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ITEM 7.B OF THE PROVISIONAL AGENDA

Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity

Seventeenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Rabat, Kingdom of Morocco – 28 November to 3 December 2022)

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 2022 files and the working methods of the Evaluation Body is included in document [LHE/22/17.COM/7](#).

Decisions required: paragraph 4

A. 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	File No.
17.COM 7.b.1	Cambodia	Kun Lbokator, traditional martial arts in Cambodia	01868
17.COM 7.b.2	China	Traditional tea processing techniques and associated social practices in China	01884
17.COM 7.b.3	Colombia	Ancestral system of knowledge of the four indigenous peoples, Arhuaco, Kankuamo, Kogui and Wiwa of the Sierra Nevada de Santa Marta	01886
17.COM 7.b.4	Croatia	Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from Boka Kotorska (Bay of Kotor) who live in the Republic of Croatia	01891
17.COM 7.b.6	Democratic People's Republic of Korea	Pyongyang Raengmyon custom	01695
17.COM 7.b.8	France	Artisanal know-how and culture of baguette bread	01883
17.COM 7.b.11	Greece	August 15th (Dekapentavgoustos) festivities in two Highland Communities of Northern Greece: Trans Choros (Grand Dance) in Vlasti and Syrrako Festival	01726
17.COM 7.b.14	Hungary	Hungarian string band tradition	01730
17.COM 7.b.16	Iran (Islamic Republic of), Syrian Arab Republic	Crafting and playing the Oud	01867
17.COM 7.b.18	Japan	Furyu-odori, ritual dances imbued with people's hopes and prayers	01701
17.COM 7.b.19	Jordan	Al-Mansaf in Jordan, a festive banquet and its social and cultural meanings	01849
17.COM 7.b.21	Oman	Al-Khanjar, craft skills and social practices	01844
17.COM 7.b.22	Republic of Korea	Talchum, mask dance drama in the Republic of Korea	01742

Draft Decision	Submitting State(s)	Nomination	File No.
17.COM 7.b.24	Saudi Arabia	Knowledge and practices related to cultivating Khawlani coffee beans	01863
17.COM 7.b.25	Saudi Arabia, Oman, United Arab Emirates	Alheda'a, oral traditions of calling camel flocks	01717
17.COM 7.b.26	Serbia	Social practices and knowledge related to the preparation and use of the traditional plum spirit – šljivovica	01882
17.COM 7.b.27	Slovenia	Beekeeping in Slovenia, a way of life	01857
17.COM 7.b.28	Spain	Manual bell ringing	01873
17.COM 7.b.30	Tunisia	Harissa, knowledge, skills and culinary and social practices	01710
17.COM 7.b.31	Turkmenistan, Iran (Islamic Republic of)	Turkmen-style needlework art	01876
17.COM 7.b.32	United Arab Emirates	Al Talli, traditional embroidery skills in the United Arab Emirates	01712
17.COM 7.b.33	United Arab Emirates, Bahrain, Egypt, Iraq, Jordan, Kuwait, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Sudan, Tunisia, Yemen	Date palm, knowledge, skills, traditions and practices	01902
17.COM 7.b.37	Afghanistan, Azerbaijan, Iran (Islamic Republic of), Türkiye, Tajikistan, Turkmenistan, Uzbekistan	Sericulture and traditional production of silk for weaving	01890
17.COM 7.b.38	Algeria	Rai, popular folk song of Algeria	01894
17.COM 7.b.39	Andorra, France	Bear festivities in the Pyrenees	01846
17.COM 7.b.40	Austria, Bosnia and Herzegovina, Croatia, Hungary, Italy, Romania, Slovakia, Slovenia	Lipizzan horse breeding traditions	01687
17.COM 7.b.41	Austria, Czechia, Germany, Latvia, Poland, Spain	Timber rafting	01866

Draft Decision	Submitting State(s)	Nomination	File No.
17.COM 7.b.42	Azerbaijan	Pehlevanliq culture: traditional zorkhana games, sports and wrestling	01703
17.COM 7.b.43	Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Türkiye, Turkmenistan, Uzbekistan	Telling tradition of Nasreddin Hodja/ Molla Nesreddin/ Molla Ependi/ Apendi/ Afendi Kozhanasyr Anecdotes	01705
17.COM 7.b.44	Azerbaijan, Türkiye	Culture of Çay (tea), a symbol of identity, hospitality and social interaction	01685
17.COM 7.b.45	Belarus	Straw weaving in Belarus, art, craft and skills	01889

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

Draft Decision	Submitting State(s)	Nomination	File No.
17.COM 7.b.5	Cuba	Knowledge of the light rum masters	01724
17.COM 7.b.7	Egypt	Festivals related to the Journey of the Holy family in Egypt	01700
17.COM 7.b.9	Georgia	Traditional equestrian games in Georgia (Tskhenburti, Isindi, Kabakhi, Marula)	01862
17.COM 7.b.12	Grenada	Shakespeare Mas, a traditional component of Carnival unique to Carriacou	01903
17.COM 7.b.13	Guatemala	Holy Week in Guatemala	01854
17.COM 7.b.15	Iran (Islamic Republic of), Afghanistan	Yaldā/Chella	01877
17.COM 7.b.17	Iran (Islamic Republic of), Tajikistan, Uzbekistan	Art of crafting and playing Robāb/Rubāb/Rubob	01714
17.COM 7.b.20	Kazakhstan	Orteke, traditional performing art in Kazakhstan: dance, puppet and music	01878

Draft Decision	Submitting State(s)	Nomination	File No.
17.COM 7.b.23	Romania, Republic of Moldova	The art of the traditional blouse with embroidery on the shoulder (altiță), an element of cultural identity in Romania and the Republic of Moldova	01861
17.COM 7.b.29	Tajikistan, Iran (Islamic Republic of)	Ceremony of Mehrgan	01859
17.COM 7.b.34	Uzbekistan, Tajikistan, Kazakhstan	Traditional embroidery in Central Asia	01733
17.COM 7.b.35	Zambia	Kalela dance	01698
17.COM 7.b.36	Afghanistan	Behzad's style of miniature art	01851
17.COM 7.b.46	Belgium, France	Living fairground culture and showmen's art	01869

3. The Evaluation Body was not able to achieve consensus concerning the following element:

Draft Decision	Submitting State(s)	Nomination	File No.
17.COM 7.b.10	Germany	Modern dance in Germany	01858

B. Draft decisions

4. The Committee may wish to adopt the following decisions:

DRAFT DECISION 17.COM 7.b.1

The Committee

1. Takes note that Cambodia has nominated **Kun Lbokator, traditional martial arts in Cambodia** (No. 01868) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kun Lbokator is a martial art dating back to the first century. It aims to develop the mental and physical strength and discipline of its practitioners through self-defence techniques and a philosophy of non-violence. The training of Kun Lbokator is not only about physical techniques and skills, but also about mental disciplines on how to respect nature and behave with decorum in society. Masters, some of whom are believed to have healing and protective powers, lecture their apprentices about their roles and responsibilities in society so that, once they have mastered the necessary skills, they can protect vulnerable communities and the natural environment and stand up for justice and peace. Kun Lbokator is still actively performed as part of ritual offerings to local deities and in other festive events, along with elements such as dance, music and traditional medicine. An embodiment of the country's social, cultural and religious values, Kun Lbokator is widely practiced among Cambodians, regardless of their age, gender and educational backgrounds or status.

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: Kun Lbokator is a martial art that inculcates and develops mental and physical strength and discipline among practitioners. It involves rituals and social practices. The element is performed as part of ritual offerings to local deities at gatherings and major festive events. It plays a key role in strengthening respect between practitioners and their society, as well as in protecting the environment. The training encourages individuals to develop self-confidence and pride. Practitioners of the element include masters, assistant teachers, apprentices and other advocates and individuals. Masters transmit their knowledge and skills of the element to new generations through training. Transmission also takes place in training schools, clubs and tournaments, as well as through formal education. In addition, the file explains that there is no part of Kun Lbokator that is not compatible with the international human rights instruments or with the requirement of mutual respect among communities, groups and individuals or with sustainable development.
 - R.2: The file outlines that the visibility and awareness of the element will be enhanced at the local, national and international levels and that inscription will contribute to greater recognition among younger generations. The inscription will contribute to strengthening dialogue among stakeholders of the element, including Kun Lbokator masters, clubs, institutions and people. However, the file does not elaborate clearly how the visibility and awareness of intangible cultural heritage in general would be enhanced by the inscription.
 - R.3: The file explains that the viability and the development of the element is ensured by masters who train individuals by conducting various workshops, opening training schools and setting up an inter-provincial network to share experiences of the element. The Cambodia Kunbokator Federation, founded in 2004, also plays an important role in facilitating trainings, workshops and seminars at the national level and documenting Kun Lbokator techniques and skills. The safeguarding measures proposed in the file include teaching the element in schools, general media campaigns, training of trainers, and research and documentation. The State Party will make legal provisions to support performance and public awareness, as well as provide budgetary support and equipment. The proposed safeguarding measures are supported by the communities concerned, who will also be involved in their implementation.
 - R.4: For the preparation of this nomination file, a research team appointed by the Ministry of Culture and Fine Arts and the Cambodia Kunbokator Federation has been working closely with Kun Lbokator masters and apprentices, communities, local authorities and researchers in the provinces concerned since 2017. A workshop was organized in February 2021 by the Ministry of Culture and Fine Arts. A workshop brought together masters and apprentices from thirteen provinces to provide information about the element for the nomination process. The drafting of the nomination file went through many phases and was conducted in a consultative manner with Kun Lbokator practitioners throughout the process. The file included various letters of consent signed by the masters of the element, but did not provide evidence of consent from the wider communities concerned. The nomination form would have benefitted from a larger number of nomination consent letters to ensure the widest possible participation from the communities concerned.

R.5: Kun Lbokator was included in the Inventory of Intangible Cultural Heritage of Cambodia in 2017. The inventory is maintained by the Directorate-General of Techniques for Cultural Affairs in the Ministry of Culture and Fine Arts. The inventory is updated every four years with the participation of Provincial Departments of Culture and Fine Arts, community representatives and arts and culture NGOs.

