It would also increase exchanges among practitioners of different Nora lineages and facilitate the expression of human creativity through costume design.

R.3: Although safeguarding measures were traditionally done through a lineage system, since the 1960s educational institutes began inviting Nora masters to teach students, including women, in clubs. Nora-trained graduates have since taken up teaching positions across southern Thailand, and Nora has been taught in schools and universities since the 1970s as part of the formal curriculum for primary, secondary and higher education, with support from the government. Artist associations and networks also financially assist artists. A series of measures is outlined and includes support for research, funding, increasing appreciation through regular and seasonal performances and coordinating a mechanism to support Nora artists and practitioners as a whole. They are proposed as joint measures that will be undertaken by the State in collaboration with the communities, bearers and practitioners concerned. The file outlines the work of communities in developing the safeguarding measures.

R.4: The file outlines a systematic process for the participation of communities, groups and individuals concerned with the element. Scholars and other stakeholders in southern Thailand formed the Rak Pak Tai Society in 2016 and, with government support, began the community-based inventorying of Nora with the objective of an eventual UNESCO nomination. The process continued through 2018 with the drafting of the nomination file. Free, prior and informed consent is established by the letters of consent attached to the file. The element is accessible to all communities, groups and individuals concerned, as well as to non-local observers who wish to participate in a respectful way and who make polite and formal requests to do so. It is worth noting that special sacred verses are still passed down to select apprentices.

R.5: The element has been included in the National Inventory of Intangible Cultural Heritage in Thailand since 2009 and the inventory administered by the Department of Cultural Promotion in the Ministry of Culture. The element was identified and defined from surveys, research and documentation of local researchers working with Nora communities. The nomination process took place between 2016 and 2018, and the Inventory is updated and new elements are included every two years. The documented information is reviewed every three years and is initiated by provincial-level committees, in collaboration with the communities concerned, after which information is sent to the Department of Cultural Promotion for public dissemination.

* 1. Decides to inscribe **Nora, dance drama in southern Thailand** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to develop safeguarding measures to address the unintended consequences associated with increased tourism in order to avoid the potential impact of over-commercialization and de-contextualization of the element.

## **DRAFT DECISION 16.COM 8.b.43**

The Committee

* 1. Takes note that Turkey has nominated **Hüsn-i Hat, traditional calligraphy in Islamic art in Turkey** (no. 01684) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Hüsn-i hat is the centuries-old Turkish practice of writing Islamic letters of Arabic origin in a measured and proportional manner while taking into consideration certain aesthetic values. Traditional tools include a specific type of paper glazed with organic substances, a reed pen, pen knives, a special slab for trimming the reed pen, an inkwell, soot ink and a pen case. Many calligraphers, or *hattats*, make their own tools, and they play an important role in the transmission of the Hüsn-i hat tradition, passing on their knowledge, craft skills and values through apprenticeships. The Hüsn-i hat can be written on paper or leather. It may also be applied on stone, marble, glass and wood, among others. There are many different styles of Hüsn-i hat, and the practice was traditionally used to write the Koran, hadiths (statements of the Prophet Muhammad) and poetry, as well as for State correspondence, such as imperial edicts and warrants, and on religious and public buildings. In Islam, Hüsn-i hat is seen as a means not only of writing ideas, but of depicting them visually. To this day, Hüsn-i hat is still used in sacred and literary works and on mosques, Turkish baths and temples.

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

R.1: Hüsn-i hat is the art of writing with Islamic letters of Arabic origin by using reed pens and soot ink in a measured and proportional manner while taking aesthetics into consideration. The element is transmitted through apprenticeships and the master does not charge any fees to the apprentice. It is an informal practical training called mashq. Today, the element is still practiced in sacred and literary works, and on religious buildings, monuments, walls, domes and portals in Turkey. The practitioners and bearers are hattats, trainees, artisans and suppliers, all of which include women. The element contributes to the continuity of social memory and cultural identity, and is compatible with human rights.

R.2: The file demonstrates that inscription would ensure visibility and awareness about the element and about the significance of intangible cultural heritage in general, as well as encourage dialogue and promote human creativity. At the national level, inscription would encourage hattats and related communities to safeguard the element and contribute to the local inventory process. At the international level, inscription would increase awareness among related communities in different regions of the world. It would also facilitate dialogue through seminars, workshops and study visits at the national and international levels. By enabling the diversity of writing shapes, forms and composition resulting in myriad artworks, the element is open to new forms and thus promotes human creativity.

R.3: The file accounts for past and ongoing initiatives, including training workshops, publications, conferences, seminars, exhibitions and competitions. Since 2010 the Ministry of Culture and Tourism has held Hüsn-i hat courses and trained 1340 people. The proposed safeguarding measures also recognize the role of the traditional method for transmission from master to apprentice. Additional plans include developing materials to stimulate interest among children, using conventional and television mediums to promote the element, issuing writing kits and organizing competitions, exhibitions and continued academic exchanges involving practitioners.

R.4: The file demonstrates wide community participation in the nomination process, beginning with the inscription of the element in the national inventory through to the preparation of the nomination file. The letters of consent included with the file testify to the broad scope of people involved in the nomination, including producers of the paper, ink and other materials used in the practice of the element. They also include men and women. There is no aspect of the element that is restricted by customary practices.

R.5: The element was included in the Intangible Cultural Heritage National Inventory of Turkey in 2014. The Intangible Cultural Heritage Commission of Experts meets twice a year to update the national inventories and evaluate the submissions of the Intangible Cultural Heritage Boards. The inventories are updated at least once a year with the approval of the Minister of Culture and Tourism.

* 1. Decides to inscribe **Hüsn-i Hat, traditional calligraphy in Islamic art in Turkey** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to share safeguarding experiences with other States Parties with similar elements.

## **DRAFT DECISION 16.COM 8.b.44**

The Committee

* 1. Takes note that Turkmenistan has nominated **Dutar making craftsmanship and traditional music performing art combined with singing** (no. 01565) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Dutar is a traditional instrument and musical genre from Turkmenistan. The dutar instrument is a long-necked, two-stringed lute with a pear-shaped body covered by a thin wooden sounding board. The resonating body and soundboard are made from a piece of mulberry wood, and the neck is made with the dried trunk of an apricot tree. To make the body of the dutar, the wood is rounded, hollowed out and polished. The wood for the cover is baked for up to twenty-four hours to remove humidity, then glued over the hollow of the dutar using bone glue. Finally, the neck, frets and strings are added, and the instrument is tuned. The dutar is an inseparable part of Turkmen culture and is used in all of the main genres of Turkmen music and singing. The music is divided into two types: *dutarchy*, which refers to music played alone, and *bagshy*, which refers to music accompanied by singing. There are also several sub-types. For instance, a *dessanchy bangshy* is an epic performance incorporating narration, singing and vocal improvisation, thus alternating poetry and prose. In Turkmenistan, dutar music is an essential part of festivities, ceremonies, national celebrations, cultural festivals, social gatherings and entertainment programmes.

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

R.1: The element is a combined genre consisting of artisanry, music composition and performance accompanied by singing. Its bearers and practitioners are the dutar artisans, players and singers, including men and women, as well as local scholars and musicologists. Artisanry and related knowledge are traditionally passed on from father to son at the family and community levels. Performance skills are transmitted orally and through demonstration. It may take six to twelve years of understudying a master, and no fee is levied. There is also formal training at the National Conservatory. The element promotes social integrity, provides a sense of social identity, and is part of family festivities, national celebrations, cultural festivals, social gatherings, daily entertainment and creative expression. The element also promotes mutual understanding, cooperation, social cohesion, equality, respect for human rights and cultural diversity.

R.2: At the local level, inscription would spread awareness of intangible cultural heritage in various domains and promote cooperation and dialogue among communities about other elements. At the national level, inscription would have a positive impact on people’s awareness of the importance of bearers and practitioners associated with the element. At the international level, it would encourage greater recognition about the role of music and other domains of performing arts and their social and cultural functions. Inscription would also enhance dialogue among bearers and practitioners regarding best practices for transmission, as well as promote respect for cultural diversity among the communities concerned.

R.3: The element is an integral part of the cultural life of Turkmenistan, and the bearers and practitioners have ensured its viability. The government has also supported its viability through documentation and safeguarding of the element, such as through local festivals, academic meetings and workshops. The file lays out a strategic set of safeguarding measures including a proposed implementation timeline. It demonstrates the support of the State, as well as the role of communities, groups and individuals in preparing the measures.