3. Decides to inscribe **Kun Lbokator, traditional martial arts in Cambodia** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Encourages the State Party to implement safety measures to ensure the well-being and safety of the practitioners during the practice of the element, and to ensure the widest possible community participation in the implementation of safeguarding measures;
5. Reminds the State Party, in submitting future nominations, to ensure the widest possible participation of the communities in all stages of the preparation of the nomination;
6. Commends the State Party for the submission of an improved nomination file following the State Party's decision to withdraw the file in 2020.

DRAFT DECISION 17.COM 7.b.2

The Committee

1. Takes note that China has nominated **Traditional tea processing techniques and associated social practices in China** (No. 01884) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

China's traditional tea processing techniques and associated social practices entail the knowledge, skills and practices around tea plantation management, tea-leaf picking, manual processing, drinking and sharing. Based on natural conditions and local customs, tea producers have developed six categories of tea: green, yellow, dark, white, oolong and black teas. When added to reprocessed teas, such as flower-scented teas, the result is over 2,000 tea products with a variety of colours, aromas, flavours and shapes. Tea is ubiquitous in the Chinese people's daily life and is served steeped or boiled in homes, workplaces, tea houses, restaurants and temples. It is an important part of socialization and of ceremonies such as weddings and sacrifices. The practice of greeting guests and building relationships within families and among neighbours through tea-related activities is common to multiple ethnic groups, providing a sense of shared identity and continuity for the communities. The knowledge, skills and traditions are passed on through families and apprenticeships, and the bearers include tea producers, farmers and artists, as well as those who make the pastries that are typically served with tea.

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: Traditional tea processing techniques and associated social practices in China consist of the knowledge, skills, and social practices concerning the management of tea plantations, picking of tea leaves, manual processing, drinking and sharing of tea. The file explains the skills of tea processing and the intangible aspects of the element, including values of modesty, harmony, comity and respect, as well as the benefits to the human body and mind. The element is part of the people's everyday life as well as of festive events and rituals. The bearers are tea producers, farmers, artists, pastry makers and hobbyists. It is widely practiced by the general public, regardless of gender, occupation, ethnicity and beliefs. The main approaches for the transmission of the element are clan-based and community-based transmission, master-apprentice transmission and formal education. The element provides sustainable livelihoods for community members, including women and people with disabilities. It allows people to bond, and is compatible with existing international human rights instruments.

- R.2: At the local level, the inscription of the element will raise awareness of intangible cultural heritage among the general public, especially among younger generations. It will encourage stakeholders to recognise the importance of intangible cultural heritage and sustainable development. At the national level, inscription will facilitate the sharing of heritage among different regions and ethnic groups. At the international level, it will highlight the important role that intangible cultural heritage plays in providing sustainable livelihoods and advancing gender equality and rural development. The inscription will foster dialogue and communication among communities on safeguarding responsibilities through capacity building and participation in tea management practices. Communities, groups and individuals will be encouraged to share their expertise on the element and develop other cultural expressions associated with the element.
- R.3: The nomination file explains that the working group, with wide participation of the communities, groups and individuals concerned, formulated a five-year safeguarding plan (2021-2025) and established a mechanism of monitoring and risk-management. The plan includes measures to strengthen transmission, improve documentation and research efforts, and promote greater public awareness of the element. There are also efforts to conserve the environment and tangible heritage associated with the element, such as the protection of the environment and conservation of related spaces such as ancient tea plantations, springs, temples and villages. Specific targets of the proposed safeguarding plan were included in the file (e.g., ten training workshops and 3,000 graduates for tea production, appraisal and art). There is also a plan to ensure efficient management and sustainable use of resources. Furthermore, the file provides information on the involvement of the communities, groups and individuals in the planning and implementation of the proposed safeguarding measures.
- R.4: The file provides information about the community's participation in the nomination process, which began in 2007 through a nationwide call for proposals for nominations. Communities from Fujian and other provinces originally expressed their intention for the nomination. Social media was utilised to encourage exchange and dialogue between communities. Starting in 2015, discussions on the safeguarding and transmission of traditional tea processing techniques and associated social practices were carried out and a broader consensus on the nomination was gradually reached. The working group for the preparation of the nomination included communities by interviewing bearers, conducting field surveys, collecting data, holding meetings to obtain the consent of communities, and facilitating open discussions on the planning and implementation of safeguarding measures. The file included a set of free, prior and informed consent letters from bearers, practitioners, associations, research institutes, safeguarding centres and schools, which included their opinions and aspirations to safeguard the element. There are no restrictions associated with the element and it is available to all communities, ethnicities and religions.
- R.5: The element is listed on the National List of Representative Elements of Intangible Cultural Heritage. The inventory is maintained by the Ministry of Culture and Tourism. From September 2005 to March 2021, with support from academic institutions, the element was identified and defined, and its communities, groups and individuals concerned recognised. The communities have actively participated in drawing up and updating the national inventory. They have also participated in the identification and definition of the element, as well as the inventorying process. The inventory is updated in cycles of two to three years.
3. Decides to inscribe **Traditional tea processing techniques and associated social practices in China** on the Representative List of the Intangible Cultural Heritage of Humanity;

4. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element and to ensure that any commercialization efforts and unintended consequences are monitored and well-managed following the inscription of the element.

DRAFT DECISION 17.COM 7.b.3

The Committee

1. Takes note that Colombia has nominated **Ancestral system of knowledge of the four indigenous peoples, Arhuaco, Kankuamo, Kogui and Wiwa of the Sierra Nevada de Santa Marta** (No. 01886) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Ancestral System of Knowledge of the Arhuaco, Kankuamo, Kogui and Wiwa peoples of the Sierra Nevada de Santa Marta is comprised of sacred mandates that keep the existence of the four peoples in harmony with the physical and spiritual universe. Through many years of dedication, the knowledgeable men (Mamos) and women (Sagas) acquire the necessary skills and sensitivity to communicate with the snow-capped peaks, connect with the knowledge of the rivers and decipher the messages of nature. Based on the Law of Origin, a philosophy that governs human relationships to nature and the universe, the Ancestral System of Knowledge entails caring for sacred sites and partaking in baptism rituals, marriage rites, traditional dances and songs, and retributions or offerings to spiritual powers. This ancestral wisdom is believed to play a fundamental role in protecting the Sierra Nevada ecosystem and avoiding the loss of the cultural identity of the four peoples of the region. The Ancestral System of Knowledge is transmitted from generation to generation through cultural practice, community activities, the use of the indigenous language and the implementation of the sacred mandates. The transmission process includes the understanding of physical and spiritual relationships with Mother Nature and sacred sites.

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 Ancestral System of Knowledge of the four peoples of the Sierra Nevada de Santa Marta is composed of the sacred mandates that keep the existence of the four peoples in harmony with both the physical and the spiritual universe. The bearers are the four indigenous peoples of the Sierra Nevada de Santa Marta, and include spiritual leaders, elders, and family groups who lead the offerings, baptisms, community councils and other rituals. The knowledge and skills are transmitted through practice, the use of the mother tongue, and the implementation of the mandates of origin, respect and appreciation of vital spaces. The element is also transmitted through participation in community activities. As the pillar of the cultural identity of the four peoples, it promotes the relationship with the territory as a sacred unit as well as spiritual and historical relationships.

R.2: At the local level, inscription is expected to spark interest in safeguarding other elements of the four peoples such as their traditional cuisine, craftsmanship and oral traditions. At the national level, inscription will provide the population of Colombia with a deeper understanding of the role of intangible cultural heritage in the sustainable future of the country. At the international level, inscription will lead to greater awareness of the importance of recognizing intangible cultural heritage as a fundamental tool for harmonious and sustainable relationships with the environment. Inscription will also contribute to greater visibility of how social groups around the world construct norms and principles of coexistence, values, and cultural memory.

- R.3: The nomination file provides information about the communities' efforts in training apprentices, problem-solving, maintaining order, ensuring balance in line with cultural principles and precepts, and promoting the safeguarding of the element. The State Party supports the safeguarding of the element by carrying out fifteen working groups with the four peoples to adopt the Management Plan of the Sierra Nevada de Santa Marta National Park, in addition to capacity-building initiatives for stakeholders and an awareness-raising campaign for intangible cultural heritage. The proposed safeguarding measures include strategic planning, inter-institutional coordination, awareness-raising on the importance of the element, capacity-building for the bearers, traditional knowledge transmission programmes, and assessment of the ethnographic research about the four peoples and the ancestral territory. The State Party will also support the implementation of the proposed measures by adopting the safeguarding plan and providing technical and financial support. The safeguarding plan was developed and will be implemented with the participation of the communities from the Arhuaco, Kankuamo, Kogui and Wiwa peoples. The proposed safeguarding measures are comprehensive and creatively designed, such as the National Consumption Tax on mobile phone services, where part of the resources received from the tax are allocated to the safeguarding plans of elements inscribed in the Lists of the 2003 Convention.
- R.4: The nomination was initiated by the four peoples, who requested support from the national government to nominate the element for the Representative List of the Intangible Cultural Heritage of Humanity. In response to the request, the authorities designated a local working group made up of indigenous researchers to carry out participatory activities for preparing the file. A series of meetings were held with indigenous authorities, spiritual and community leaders, local governments, and national entities, in which support and consent for the nomination file were expressed. Consent letters from the four peoples of the Sierra Nevada de Santa Marta were provided as part of the nomination file. A set of customary practices regulate the access to the traditional activities of each people, and respect for these customary practices has been highlighted in the safeguarding plan.
- R.5: The element was included on the National Representative List of Intangible Cultural Heritage of Colombia on 22 December 2017. The inventory is maintained by the Intangible Cultural Heritage Group of the Division of Heritage and Memory in the Ministry of Culture. The inventorying of the element was carried out with the support of the Gonawindúa Tayrona Organization (OGT), an NGO of the indigenous communities of the Sierra Nevada de Santa Marta, and with the endorsement of the Territorial Council of Cabildos, the highest authority of the four peoples. Developing a Special Safeguarding Plan is an obligatory condition for inscription of an element in the National Representative List of Intangible Cultural Heritage. The Special Safeguarding Plans are reviewed and updated every five years.
3. Decides to inscribe **Ancestral system of knowledge of the four indigenous peoples, Arhuaco, Kankuamo, Kogui and Wiwa of the Sierra Nevada de Santa Marta** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 17.COM 7.b.4 

The Committee

1. Takes note that Croatia has nominated **Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from Boka Kotorska (Bay of Kotor) who live in the Republic of Croatia** (No. 01891) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon are centred around two main annual events: the Feast Day of St. Tryphon (3 February) and the Boka Nights. The Kolo, performed by members of the Boka Navy dressed in traditional uniform, is the most visible cultural aspect of the festivity. Bearers of this tradition meet throughout February and March in every city where the Boka Navy is situated. Known as Boka Nights, these gatherings present the cultural heritage of Boka Croats to the Croatian public. The festivity stems from the cult of Saint Tryphon. His remains were taken to Kotor in 809, and he has been worshipped as the patron saint of Kotor, the Diocese of Kotor, and the Boka Navy ever since. Members of the community are involved in the preparation and maintenance of costumes and learn about typical Boka recipes. Knowledge of the broader historical and cultural context of Boka Croats and their patron saint is also transmitted through exhibitions, public lectures, cultural evenings and events.