R.4: The file establishes wide participation of communities, groups and individuals, including the bearers and practitioners, as well as scholars and specialists. It clearly outlines a process between 2017 and 2019 regarding the proposal and preparation of the nomination file. Free, prior and informed consent is also established, and respect for customary access to the element is evident.

R.5: The element has been included since 2013 on the National Inventory of the Intangible Cultural Heritage of Turkmenistan, which is administered by the Department of the Intangible Cultural Heritage, Ministry of Culture of Turkmenistan. The inventory is updated annually during field expeditions, after which information is submitted to the National Committee of Experts. The process of identification, definition and collection of data and the role of communities, groups, individuals and scholars is clearly outlined.

* 1. Decides to inscribe **Dutar making craftsmanship and traditional music performing art combined with singing** on the Representative List of the Intangible Cultural Heritage of Humanity.

## **DRAFT DECISION 16.COM 8.b.45**

The Committee,

* 1. Takes note that Ukraine has nominated **Ornek, a Crimean Tatar ornament and knowledge about it** (no. 01601) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Örnek is a Ukrainian system of symbols and their meanings, currently used in embroidery, weaving, pottery, engraving, jewellery, wood carving, and glass and wall painting. The symbols are arranged to create a narrative composition. The Crimean Tatar communities understand the meaning of the symbols and often commission artisans to create certain compositions with specific meanings. Geometric ornaments are primarily used in weaving, whereas floral ornaments are used in all other folk crafts, including those not traditionally practised by Crimean Tatars, such as glass painting, wall painting or canvas wall art. Common symbols include plants and trees, symbolizing people of different genders and ages. There are around thirty-five symbols in total, each with its unique meaning and connotations. For instance, a rose symbolizes a married woman, a poplar or cypress symbolizes an adult man, a tulip symbolizes a young man, and an almond symbolizes an unmarried woman or girl. A carnation symbolizes an older person, wisdom and life experience. The symbolism of the floral ornaments is always emphasized by the unique colour palette and symbol combinations. For instance, a tulip within a rose symbolizes the love or union of a man and a woman. Many symbols are used as protective charms. The associated knowledge and skills are transmitted by skilled artisans within families and communities, in informal contexts such as embroidery classes, and in formal contexts such as universities.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Bearers and practitioners are artisans of all genders and age groups. Some skills, such as embroidery, are practised primarily by women, whereas others, such as engraving and woodcarving, are practised primarily by men. The associated knowledge and skills are transmitted by artisans within families and communities, in informal contexts such as embroidery classes, and in formal contexts coordinated by the Kyiv State Institute of Decorative and Applied Art and Design and the Kyiv National University of Culture and Arts. The practice is a form of ethnic self-identification for practitioners and bearers and can be used for weddings and in everyday life.

R.2: At the local level, inscription would give greater visibility to craftspeople and bearers of the element through the media and at exhibitions, workshops and presentations about the element. The public would also be more aware of the symbolic meanings associated with the element. At the national level, it would make it possible to share more information about the element and its manifestations and about the intangible cultural heritage of Crimean Tatar communities. Inscription would also enhance awareness about Ukrainian living heritage as a whole and about its multi-ethnicity. At the international level, inscription would contribute to a strengthened sense of belonging and identity among Crimean Tatar communities. Dialogue among creative personalities and the Crimean Tatar diaspora would also be enhanced. The element itself is a creative expression and is open to innovation and adoption of knowledge from other nations.

R.3: The element has survived due to the efforts of its bearers to pass on their knowledge and the links of the element to the rites and traditions of Crimean Tatar families. In the 1980s and 1990s, the Crimean Tatar association Chatyr Dag organized expeditions to document the element and interview elders about the meanings of the ornaments in their possession. Measures also included informal teaching about weaving techniques and embroidery. The State has facilitated and organized various activities between 2001 and 2019, including the study of Ornek in educational contexts, a virtual museum, an illustrated catalogue and exhibits. Some measures are outlined for implementation, including encouraging the teaching of the Ornek system between bearers and apprentices, one-week training courses on ornamental composition, and the publication of an embroidery training manual, children’s column and colouring book to learn about the meanings of the ornaments. The State will provide financial support and work with bearers to implement the measures.

R.4: The file outlines a participation process that involves Ornek artisan associations and bearers of various Ornek craft practices, all of which include women. The process was launched in 2018 with the aim of preparing an information file, raising funds and developing the nomination file. Free, prior and informed consent is established via letters of consent attached to the nomination file.

R.5: The element has been included since 2018 on the National List of Elements of the Intangible Cultural Heritage of Ukraine. The inventory is administered by the Ministry of Culture, Youth and Sports. The element was identified by weavers and embroiderers during the 1990s with the idea of inscription coming in 2016. The Ukrainian Centre for Cultural Research updates the inventory annually in cooperation with the non-governmental organization Alem, which provides information about the element. The report is then submitted to the Ministry of Culture, Youth and Sports, which, through an Expert Body on Intangible Cultural Heritage, recommends updating the list.

* 1. Decides to inscribe **Ornek, a Crimean Tatar ornament and knowledge about it** on the Representative List of the Intangible Cultural Heritage of Humanity.

## **DRAFT DECISION 16.COM 8.b.46**

The Committee

* 1. Takes note that Uzbekistan has nominated **Bakhshi art** (no. 01706) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Epic poetry plays a crucial role in the musical and poetic heritage of the Uzbek and Karakalpak people of Uzbekistan. Called *dostons*, the traditional centuries-old poems are based on myths, legends, folk tales and legendary chants, and address varied themes such as patriotism, commitment, love, friendship and solidarity. Bakhshi refers to the performance of these epic stories and original pieces with the accompaniment of musical instruments including the *dombra* (a stringed instrument) and the *kobuz* (a bowed instrument). The storytellers, also called bakhshis, perform the stories from memory, incorporating cultural traditions and practices. Successful bakhshis must have the ability to captivate listeners with their melodies and to narrate stories in an interesting and original way, making creative use of language, word games, proverbs and phrases. They must also be able to recite the long epic poems from memory. Although bakhshis were traditionally men, a group of women bakhshis emerged in the nineteenth century and continues to contribute to the tradition. The practice is passed on within families and through formal bakhshi schools. The art of bakhshi is a vital part of the Uzbek lifestyle, and the storytellers are always welcoming guests in family ceremonies, rituals, public holidays and local festivities.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is the performance of epic stories with the accompaniment of musical instruments. Performers known as bakhshis, which were traditionally men and now include women, perform at family ceremonies and festivals and use various forms of native language, word games, proverbs and phrases. Knowledge and skills are transmitted informally from master to apprentice and the element is also included in the curriculum and taught in art schools. Performances are also broadcast on radio and television. Bakhshi narratives and legends reflect the lifestyle, beliefs, history and identities of ethnic groups and nations. It fosters solidarity and social cohesion.

R.2: At the local and national level, inscription would increase pride about the element among practitioners, spread awareness in the wider society and generate interest among younger generations. There will also be greater media attention. At the international level, there will be sustained visibility through the continued hosting of the International Bakhshi Festival. Participation in music and folk festivals will also contribute to dialogue among the practitioners of the element. The creative nature of the element ensures respect for creativity, and because many ethnicities share the element, it also ensures respect for cultural diversity.

R.3: The viability of the element is ensured by bearers and practitioners, through awareness-raising activities and transfer of knowledge and skills to younger generations. Existing and future efforts by the State Party to safeguard the element include the establishment of schools and the financing of research programmes on the element. Proposed safeguarding measures include training efforts, grants, educational programmes at primary and secondary schools, and the creation of a Museum of Bakhshi Art. Communities, groups and individuals concerned with the element put forward ideas for safeguarding measures during meetings, discussions and participation in surveys.

R.4: The file demonstrates full community participation in the development of the nomination file in collaboration with State entities. Free, prior and informed consent is also established as being integral to the process. There are no restrictions with regard to the transmission of the element, nor is there any secrecy regarding access to any knowledge or practice related to the element.

R.5: Since 2008, the element has been included in the National List of Intangible Cultural Heritage of Uzbekistan and in the local intangible cultural heritage lists of the Republic of Karakalpakstan, the City of Samarkand and the Sirdaryo, Surkhandaryo and Khorazm regions. The national inventory is administered by the Republican Scientific-Methodological Center for Organization of Cultural Institutions Activities under the Ministry of Culture of the Republic of Uzbekistan. Regional departments of the Ministry of Culture and local communities (makhallas) play a vital role in identifying, defining and collecting data on all elements of intangible cultural heritage in Uzbekistan. The inventories are updated at least once a year.