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 element, a tradition of Boka Croats, has been practiced since 1873, and involves a religious recital to Saint Tryphon, as well as a chain dance performed afterwards. It is practiced during February and March each year. The bearers are Boka Croats, who gather in confraternities. The inclusion of young practitioners, in the role of the 'Little Admiral', represents the transmission of the element from generation to generation. Women participate in the element by preparing food for the communities, and wearing traditional dresses. The knowledge and skills related to the element are transmitted from older practitioners to younger ones, as well as through exhibitions and public events. The element serves to reinforce the community's connection with the sea and with naval traditions. The element carries a social function through dialogue and gatherings among members of confraternities during the celebration and its preparation.

R.2: At the local level, inscription will encourage cultural minorities and immigrant communities to disseminate and recognize these traditions and other similar practices. At the national level, inscription will encourage the promotion of intangible cultural heritage and the implementation of the 2003 Convention by motivating confraternities in all regions of Croatia. It will also promote minority cultures. At the international level, inscription will draw more attention to this traditional element related to Mediterranean culture, and promote the symbolism and values associated with it. Inscription will also enhance research and documentation of the tradition, ensure better understanding and dialogue, and support diversity and cultural pluralism, especially between dispersed communities.

R.3: Annual gatherings of Boka Croats in Croatia and public performances have contributed to the viability of the element. The communities concerned continue to hold regular meetings and gatherings of confraternity members and to recruit young members as part of the process of transmission. The communities have also endeavoured to research and document the histories of the element, promoting it through public lectures and exhibitions. The State Party has contributed to the safeguarding measures by allocating projects within research centres, promoting the element during international conferences, and documenting the element within

the Register of Cultural Property. The file provides information on the proposed safeguarding measures, which include financial support, education and promoting the element through the media. The members of five confraternities of the Boka Navy 809, which include many bearers in Croatia, were involved in planning and implementing the proposed safeguarding measures.

R.4: The intention to nominate the element to the Representative List of the Intangible Cultural Heritage of Humanity came from the Boka Croats themselves after they saw that the Ministry of Culture had successfully started implementing the 2003 Convention in Croatia. The communities have been involved in the nomination process since 2018. Performers, local bearers and representatives of the confraternities participated in discussions at round tables, public forums and symposiums, as well as in the preparation of the documentary film and collection of photographs. Accompanying the nomination is a set of free, prior and informed consent letters from individuals, NGOs and institutional representatives of all genders.

R.5: The element was added to the Register of Cultural Property of Croatia – List of Protected Cultural Property on 13 July 2015. The register is maintained by the Ministry of Culture and Media of the Republic of Croatia, Directorate for the Protection of Cultural Heritage. The representatives of the bearers and stakeholders of the element submitted the proposal to include the element on the register, which was endorsed by the Committee for Intangible Cultural Heritage. The register is updated at least once every five years.

3. Decides to inscribe **Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from Boka Kotorska (Bay of Kotor) who live in the Republic of Croatia** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the element in 2020;
5. 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;
6. Encourages the State Party to share safeguarding experiences with other States Parties with similar elements.

DRAFT DECISION 17.COM 7.b.5

The Committee

1. Takes note that Cuba has nominated **Knowledge of the light rum masters** (No. 01724) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Cuban light rum originated in 1862 in the city of Santiago de Cuba. Since then, there has been an uninterrupted transmission of the Cuban light rum masters' knowledge, which is put into practice in aging cellars, mixture areas and laboratories. The Cuban light rum masters' expertise is a set of traditional and scientific knowledge and techniques that ensures the safeguarding of the Cuban light rum manufacturing process. Light rum is also an important source of income for the country. Regardless of brand, light rum masters follow an ethical code centred on respect for Cuban rum culture and its history and good practices, with ecoculture and harmony with the environment at its core. The manufacture of light rum is a life-long learning process that is passed down from generation to generation and includes protecting aging cellars, knowing their contents and characteristics and the history of each barrel, and knowing which mixtures result in a given appearance, aroma, taste and texture. Masters form a guild-type community with selective admission that advocates for responsible consumption and acts as a cultural bridge between Cuba and the rest of the world.

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.4: The file explains that the light rum masters initiated the nomination process and presented a request to the Commission for the Safeguarding of the Intangible Cultural Heritage to nominate the element to the Representative List. The masters coordinated meetings with members of the community and specialists of the Cubaron Business Group and other specialists to discuss the nomination file. The masters also approved various aspects of the nomination file, including the script for the audio-visual materials, held meetings to select photos and authored and reviewed sections of the nomination form. Various letters of consent from the communities were also submitted as part of the nomination form. The file explained that the masters, business groups and specialists were involved in the nomination process, but there was a lack of information regarding the participation of some communities, such as workers involved in the production of light rum and the wider community that consumes light rum.
 - R.5: The element is included on the Inventory System of the National Council of Cultural Heritage. The inventorying process of the Knowledge of the Light Rum Masters was carried out from 2015 to 2018 and its most recent update was in 2021. The inventory is updated every year. The file explains that, as part of the inventorying process, exchanges were held with the bearers of the tradition to inform them about the 2003 Convention and about the need to create an inventory and the corresponding process. However, there is a lack of information about the process for updating the inventory and community involvement.
3. 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 Light Rum Masters' knowledge is a set of traditional, scientific, sensory, and innovative knowledge and techniques that ensure the safeguarding of Cuban light rum manufacturing, based on continuous mixture processes and successive natural aging. The element is identified as a cultural expression and identifying factor for the Cuban nation. However, the file focuses on light rum as a product, and there is insufficient explanation on the element's social functions and cultural meanings. In addition, the file does not provide detailed information about the knowledge and skills associated with the process of making light rum, or about the oral traditions, social practices and knowledge and practices concerning nature, and how they are transmitted from one generation to another. The file explains that the element's bearers and practitioners are organised in a guild type community, and that the movement involves five women and nine men from different levels. However, there is limited information about the wider community associated with the element, such as the groups or individuals involved in the production or consumption of the rum. Given the insufficient information on the social functions and cultural meanings of the element, the transmission of the element and the descriptions of the bearers and practitioners, the file does not satisfy criterion R.1.
 - R.2: The nomination file indicated that inscription of the element would enhance its visibility and intangible cultural heritage at the national and local levels. However, there is insufficient information about how these outcomes will be achieved. The file also explains that the inscription of the element will encourage the diffusion of traditional values of Cuban light rum culture and responsible consumption of alcoholic beverages, without detailed elaboration on these aspects.

R.3: The file provides brief information on proposed safeguarding measures, without providing detailed descriptions. Various proposed measures appear to promote the light rum as a product, to regulate and control commercial rights concerning light rum producers, to regulate the rum production process and to restrict access to new producers, also through the establishment of a uniqueness and originality mark. These measures do not focus on safeguarding the viability of the element and its social functions and cultural meanings. Although the element involves the commercial production and sale of light rum, there was no information about how the State Party will monitor possible unintended consequences of the inscription and mitigate the risks of over-commercialization. While the file explains that light rum masters were organized into work groups and involved in the implementation of proposed measures, this appears to be a very small community of practitioners and there is insufficient information to determine if the wider community associated with the element has a role in the safeguarding of the element and how they were involved in the development and implementation of the proposed safeguarding measures.

4. Decides to refer the nomination of **Knowledge of the light rum masters** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Encourages the State Party, when submitting nomination files in the future, to focus on the social and cultural function of the element and to describe the practice and the technique related to the element, and avoid placing attention only on the product associated;
6. Invites the State Party to avoid standardized consent letters, to ensure that information is included in the corresponding sections and to ensure the widest possible participation of the communities concerned.

DRAFT DECISION 17.COM 7.b.6

The Committee

1. Takes note that the Democratic People's Republic of Korea has nominated **Pyongyang Raengmyon custom** (No. 01695) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Pyongyang Raengmyon (cold noodles made primarily from buckwheat) is a customary social and cultural dish in North Korea. It is served in a brass bowl and topped with trimmings of meat, kimchi, vegetables, fruits and garnish. Cool meat stock or watery radish kimchi juice is poured over the noodle strips to finish the preparation. A traditional folk dish deeply rooted in the lives of Pyongyangites, it is associated with long life, happiness, hospitality, conviviality and friendliness, and is believed to foster respect, intimacy and unity. A day before Jongwoldaeborum (a Korean folk winter holiday), family members and neighbours gather to enjoy the noodles, hoping their life will be as long as the noodle strips. At celebrations such as birthdays and weddings, Pyongyangites serve the dish with blessings for relatives, neighbours and friends. It is customary to have some liquor beforehand. Today, the dish has spread beyond special occasions with the establishment of Pyongyang Raengmyon restaurants. Within families, grandmothers and mothers take pride in the transmission of the skills and knowledge to their children, regarding it as their moral obligation. The practice is also transmitted through work-study programmes and trainings in restaurants, cooking contests, festivals and exhibitions, as well as by the media and in educational institutes.