* 1. Decides to inscribe **Bakhshi art** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to avoid standardized letters of consent when submitting nomination files in the future, while ensuring that the diverse circumstances in which consent is given are accommodated;
	3. Reminds the State Party to pay specific attention to the linguistic quality of the file and recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘uniqueness’; which may seem to introduce a hierarchy among expressions of living heritage.

## **DRAFT DECISION 16.COM 8.b.47**

The Committee

* 1. Takes note that the Bolivarian Republic of Venezuela has nominated **Festive cycle around the devotion and worship towards Saint John the Baptist** (no. 01682) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Venezuelan Saint John the Baptist celebrations feature practices and knowledge that originated in the seventeenth century in Afro-Venezuelan communities associated with former colonial estates. From the beginning, the festivities have been heavily influenced by Catholicism, but they are also rich in verbal, musical and physical expressions connected to sub-Saharan Africa. For followers, called *Sanjuaneros*, the celebration is a symbol of cultural resistance and freedom, and a means of remembering their enslaved ancestors. In many communities, the festivities start in early May. They are characterized by joyful drumming, dancing, storytelling and singing and by processions with a statue of Saint John the Baptist. Each community has its own form of dancing and singing. The exact dates of the festivities vary from one region to the next, but the most important dates are 23 and 24 June. On 23 June, the *Sanjuaneros* visit with friends and go to churches and *casas* (houses) of Saint John the Baptist. On 24 June, the image of the saint is baptized in the local river to commemorate the biblical event. Many devotees also go into the river to be blessed by the saint. Although the end of the cycle varies, in most places the celebrations end on 16 July. The practices and knowledge are transmitted within families and through community groups and schools.

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

R.1: The element concerns a festive cycle of celebration and commemoration associated with Saint John the Baptist. Bearers are organized in cofradías (confraternities), societies, parrandas (musical processions) and brotherhoods, all of which include women. Knowledge and skills exist within families with close ties to the image of Saint John the Baptist and who have inherited the practice, as well as with persons who make positive contributions to the festivities. Community groups also help to teach about the tradition among youth, while schools have gradually been teaching about the element. The element is associated with worship, miracles and favours concerning health, prosperity and romantic love, while also promoting a sense of belonging and identity within the community. Today, the practice of the element has allowed for reflections among communities to vindicate their own history and dispel prejudice and stereotypes established by dominant classes.

R.2: On the local and national level, inscription would increase activities geared towards safeguarding the element, such as lectures, plays and knowledge transmission. At the international level, inscription would motivate more international meetings and sharing of experiences. Inscription would allow bearers to ensure the element’s viability through dialogue with other ethnic, cultural and religious groups. The practice of the element itself fosters human creativity and promotes respect for cultural diversity.

R.3: Past and current safeguarding measures to ensure the viability of the element include country-wide workshops, meetings, research and lectures. The State Party supported the measures by providing financial, policy and legal support. Proposed safeguarding measures are centred around the transmission of values, community research, organizational development and promotional campaigns involving bearers. A notable measure includes integrating the element into education contexts. The file sufficiently outlines the role of communities and the State in implementing the safeguarding measures.

R.4: The nomination process was conducted over a fourteen-year period and gradually incorporated communities and organized groups. Each activity and decision had the free, prior and informed consent of the individuals and communities concerned. Input from the communities was also critical, especially in the states of Carabobo, Miranda, Vargas and Yaracuy, where they helped with logistics, operational resources, fieldwork, workshops and transportation to the places where the activities were being held. The file also demonstrates respect for customary practices associated with the element.

R.5: The element has been included since 2019 in the Registro del Patrimonio Cultural (Cultural Heritage Register), which is administered by the Instituto del Patrimonio Cultural (Cultural Heritage Institute). The file provides sufficient information on the process of identification, definition and data collection and accounts for community participation. A six-year updating cycle is to be established, although the file does not explain the process.

* 1. Decides to inscribe **Festive cycle around the devotion and worship towards Saint John the Baptist** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the State Party that it is important to develop a process for the updating of inventories that involves the concerned communities, groups and individuals;
	3. Commends the State Party for presenting a well-prepared file.