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 element is a customary social and cultural practice related to cold noodles which are served on various occasions. The main bearers and practitioners are Pyongyangites. The practitioners also involve broad sections of people who cherish Pyongyang Raengmyon, as well as individuals who are involved in developing the culinary art and transmitting traditional knowledge concerning the element. The knowledge and skills are transmitted informally within families or at restaurants, and through formal education by the Pyongyang Jang Chol Gu University of Commerce, Pyongyang College of Cookery and other educational institutions. The element promotes a sense of cultural identity and continuity and contributes to social harmony and cohesion.
 - R.2: At the local level, inscription could provide greater recognition of the significance and diversity of intangible cultural heritage embedded in occasions associated with the element, such as birthdays, weddings and folk holidays, thereby raising visibility of the element and of intangible cultural heritage in general. At the national level, inscription would generate more enthusiasm for identifying, inventorying and safeguarding of intangible cultural heritage across the country. At the international level, inscription will raise awareness about how a traditional culinary art and social practice contained in a culture may contribute to cultural diversity and sustainable development, thereby enhancing the visibility of intangible cultural heritage in general. Dialogue would be encouraged, as inscription would promote cooperation and collaboration between different communities, groups and individuals involved in the safeguarding of traditional culinary culture through international joint research, workshops and festivals, among others.
 - R.4: The preparations for the nomination were carried out by a working group that included members from state departments, associations, restaurants, individual bearers and practitioners. The file explained the roles of the working group, such as organizing consultative meetings, traditional food exhibitions and activities to seek opinions and suggestions on the safeguarding measures and nomination. The representative bearers involved in the working group played leading roles in defining the element, identifying its social function and cultural meaning, proposing safeguarding measures and elaborating the nomination file, while reflecting opinions of the wide public. Before it was finalized, the draft version of the nomination file was posted online to encourage discussion and further revision. Letters of consent were obtained by the working group through field surveys and online channels from January 2019 to January 2021.
 - R.5: The element was included in the National Inventory of Intangible Cultural Heritage on 26 November 2013. The inventory is updated every five years and is maintained by the Department of Protection of National Heritage and the Korea National Heritage Preservation Agency, under the National Authority for the Protection of Cultural Heritage, Ministry of Culture. The inventorying of the element involved two working groups, and interviews with bearers and field surveys were conducted as part of the inventorying process.
3. Further considers that, from the information included in the file and the information provided by the submitting State Party through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: The past and current safeguarding efforts include the establishment of the Korea Culinary Association, transmitting the knowledge in families and neighbourhoods, providing workshops in restaurants, and conducting cultural, educational, and research activities. The State Party supports the safeguarding efforts through the construction of restaurants, supporting associations, strengthening the supply system of materials, improving quality standards, monitoring food security, and safeguarding through legal frameworks. The file presents various proposed safeguarding measures in the areas of: education and transmission, protection of rights, consolidation of the legal framework for sustainable development, identification, documentation, research, raising awareness, and dialogue. A series of meetings were held in 2019 to 2021 involving representatives from groups, (NGOs), restaurants, and agencies, which resulted in the proposed safeguarding measures and the distribution of tasks. Citizens from Pyongyang and the public across the country provided proposals either through representative individuals or during field investigation and online.

4. Decides to inscribe **Pyongyang Raengmyon custom** on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures and in the inventorying process;
6. Invites the State Party to ensure that safeguarding measures adequately address the potential negative impact of over-commercialization of the element, keeping in mind that all safeguarding measures should be aimed at enhancing the diversity and viability of the element;
7. Further invites the State Party to take appropriate measures to ensure that the application of a standard procedure does not restrict or stifle human creativity;
8. Encourages the State Party, when submitting future nomination files, to provide more detailed explanations on the social functions and cultural meanings concerning the element, instead of focusing on the descriptions of the associated items or products.

DRAFT DECISION 17.COM 7.b.7

The Committee

1. Takes note that Egypt has nominated **Festivals related to the Journey of the Holy family in Egypt** (No. 01700) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The festivals related to the Journey of the Holy Family in Egypt commemorate the Holy Family's voyage from Bethlehem to Egypt to escape King Herod's oppression. Every year, the event is memorialized by two festivals in which Egyptians, including Muslims and Coptic Christians of all ages and genders, participate in large numbers. The first festival, called 'The Festival of the Advent of the Holy Family to Egypt,' is a one-day event generally held in the beginning of June. The second event, called 'The Nativity of the Virgin', is a feast that takes place in several towns and cities, including Durunka and Cairo, between May and August. Activities include singing, traditional games, body-painting, re-enactments of the journey, religious processions, artistic performances and the sharing of traditional foods. The festivities are replete with social functions and cultural meanings, including the unified social and cultural fabric between Coptic Christians and Muslims evidenced during the preparations and festivities. The events are also associated with the provision of voluntary services to visitors by local residents and the exchange of gifts. The knowledge and skills are transmitted through churches and monasteries, within families, and through active participation in the rituals.

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 element involves two festivals, the ‘Festival of the Advent of the Holy Family to Egypt’, and ‘The Nativity of the Virgin (Feast)’. They involve hymn singing accentuated by tambourine rhythms, processions, re-enactment of the Holy Family’s journey, and other practices. The bearers and practitioners of the element include residents, both Muslims and Christians, living in neighbourhoods where celebrations take place. They also include clergymen, NGOs, chanting teams, women, boat owners and street vendors, among others. All segments of society and people involved in different crafts and professions engage in these celebrations reviving cherished cultural, social and spiritual values. The knowledge and skills are transmitted through church and monastery efforts, oral narratives, civil society institutions, schools and within families. The element strengthens social bonds and some rites bear specific cultural significance (e.g., the Marian Tree and the Abed Tree).
- R.2: At the local level, inscription would contribute to creating social dialogue on cultural heritage associated with the Holy Family and intangible cultural heritage in general. At the national level, inscription would spread awareness of intangible cultural heritage through the cultural, social and logistical promotion of developmental projects. It would also encourage society to introduce and promote other elements. At the international level, inscription would enhance the role of oral narratives about the journey, which would in turn establish a cultural corridor with other communities around the world. Furthermore, inscription would encourage dialogue within communities by expanding communication between different generations, thus contributing to the spread of the celebrations to other regions.
- R.4: The nomination effort began as a reaction to the societal interest in the journey of the Holy Family route and its associated festivals. A committee involving governmental bodies and practicing communities was formed in 2018 to prepare the element inventory and nominate the celebrations associated with the Holy Family for inscription on the Representative List of the Intangible Cultural Heritage of Humanity. The committee held several meetings with organizations, groups and individuals to review the draft nomination file. Standardized letters of consent from the communities concerned were provided in the file. Furthermore, some letters from the communities did not refer to the nomination of the element, and instead made reference to other elements (e.g. craft, planting and the manufacture of papyrus) or churches (e.g., The Church of Virgin Mary and Abanoub the Martyr in Samanoud). Such letters suggest that some members of the community may not have sufficient understanding of the 2003 Convention and the nomination of the element to the Representative List. Notwithstanding the above and taking into account the full information presented in the file, there was sufficient information to determine that criterion R.4 is satisfied.
- R.5: The element was included on the National Inventory of the Intangible Cultural Heritage in December 2019. The inventory is maintained by the Egypt National Commission for UNESCO and is updated every one to three years. The file explains that the authority in charge of the National Inventory supervises data collection for elements of intangible cultural heritage. Researchers visit the concerned parties and practitioners directly to get updates on the inscribed elements. Some of the updates to the inventory are based on requests from the local community, and the updates comprise adding images and videos, consents of community members, and additional data.

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

R.3: The file provided a list of proposed safeguarding measures, including developing the infrastructure of celebration venues, safeguarding of heritage artefacts and efforts to promote greater awareness of the element. However, some proposed measures focus heavily on increasing the number of visitors and the number of service providers, especially restaurants and souvenir stores. Such measures do not focus on enhancing the viability and transmission of the element. While it is recognized that commercial and tourism activities may support and sustain the viability of intangible cultural heritage elements, the file did not provide information about how the State Party will monitor possible unintended consequences of the inscription and mitigate the risks of over-commercialization and increased tourism.
4. Decides to refer the nomination of **Festivals related to the Journey of the Holy family in Egypt** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Invites the State Party to ensure that the safeguarding measures adequately address the potential negative impacts of over-commercialization and increased tourism on the element, keeping in mind that safeguarding measures should be aimed at enhancing the viability and transmission of the element;
6. Encourages the State Party to raise awareness of the purpose and nature of the Representative List of the Intangible Cultural Heritage of Humanity among the communities, groups and individuals concerned;
7. Reminds the State Party, when submitting nomination files in the future, that it is necessary to avoid standardized letters of consent and to ensure the free, prior and informed consent of communities concerned by the element.

DRAFT DECISION 17.COM 7.b.8

The Committee

1. Takes note that France has nominated **Artisanal know-how and culture of baguette bread** (No. 01883) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The baguette is the most popular kind of bread enjoyed and consumed in France throughout the year. The traditional production process entails weighing and mixing the ingredients, kneading, fermentation, dividing, relaxing, manually shaping, second fermentation, marking the dough with shallow cuts (the baker's signature) and baking. Unlike other loaves, the baguette is made with only four ingredients (flour, water, salt and leaven and/or yeast) from which each baker obtains a unique product. Baguettes require specific knowledge and techniques: they are baked throughout the day in small batches and the outcomes vary according to the temperature and humidity. They also generate modes of consumption and social practices that differentiate them from other types of bread, such as daily visits to bakeries to purchase the loaves and specific display racks to match their long shape. Their crisp crust and chewy texture result in a specific sensory experience. The baguette is consumed in many contexts, including during family meals, in restaurants, and in work and school cafeterias. The production process is primarily transmitted through work-based training, combining school courses with work experience in a bakery. This apprenticeship enables future bakers to acquire the necessary knowledge of the ingredients, tools and process.

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 artisanal know-how associated with the baguette involves a traditional production process comprising a series of stages, including kneading, fermentation and baking. The bearers and practitioners include bakers and professionals of small bakeries, teachers, trainers and apprenticeship supervisors and apprentice bakers, among others. The culture of the baguette also involves consumers and researchers. The transmission of the element takes place through work-based training, apprenticeships and school courses. The knowledge is also passed on within associations and professional bodies, as well as through public initiatives such as workshops, events and publications. The file describes the element as a key part of French food practices and meals.
 - R.2: At the local level, the element's inscription will make it possible to leverage the territorial network of bakeries as intermediaries to raise awareness of intangible cultural heritage. At the national level, inscription will raise awareness of food practices as a part of daily life shared by many. At the international level, inscription will raise awareness of culinary practices by highlighting them as a part of communities' intangible cultural heritage. Inscription will also contribute to enhancing links with other communities with similar practices, particularly through the organization of international initiatives and exchanges.
 - R.4: The file describes the participation of communities in the nomination process. The Confédération Nationale de la Boulangerie et Pâtisserie Française, with its ninety-six departmental federations, took up the task of coordinating and drafting the nomination file. It also coordinated the exchanges between communities and the preparation of the file in a spirit of collaboration. Three committees were formed to work on the nomination: a steering committee, a scientific committee and a support committee. Various letters of consent from bakers, organizations, professionals associated with the bakery industry, scientists, artists, educators and diverse organizations were submitted as part of the nomination file.
 - R.5: The element was included on the National Inventory of Intangible Cultural Heritage in France in November 2018. The inventory is maintained by the Ministry of Culture and Communication. The practitioners and bearers of the element formed committees for the drafting of the nomination to the National Inventory of Intangible Cultural Heritage. Meetings, seminars and exchanges were held as part of the preparation of the element's inclusion in the inventory. The inventory is updated each year with approximately forty new elements.
3. Further 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 criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:
 - R.3: The file explains the communities' past and current efforts in the safeguarding of the element through efforts in the areas of: knowledge transmission, identification, documentation, research, promotion, presentation, preservation and protection. The State Party's efforts were also explained in the file. The file further explained that the decline in the number of bakeries since 1970 indicates the need to put in place safeguarding measures. A comprehensive set of proposed safeguarding measures is included in the file, such as the creation of a vocational certificate principally focused on the artisanal baguette, establishing an inventory of experts, promoting the element through national competitions and the establishment of a monitoring committee to monitor the effectiveness of the safeguarding measures. In addition, the file provides information on the involvement of communities, groups

and individuals in the planning and implementation of the safeguarding measures. The State Party clarified through the dialogue process, that the 'standardization of bread-making tests and assessment of baguettes' concern the flour for traditional French breads and ensures that new flours are suitable for use in the production of good quality bread.

4. Decides to inscribe **Artisanal know-how and culture of baguette bread** on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Reminds the State Party of the importance of using vocabulary and concepts that are appropriate to the Convention and to therefore avoid expressions such as 'authenticity', 'origin', as well as any reference to exclusive ownership over intangible cultural heritage;
6. Invites the State Party to take appropriate measures to ensure that the application of a standard procedure does not restrict or stifle human creativity and to avoid over-commercialization;
7. Encourages the State Party, for future nominations, to pay more attention to the cultural and social functions of the nominee element and not to focus only on the product related to it.

DRAFT DECISION 17.COM 7.b.9

The Committee

1. Takes note that Georgia has nominated **Traditional equestrian games in Georgia (Tskhenburti, Isindi, Kabakhi, Marula)** (No. 01862) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Georgia's traditional equestrian games take place in outdoors, on grass-covered fields. Two teams of six players compete in a series of tasks while dressed in traditional clothes called Akhalukhi. There are four variations: in Tskhenburti, riders compete with a wooden racket to propel a rubber or felt ball through the opponent's goal post. In Isindi, the first rider, called the challenger, must try to break through the other team's line and defeat the opposing rider or horse with a wooden spear covered with a protection at the end. In Kabakhi, riders take turns trying to hit a cup placed on a six-metre column erected on the square. In Marula, an unlimited number of riders race across a twenty-five to thirty- kilometre distance. A team of referees and medics monitors each competition. Traditional equestrian games are widespread in Georgia and typically take place during secular and religious holidays. Knowledge and skills are transmitted formally, such as through equestrian clubs and veterinary studies, and informally, by observing and participating in the competitions and trainings. The games strengthen intergenerational relationships, support healthy lifestyles and promote youth integration and socialization. They also deepen relations between villages and different ethnic and religious communities.

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 element involves equestrian games that consist of four variations: Tskhenburti, Isindi, Kabakhi and Marula. The bearers and practitioners include the rider, the team leader, the referee, medics, veterinarians, fans and masters. The knowledge and skills of the element are passed on to younger generations formally and informally. Informal transmission includes learning by participating in and watching the games and trainings, learning from experienced riders, and learning by assisting the masters. Formal transmission takes place in equestrian clubs and schools. The element's social and cultural functions include strengthening relations between generations and communities, promoting healthy lifestyles and uniting the communities' cultural expressions.

- R.4: The nomination file was prepared by the bearers and the National Federation of Georgian Equestrian Folk Games Development, in collaboration with the National Agency for Cultural Heritage Preservation of Georgia (NACHPG). The NACHPG set up and coordinated a group comprised of bearers, community representatives, experts and federations to work on the nomination file. The nomination process took place in the midst of restrictions related to the COVID-19 pandemic, which led to difficulties in communication. As such, the main forms of communication were online and through mass media and telephone communication. The file included consent forms from associations, universities, municipalities and families. There are no customary practices limiting access to the knowledge and skills related to the element, and the element is open to people of all ages, genders and backgrounds.
- R.5: The element was included in the State Register of Intangible Cultural Heritage of Georgia in 2018 and categorized as an element of national importance in 2019. The inventory is updated once a month, when the need arises. The element was identified and defined by bearers, NGOs and experts. It was submitted for consideration for inclusion in the inventory to the NACHPG's Intangible Cultural Heritage Council.
3. 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 file explains that inscription will enhance the visibility of the element at the local and national levels. At the international level, inscription will contribute to the further popularization of Georgian folk sports games, both within the country and abroad. However, the information focuses on enhancing the visibility and awareness of the element rather than of intangible cultural heritage in general.
- R.3: The file provided information about the history of the element over the centuries, but did not elaborate on past and current efforts to safeguard the element. Furthermore, while the file briefly mentions that bearers, members of cultural, scientific and educational organizations and community groups, as well as the non-governmental sector and individual activists initiated and were involved in determining the safeguarding measures, there was a lack of detail explaining how these communities were involved in planning the proposed measures and what their role will be in the implementation. Finally, the file includes safeguarding measures related to tourism. While it is recognized that tourism may support the safeguarding of intangible cultural heritage, the file did not provide information on how the State Party and the communities concerned will monitor any unintended consequences of inscription and mitigate the impact of over-commercialization.
4. Decides to refer the nomination of **Traditional equestrian games in Georgia (Tskenburti, Isindi, Kabakhi, Marula)** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

DRAFT DECISION 17.COM 7.b.10

The Committee

1. Takes note that Germany has nominated **Modern dance in Germany** (No. 01858) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:
- Modern dance is a form of physical expression distinct from classical ballet. Rather than reproducing predetermined dance positions, the dancers seek a true-to-life expression that reflects emotions and life experiences. The focus lies on solo pieces as well as on co-creation in small groups, and age, social status, origin, physical condition and gender play no role. Modern dance in Germany is practiced and taught by dancers, choreographers and dance educators of different ages and styles. It includes elementary

rhythmic movement education as well as dance projects for children and young people at public schools and leisure facilities. Dance communities also offer courses and workshops in dance schools, cultural institutions and adult education and study programmes. A multifaceted practice of cultural activity and self-empowerment, modern dance creates a sense of community, strengthens human ties and is locally rooted. From a social perspective, it is viewed as a source of social cohesion, promoting integration and inclusion, especially of disadvantaged groups, such as people with disabilities and older adults. It also promotes health by contributing to an appreciation of physical and emotional expression.

2. Recognizes that the Evaluation Body has discussed extensively whether the cultural and artistic expression proposed for inscription on the Representative List corresponds to the definition of intangible cultural heritage as defined in Article 2 of the Convention, and in particular concerning the existence of a specific community or group to which the proposed element provides a sense of identity and continuity and through which the element is transmitted from generation to generation;
3. Notes therefore that the Evaluation Body was evenly split in its assessment of Criterion R.1, with six members recommending to inscribe the element on the Representative List as they considered the element meets the definition of intangible cultural heritage, and the other six recommending not to inscribe the element as they evaluated that the element did not meet the definition;
4. Further notes that the Evaluation Body presents two options and recommends that the Committee discuss and reflect on the implications that the decision taken on this file will have on the definition and future interpretation of intangible cultural heritage;

[Option A: YES]

5. 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 has been practiced for four generations by individuals and groups in Germany. The dance styles and traditions of conveying expressive-creative Modern Dance continue to have an important place in the practice of teaching in Germany. The dancers use their bodies to represent what moves them, and the dance movements reflect feelings and life experiences. The bearers and practitioners include dancers, choreographers and dance educators who are involved in transmitting the knowledge. The practitioners pass on their knowledge and skills to future generations through schools, projects and workshops and share a strong sense of belonging based on the common tradition of Modern Dance. In addition, experienced teachers at universities and training institutes offer the necessary skills and expertise. Choreographers and dance teachers, who are usually dancers themselves, play an important role in transmitting the knowledge of dance styles and aesthetics of the element. Modern Dance in Germany is a multifaceted practice of cultural activity and self-empowerment of the most diverse groups. The element creates a sense of belonging and identity among its practitioners and its practice is passed on from generation to generation, strengthening ties among communities, groups and individuals involved. From the social perspective, the element stands for participation and cohesion, and promotes integration and inclusion, especially among disadvantaged groups such as people with disabilities or senior citizens.
 - R.2: At the local level, inscription of the element will promote awareness of how intangible cultural heritage shapes the common and plural identity of urban communities in general. At the national level, the inscription will lead to increased public awareness of intangible cultural heritage and further promote a contemporary concept of living cultural heritage, and result in more extensive cooperation at the national level in the areas of education, research or

documentation. At the international level, the inscription will strengthen international cooperation and stimulate heritage projects and activities, and the implementation of further safeguarding measures. As the element facilitates verbal and non-verbal communications, it will promote dialogue on cultural, aesthetic, emotional and social experiences or ideas. Inscription will also strengthen dialogue between community representatives and generate greater awareness of the contemporary dance community in Germany.