## **DRAFT DECISION 16.COM 8.b.48**

The Committee

* 1. Takes note that Viet Nam has nominated **Art of Xòe dance of the Tai people in Viet Nam** (no. 01575) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Xòe is a form of Vietnamese dancing with movements that symbolize human activities in ritual, culture, life and work. It is performed at rituals, weddings, village festivals and community events. There are three main types of xòe: ritual, circle and presentational. The ritual and presentational xòe dances are named after props used during certain performances. For instance, there is scarf xòe, conical hat xòe, fan xòe, bamboo pole xòe, music xòe, stick xòe and flower xòe. But the most popular form is circle xòe, wherein dancers form a circle and perform in harmony. The basic movements include raising and opening the hands, then lowering them and clasping the hands of the adjacent person. The dancers follow rhythmic footsteps, slightly arching the chest and leaning backwards. Although simple, the dance movements symbolize wishes for community health and harmony. The dance is accompanied by various musical instruments, including gourd lutes, mouth organs, drums, gongs, cymbals and reed flutes. The instrumental music blends with the vocals and the jingling of the silver jewellery hanging around the waists of the women. Transmitted from generation to generation within families, dance troupes and schools, the xòe dance has become a symbol of hospitality and an important identity marker for the Tai people in north-western Viet Nam.

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

R.1: The element is accompanied by music from the gourd lute, shawm, mouth organ, drum, gong, cymbals, reed flute, bamboo pole and rattle. Tai community members share responsibilities and have different roles in organizing performances. Both males and females participate as musicians. The dance is passed on from generation to generation within the community to people of all ages and genders. Children learn from grandparents and parents and ceremony masters pass on knowledge to children, grandchildren, or successors. Tai dance artists and practitioners also teach performing arts troupes as well as high school and college students. The dance reflects Tai cosmological and worldviews and is performed during the lunar new year and spring season celebrations, and during festivals and feasts. The element is open to everyone regardless of age, gender, social status, occupation or ethnicity.

R.2: At the local level, inscription would create awareness about the significance of the element, as well as about community cultural heritage in general. It will encourage feelings of inter-generational responsibility to transmit and practice the element in contemporary life. At the national level, it will increase awareness about the value and the importance of similar traditions in other regions of Viet Nam. It will also enhance pride in ethnic cultural identity and promote solidarity among the ethnic groups of Viet Nam. Inscription would be an incentive to update policies about cultural expressions. At the international level, the visibility of intangible cultural heritage in general would be enhanced. Dialogue among troupes and Tai communities will be enhanced, and the various creative expressions of the element would be highlighted.

R.3: Safeguarding measures have been largely undertaken by the Tai communities in four provinces, and their efforts have led to the establishment of performing arts troupes and contributed to research and to the publication of books about the element. Masters have passed on knowledge to their students and attempted to revitalize some aspects of the element. The State itself has passed and updated the Cultural Heritage Law that includes a chapter on safeguarding intangible cultural heritage. It has also awarded practitioners with national awards, provided financial support, and coordinated cultural festivals and competitions. A series of measures are proposed and notably includes transmission through formal and informal education, research, inventorying and documentation, all in collaboration with masters and practitioners. Community representatives were involved in drafting the nomination file and in identifying safeguarding measures.

R.4: The file demonstrates wide community participation in research, documentation and inventorying between 2017 and 2018 and then in the review of the nomination file in 2019, where they recommended revisions. The process included State bodies, namely the Department of Culture, Sports and Tourism, in collaboration with troupe representatives from the villages, districts and towns in four provinces. Free, prior and informed consent is established and features a wide cross-section of the communities, groups and individuals concerned.

R.5: The variations of the element were included in the National Inventory of Intangible Cultural Heritage between 2014 and 2016. The element was also included in the Inventory of Intangible Cultural Heritage in the Cultural Heritage Data Bank at the Viet Nam National Institute of Culture and Arts Studies in 2016. The Data Bank is updated annually based on intangible cultural heritage projects implemented with the participation of the local communities within the Cultural National Target Program.

* 1. Decides to inscribe **Art of Xòe dance of the Tai people in Viet Nam** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party on the preparation of a well-developed file.