- R.3: Communities participated in various safeguarding measures, including documentation activities, training courses, conferences and exhibitions, also by the transmission of skills through digital technologies. The State Party supports the safeguarding through archiving activities, financing projects for practitioners, and participating in dance forums that contribute to the establishment of dance festivals. The file provides a set of proposed measures in a systematic way, through workshops, media, presenting theoretical studies about the element, making it available online, and honouring the pioneers who emigrated. In addition, the file explains the role of communities in planning the safeguarding measures, through oral and written consultations. The community will also participate in the implementation and the continuous development of the proposed safeguarding measures.
- R.4: The file demonstrates that the community, groups and individuals concerned participated in various stages of nomination file preparation processes. In preparing the nomination, regular exchanges took place between the bearers and practitioners, nongovernmental organisations, experts on intangible cultural heritage and government representatives. Furthermore, free, prior and informed consent to the nomination of the element has been expressed by groups and individuals concerned. There are no customary practices that govern access to the cultural expression of Modern Dance, and the knowledge is freely available and accessible to everyone.
- R.5: The element is listed on the Nationwide Inventory of Intangible Cultural Heritage in December 2014. The German Commission for UNESCO is responsible for maintaining the inventory. The proposals for listing the element on the inventory were submitted directly by the communities, groups and individuals concerned in a consultative and participatory process. The inventory is updated every year by a 21-person committee of experts.

6. Decides to inscribe Modern dance in Germany on the Representative List of the Intangible Cultural Heritage of Humanity;
7. Encourages the State Party, when submitting nomination files in the future, to avoid presenting information or statements that may give the impression of origins of an element.

[Option B: NO]

5. 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.3: Communities participated in various safeguarding measures, including documentation activities, training courses, conferences and exhibitions, also by the transmission of skills through digital technologies. The State Party supports the safeguarding through archiving activities, financing projects for practitioners, and participating in dance forums that contribute to the establishment of dance festivals. The file provides a set of proposed measures in a systematic way, through workshops, media, presenting theoretical studies about the element, making it available online, and honouring the pioneers who emigrated. In addition, the file explains the role of communities in planning the safeguarding measures,

through oral and written consultations. The community will also participate in the implementation and the continuous development of the proposed safeguarding measures.

- R.4: The file demonstrates that the community, groups and individuals concerned participated in various stages of nomination file preparation processes. In preparing the nomination, regular professional exchanges took place between the bearers and practitioners, non-governmental organisations, experts on intangible cultural heritage and government representatives. Furthermore, free, prior and informed consent to the nomination of the element has been expressed by groups and individuals concerned. There are no customary practices that govern access to the cultural expression of Modern Dance, and the knowledge is freely available and accessible to everyone.
- R.5: The element is listed on the Nationwide Inventory of Intangible Cultural Heritage in December 2014. The German Commission for UNESCO is responsible for maintaining the inventory. The proposals for listing the element on the inventory were submitted directly by the communities, groups and individuals concerned in a consultative and participatory process. The inventory is updated every year by a 21-person committee of experts.
6. Further decides 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: The element involves dancers who use their bodies to represent what moves them, and is a form of dance expression that reflects feelings and life experiences. According to the information provided, the scope of the practice is too broad to be considered an element of intangible cultural heritage for the purposes of listing on the Representative List. Correspondingly, the definition of communities is overly extensive. The practice described in the file can be considered as forms of physical movement that are created from an inner impulse and individual motivation, but this cannot be considered to constitute an element of intangible cultural heritage by itself. The file does not demonstrate how the practice provides a sense of identity and continuity for a specific community, nor does it explain what components are transmitted from generation to generation. Overall, the element as defined by the submitting state does not constitute ICH as defined in Article 2 Paragraph 1 of the Convention. In addition, the description in the file gives the impression that the element originated in Germany and subsequently spread to other parts of the world due to the emigration of dancers in the 1930s, placing emphasis on the ownership of the element and its origin.
- R.2: The file argues that at the local, national and international level, the inscription will promote awareness of how intangible cultural heritage shapes the common and plural identity of urban communities in general. However, as the file does not demonstrate that the element constitutes intangible cultural heritage as defined in Article 2 of the Convention, it follows that criterion R.2 cannot be fulfilled.
7. Decides not to inscribe **Modern dance in Germany** on the Representative List of the Intangible Cultural Heritage of Humanity at this time;
8. Encourages the State Party, when submitting nomination files in the future, to avoid presenting information or statements that may give the impression of origins of an element.

DRAFT DECISION 17.COM 7.b.11 

The Committee

1. Takes note that Greece has nominated **August 15th (Dekapentavgoustos) festivities in two Highland Communities of Northern Greece: Tranos Choros (Grand Dance) in Vlasti and Syrrako Festival** (No. 01726) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Tranos Choros (Grand Dance) and Syrrako festival are celebrated nationwide in Greece to commemorate the Dormition of the Virgin Mary. Historically, these Orthodox festivities originating in Vlasti and Syrrako marked the annual reunion of pastoral communities before the sheep or cattle farmers moved to their winter pastures. Although the population of most highland communities has greatly diminished, today the festivals are associated with the reunion of the communities whose inhabitants have migrated to cities. The main feature of both festivals are the ritualistic dances. For the Tranos Choros in Vlasti, dancers of all ages form a large open circle, holding hands and dancing to a slow and imposing rhythm while singing a cappella. In the Syrrako Festival, a band and singers accompany the dance. In the communities, youth learn the customs by watching the participants and preparations from an early age. Today, cultural organizations also play a key role in transmitting the dances and cultural context. The festivities are viewed as a celebration of both villages' identities, providing an opportunity for younger generations to connect with their cultural heritage. In Syrrako, the festival is also an opportunity for older villagers to speak their native language, Vlach, which is in gradual decline.

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 Tranos Choros and Syrrako Festivals are performed on August 15, when the Orthodox Church celebrates the Dormition of the Virgin Mary (Theotokos). The element is celebrated nationwide with diverse dances and rituals. The bearers are the members of the two communities who are versed in the tradition, principles and formalities governing the two festivals. The knowledge and skills are transmitted within families and through the dance groups of cultural associations, which organize regular dance workshops. The festivals are a symbol of identity and enable the practitioners to retain bonds with their land of origin. It provides an opportunity for younger generations to meet, communicate and make friends, and to listen to and familiarize themselves with their ancestors' language (Vlach).

R.2: At the local level, the festivals highlight the role of the Vlach language, which is in danger of extinction, as carrier of cultural meanings to the community. At the national level, inscription will enrich public debate on the protection of cultural heritage. It will also contribute to national self-awareness and a more pluralist narrative of Greek culture. At the international level, inscription will highlight the importance of preserving a 'sense of belonging' in adverse situations, which is particularly valuable for migrant or displaced populations. Inscription will also promote intangible cultural heritage in general as drivers and enablers of social cohesion and sustainability, while highlighting the elements of intangible cultural heritage of Vlach-speaking populations living in Southeast Europe.

R.3: The nomination file provides information about past and current safeguarding measures, such as apprenticeships for the dance and song traditions of both communities, documentation and the publication of books and audio-visual materials. The State Party supported the safeguarding of the element through its inscription on the national inventory and by creating two ethnographic films and organizing an exhibition. The proposed safeguarding measures included transmission through initiation, non-formal and formal education, social media networks, research, documentation, enhancement and promotion. The State Party

will also facilitate the implementation of the proposed measures and provide financial support for projects submitted by the communities concerned. The proposed safeguarding measures were prepared with the involvement of the communities and of the Vlatsiotes' and Syrrakiotes' Cultural Associations.

- R.4: The nomination file was prepared with the participation of representatives of the two communities as well as cultural associations and local authorities in both villages. The representatives of the Directorate of Modern Cultural Heritage were invited to share information about the 2003 Convention and the nomination process with the people in both villages. The villages' cultural associations and local authorities also invited the communities to work on the inscription of their element on the Greek National Inventory before preparing the nomination file. Fifty- six consent letters were submitted, including seven letters from the heads of respective Cultural Associations of the bearers' communities all over Greece, and three letters expressing the support of the local authorities from the two villages. There were also letters by older populations who have lived in the villages most of their lives, as well as by village youth.
- R.5: The element is included on the National Inventory of the Intangible Cultural Heritage of Greece, which is maintained by the Directorate of Modern Cultural Heritage, Hellenic Ministry of Culture and Sports. Existing elements on the National Inventory are revised every six years after their initial inscription. Communities are also asked to document initiatives undertaken since the inscription and to update the safeguarding measures. New elements are inscribed every year, based on a three-step process.

3. Decides to inscribe August 15th (Dekapentavgoustos) festivities in two Highland Communities of Northern Greece: Tranos Choros (Grand Dance) in Vlasti and Syrrako Festival on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Commends the State Party for a file that highlights the role of intangible cultural heritage in fostering social cohesion and a sense of identity in small rural communities that are facing the challenges of migration and urbanization.

DRAFT DECISION 17.COM 7.b.12

The Committee

1. Takes note that Grenada has nominated **Shakespeare Mas'**, a traditional component of Carnival unique to Carriacou (No. 01903) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Shakespeare Mas' is a masquerade that takes place during Carnival in Grenada. A lively expression of Carriacou culture with origins dating back to the eighteenth century, it involves the recitation of speeches from Shakespeare's Julius Caesar. The traditional Shakespeare Mas' costume is comprised of a white underskirt reaching above the ankles, which is covered by a multi-coloured tunic fashioned with overlapping pieces of cloth, bells and mirrors. There is also a crown, which is made from cement bags hardened with cassava starch and colourfully decorated, and a wire mesh face mask that transforms the masqueraders into warriors. Masqueraders from the surrounding villages gather in the town of Hillsborough to compete in the declamation contests, with their communities cheering them on and partaking in this celebration of shared identity and history through dance and music. Although traditionally passed down from fathers to sons, women and girls now participate as well. Because transmission has waned in recent years, training programmes have been developed to safeguard the tradition. This community-led event is an important component of the Carriacou Carnival and of the island's historical and cultural identity, uniting people in support of their village's masqueraders and the celebration of a shared cultural heritage.

2. 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.4: The idea of pursuing inscription originated from the various communities. Feedback from relevant stakeholders were provided during the different stages of the nomination process. Members of communities with historical knowledge were engaged to inform other communities of the intent to nominate the element and invite their participation. The nomination file included a set of letters that indicated consent from the communities and individuals, as well as an audio recording demonstrating the community's desire for the element's inscription.
3. 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 involves a masquerade that takes place during Carnival in Grenada. It carries a social function that binds villagers together in a common goal, and is associated with values of belonging, pride, honour and identity for its practitioners. On the other hand, the roles of men and women in the practice of Shakespeare Mas are not clearly explained. The nomination file also does not provide details on the non-formal inter-generational transmission of the knowledge and skills, as measures mentioned in the file focus on the transmission that is happening within training centres. Furthermore, the file describes an element that is primarily based on a form of verbal confrontation between different actors, who may resort to beating each other with a whip should their verbal confrontations fail. As such, the element's ability to promote mutual respect requires further clarification. The nomination also includes terms such as 'authentic' and 'unique', which are not in line with the spirit of the Convention.
 - R.2: At the local level, inscription will benefit cultural heritage because communities will be more confident in their culture and be emboldened to celebrate other expressions. At the national level, the increased awareness will inspire and motivate other communities to preserve their own cultural traditions. However, at the international level, the file explains that inscription would be used by external marketing agencies to promote unique and intangible cultural traditions of Shakespeare Mas' and cultural expressions such as 'Big Drum Dance' in Carriacou. The file also suggests that inscription could support tourism efforts in source markets such as the United States of America, the United Kingdom, Canada, Europe and the wider Caribbean. As such, it does not sufficiently explain how inscription will contribute to enhancing the visibility and awareness of the element and intangible cultural heritage in general. Furthermore, the file does not adequately explain how human creativity and respect for cultural diversity would be promoted by inscription.
 - R.3: The file presents various proposed safeguarding measures, such as documentation of the element by stakeholders, education programmes targeting specific student cohorts at different educational levels, and continued support to the annual Carnival festivities and community groups. Individuals, groups and communities were engaged for research and documentation and involved in planning the safeguarding measures. On the other hand, the file contains various expressions that are not in line with the spirit of the Convention, such as the efforts to maintain 'a standard of authenticity' and 'ensure traditional Shakespeare Mas' remains true to its historical roots' which may run counter to the dynamic nature of intangible cultural heritage. The past and current safeguarding measures have a strong emphasis on encouraging domestic and external tourism. While tourism may contribute to the viability and safeguarding of intangible cultural heritage, the file does not address the unintended consequences of tourism and how such effects will be monitored and mitigated.

R.5: The file provides information on the Policy Framework for Tourism 2011, and includes legislation documents and information about Shakespeare Mas' costume pieces. However, it does not provide detailed information about the element and its practices. Overall, the documents provided do not include sufficient information to determine if the inventories are intangible cultural heritage inventories drawn up in accordance with Article 12 of the Convention.

4. Decides to refer the nomination of **Shakespeare Mas', a traditional component of Carnival unique to Carriacou** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Reminds the State Party to consider the effects of possible inscription of the element, including the unintended consequences of increased tourism;
6. Recalls the importance of using vocabulary that aligns with the spirit of the Convention and of avoiding terms such as 'authentic' and 'unique' and phrases that may imply exclusive ownership of the element;
7. Encourages the State Party, when submitting nomination files in the future, to ensure that information is included in the corresponding sections.

DRAFT DECISION 17.COM 7.b.13

The Committee

1. Takes note that Guatemala has nominated **Holy Week in Guatemala** (No. 01854) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Holy Week in Guatemala is one of the country's most notable events, entailing processions, vigils, funeral marches, seasonal gastronomy and the creation of carpets, orchards and altars. On this occasion, the fronts of houses and buildings are also decorated, adding to the festive atmosphere. Holy Week is a religious and cultural celebration that commemorates the passion, death and resurrection of Christ. It encompasses a series of activities and common elements that vary from one region to the next. The practices and traditions associated with Holy Week have been transmitted to younger generations for centuries, through active participation in the event and preparations, as well as through public media. Parishioners, neighbours, tourists, artisans, musicians and authorities participate in the preparations and celebrations, giving the event its universal and cohesive character. The event promotes tolerance and inclusion due to the participation of people from different social groups and fosters mutual respect and appreciation among the individuals and institutions involved. A representation of the cultural diversity of the country, for centuries it has represented an identification with pain and a cult of death that was familiar to Guatemala's original inhabitants, a characteristic that remains to this day and that, despite an apparent contradiction, symbolizes hope and union.

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 element is a religious and cultural celebration that involves processions, vigils, elaborations of carpets, orchards, altars, composition and interpretation of funeral marches, seasonal gastronomy, and the use of public spaces within communities. The bearers and practitioners include the Episcopal Conference of Guatemala, civil society, spectators, artisans, cabinetmakers, tailors, seamstresses and sculptors. The element is transmitted through participation, observation and through the media. The element promotes tolerance and respect through the open and diverse participation of people from different social groups. It embodies the diversity of the country with its pre-Hispanic and Hispanic syncretism. The activities that take place during the Holy Week in Guatemala are compatible with international human rights instruments and with the principles of equity and respect.

- R.4: The file explains that the communities, groups and individuals concerned, as well as representatives of different ethnic groups in the country, were contacted and informed of the nomination. The media and photographers were invited to support the nomination by providing visual materials for the video and images. The final drafting of the nomination file took place in 2021, with the consent of communities from different parts of Guatemala. The nomination file includes letters of consent which were provided by various representatives and stakeholders.
3. 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: While the file provided information on how inscription would enhance the visibility and awareness of the element, its subsequent emphasis is on how inscription would 'contribute to promote the country as a destination for cultural tourism'. This does not adequately explain how inscription would enhance the visibility and awareness of intangible cultural heritage in general. In addition, the file contained terms such as 'unique manifestation' which are not in line with the spirit of the Convention.
- R.3: The file explained that past and current safeguarding measures included formal and non-formal education, documentation, exhibitions, conferences, concerts, and workshops. The proposed safeguarding measures include transmission and promotional efforts, research and documentation, conferences, and activities for children. The file also indicates that the proposed safeguarding measures were the result of various exchanges with the different actors. However, it does not provide details on how the communities were involved in developing the proposed measures and how they will be involved in the implementation of these measures.
- R.5: The element is included in the National and Descriptive Inventory of Intangible Cultural Heritage, which is maintained by the Technical Directorate of Intangible Heritage, Ministry of Culture and Sports. The file explains that the inventory is in constant development. However, the file mentions that the inventory is in constant development and does not explain the frequency with which the inventory is updated. In addition, there is insufficient information about the inventory updating process and the communities' participation.
4. Decides to refer the nomination of **Holy Week in Guatemala** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Recalls the importance of using vocabulary that aligns with the spirit of the Convention and of avoiding terms such as 'unique';
6. Reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures and in the inventorying process;
7. Further reminds the State Party to consider the effects of possible inscription of the element, including the unintended consequences of increased tourism;
8. Commends the State Party for producing a good quality video that provided a detailed visual presentation of the cultural practices associated with the element.

DRAFT DECISION 17.COM 7.b.14 

The Committee

1. Takes note that Hungary has nominated **Hungarian string band tradition** (No. 01730) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Hungarian string band tradition is one of the country's defining ensembles and one of the most common representatives of folk music culture. The basic fiddle-violin-bass line-up takes many forms across regions and eras and can be expanded to include additional string players or reed instruments. Up until the middle of the twentieth century, string bands provided music for village parties, family and village festivities, agricultural events and religious and public holidays. Today, they play a crucial role in stage performances, local festivities such as dances, and urban *táncház* ('dance-house' or folk dance parties). A group's repertoire can include thousands of melodies, which village musicians play entirely from memory. In addition to memory-based oral transmission, melodies are now also acquired in formal educational settings using written transcriptions and audio-visual documentation. Because Hungarian string bands have always adapted to the social context, the melodies, lyrics, playing style and repertoire are jointly shaped by the musicians and the dancers and audiences. With its varied instrumental composition, social and cultural functions and diverse repertoire, the Hungarian folk string band has a radiating effect across all of Europe and especially in neighbouring areas, making it one of the most influential musical phenomena in the region today.

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 element is a folk music culture involving string bands that play in local festivities, at urban *táncház* and as accompaniment for folk dance groups and stage performances. The bearers and practitioners of the element include members of traditional string bands, amateur, semi-professional and professional musicians, and students of folk music. Men and women are equally likely to become string musicians. The knowledge and skills of the element are transmitted through music education in schools and universities, as well as informal education efforts. The element represents cultural identity and draws attention to traditional values. It is a positive example of expressing human creativity and respect for cultural diversity, and it does not conflict with principles of human rights or sustainable development.

R.2: The file explains that at the local level, inscription will increase local interest, engage young generations in learning locally, as well as strengthen cultural identity and pride. It will also raise general awareness about traditional music as part of intangible cultural heritage. At the national level, inscription will enhance youths' interest in other forms of traditional folk music. At the international level, inscription will allow collaboration and mutual celebration between musical traditions, leading to a greater view of cultural diversity and intangible cultural heritage on an international scale. The element's inscription will encourage positive dialogue and collaboration among practitioners through festivals, competitions and forums. It will also contribute to enhancing human creativity by inspiring musicians to develop the element.

R.4: A wide range of practitioners and stakeholders were involved in the nomination process, including village tradition bearers, revival string musicians of all ages, folk music researchers, as well as the relevant institutions and non-governmental organisations. The communities concerned formulated various safeguarding measures that have been incorporated into the nomination form. Letters demonstrating the free, prior and informed consent to the nomination were provided by national, regional and local institutions, non-governmental

organizations, associations, and the communities, groups and individuals concerned.

R.5: The element is included on the National Inventory of Intangible Cultural Heritage, and the inventory is maintained by the Ministry of Human Capacities, the Expert Committee of the Intangible Cultural Heritage of the Hungarian National Commission for UNESCO and the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum. The inventory is regularly updated, usually once a year, with the help of participants involved in the process, including NGOs and communities. The file explains how the elements on the national inventory are updated.

3. Further considers that, from the information included in the file and the information provided by the submitting State Party through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: The file provides information on the past and current safeguarding efforts, such as the annual National Táncház Festival & Fair, the establishment of national institutions and NGOs to represent the professional interest of the musicians, and broadcasting the music on public radio stations. The proposed safeguarding measures include grants to support folk music performers, digitising and allowing free public online access to folk music material, publishing of pedagogical aids, organising competitions and events, and various education efforts. During the nomination process, members of the musician communities, artistic directors of bands, experts, and other stakeholders worked together to identify the needs and were involved in planning the safeguarding measures. Communities concerned were informed during music festivals about the nomination process, and at the Kecskemét Folk Music Festival, the results of scientific research on the present and future of string folk music were discussed, and helped to elaborate the safeguarding measures. In addition, a meeting involving practitioners, researchers, teachers and representatives of associations was held on 5 November 2019, to analyse the points of the nomination and the safeguarding plans, and suggestions from the meeting were incorporated into the proposed measures.

4. Decides to inscribe **Hungarian string band tradition** on the Representative List of the Intangible Cultural Heritage of Humanity;

5. Reminds the State Party of the importance of ensuring the widest possible participation of the communities and craftsmen concerned in planning and implementing safeguarding measures and in the inventorying process;

6. Further reminds the State Party, when submitting nomination files in the future, to avoid presenting information or statements that may suggest claims of ownership of an element;

7. Commends the State Party on a well-prepared and informative video.

DRAFT DECISION 17.COM 7.b.15

The Committee

1. Takes note that the Islamic Republic of Iran and Afghanistan have nominated **Yaldā/Chella** (No. 01877) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Yaldā/Chella refers to a traditional celebration of the sun and the warmth of life. Practiced in Iran and Afghanistan, the event takes place on the last night of autumn, when families gather at the houses of elders and sit around a table adorned with a series of symbolic objects and foods: a lamp to symbolize light, water to represent cleanliness, and red fruits such as pomegranates, watermelons, beetroots, jujube and grapes to symbolize

warmth. Broth, sweets, dried fruits and nuts that are used specifically for the occasion are also set on the table and consumed during the gathering. Activities range from reciting poetry and storytelling to playing games and music and giving gifts to new in-laws, brides and children. The event celebrates cultural identity, nature, respect for women, friendship, hospitality, cultural diversity and peaceful coexistence. It is transmitted informally within families, although radio and television programmes, publications, social media and educational materials have also played an important role in transmitting the practice in recent years. Events, conferences, trainings, workshops and awareness-raising activities carried out by research centres, NGOs, cultural organizations and educational institutes have also had a significant impact on the proper transmission of the element to future generations.

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 element is a celebration on the occasion of the last night of autumn that includes reciting poems, playing indoor games, storytelling, listening to or playing music, singing and giving gifts to new in-laws, brides and children. The bearers of the element are Iranians and Afghans of all genders, ages and ethnicities. The element is transmitted in a non-formal way through radio and television programmes, training programmes, newspapers, journals, publications, educational materials published in virtual media and social networks, technical events and conferences. The element has deeply-rooted rituals amongst its bearers and practitioners in both Iran and Afghanistan; it includes many symbols such as the dominance of light over darkness symbolized by the rising of the sun. The element is associated with culture and history, and promotes diversity and mutual respect, a culture of peace, and solidarity.
 - R.2: At the local level, inscription will make local communities more attentive to nature and other dimensions of intangible cultural heritage associated with nature and the universe. At the national level, it will highlight the importance of identity through cultural diversity and the roles of women, girls and children in intangible cultural heritage. At the international level, inscription will increase awareness about the need to foster and safeguard cultural diversity and understanding of the significant roles that women, girls and children play in safeguarding intangible cultural heritage. Inscription will also increase dialogue among various religious and ethnic groups, and promote peace through cultural commonalities.
 - R.5: In Iran, the element is included on the National Representative Inventory of Intangible Cultural Heritage, which is maintained by the Ministry of Cultural Heritage, Tourism and Handicrafts. The National Council for Inscription of Intangible Cultural Heritage holds meetings once every two months. When elements are approved by the Council and the related minister, they are inscribed on the Intangible Cultural Heritage National Inventory List. In Afghanistan, the element is included on the Afghanistan Intangible Cultural Heritage National Inventory List, which is maintained by the Ministry of Information and Culture and updated annually. The inventories of the element in both countries were drawn up with the participation of local communities, groups, bearers and practitioners, as well as individuals.
3. 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.3: In section R.3.a(i), the file describes the roles of communities and practitioners in their practice of the element, but does not provide sufficient details on the past and current safeguarding measures that have been adopted or implemented by the communities. The file lists many activities under the proposed safeguarding

measures, but these lack detail and do not explain how the measures will enhance the viability of the element or ensure that the element will not be jeopardized as an unintended result of inscription. Furthermore, the file lists various institutions and organizations, but does not explain how these communities, groups and individuals were involved in planning the proposed safeguarding measures and how they will be involved in the implementation of such measures.

R.4: The file explains that the Anthropological Research Centre of the Research Institute of Cultural Heritage and Tourism of Iran was involved in the inventorying of the element and preparations for the nomination file. The centre collected information from cultural activists and practitioners, but the file does not elaborate on the role of the communities in some stages of the nomination process. In addition, the file states that researchers, cultural groups and local communities from the two countries cooperated in a perfect manner, but it does not provide details of these collaborations and of the contributions of the communities. While the file describes the element as being widely celebrated by all people of Iran and Afghanistan, there were only a handful of letters of consent submitted by each State Party. The low number of letters of consent does not align with the idea of the widest possible consultation and involvement of communities. Furthermore, some of the letters indicate consent for a national nomination, but not a multinational nomination. Finally, the file explains that in 2021, cultural interactions and correspondences were made between the two submitting States, resulting in the decision to submit the nomination file as a multinational file by the deadline of March 2021. While it is encouraging that the two submitting States have jointly submitted the nomination of the element, it should be noted that the preparation of a multinational file requires substantial time and effort.

4. Decides to refer the nomination of **Yaldā/Chella** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;
5. Encourages the States Parties to devote more time and resources to coordinating the preparation of future nomination files and engaging the communities concerned in the various stages of the nomination;
6. Further encourages the States Parties, when submitting nomination files in the future, to ensure that information is included in its proper place.

DRAFT DECISION 17.COM 7.b.16

The Committee

1. Takes note that the Islamic Republic of Iran and the Syrian Arab Republic have nominated **Crafting and playing the Oud** (No. 01867) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The oud is a traditional, lute-type instrument played in Iran and Syria. The musician places the short-necked instrument on their leg, fretting with one hand and plucking the chords with the other. In both countries, the oud consists of a pear-shaped sound box made of walnut, rose, poplar, ebony or apricot wood. Crafting an oud takes up to twenty-five days, during which the wood is left to dry and harden and is then treated with water and steam for fifteen days to build its durability. Ouds are crafted in different sizes for different sized-bodies and decorated with wooden carvings and mosaic patterns. They typically have five twin strings, though a sixth string can be added. With its bass and baritone ranges, the instrument can produce melodic and harmonic tones. The oud is played solo or in ensembles and is accompanied by traditional songs and dance in a wide range of events. Its practice is transmitted through apprenticeships and in musical

centres, colleges and universities in urban areas. Crafters are mostly men, although in recent years young women have developed an interest as well.

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 oud is a musical instrument that is historically deeply rooted in the region, and is played in a wide range of events, including weddings, cultural events, festivals, family gatherings and funerals, accompanied by traditional songs and dance. It serves as an identity-marker in both Iran and Syria. In Iran, the bearers include performers, instrument-makers and instructors, and the knowledge is transmitted through apprenticeships, instructional method books and craft studios. In Syria, the bearers include musicians, composers, craftspeople, master craftspeople and their junior apprentices. The knowledge is transmitted through non-formal training by master craftspeople, or through formal training programmes. The oud is played at ritual ceremonies in Iran and creates empathy between tribes. Similarly, in Syria, the oud unites families and communities from different backgrounds and social classes, strengthening cohesion and inclusion.

R.2: At the local level, inscription will connect local communities to the 2003 Convention. At the national level, it will demonstrate that intangible cultural heritage can contribute to a shared cultural identity, while encouraging practitioners of other intangible cultural heritage elements, such as craftspeople and musicians, to collaborate on safeguarding efforts. At the international level, inscription will give greater visibility to diverse musical intangible cultural heritage elements around the world and highlight that intangible cultural heritage can be a tool for international cooperation and building links between communities across state borders. In terms of human creativity, the element is associated with the high precision and creativity of its craftspeople.

R.5: The element was included in the Iranian National Inventory of the Intangible Cultural Heritage in February 2019. The inventory is updated on a three-year basis. In Syria, the element was included in the National Inventory for Syrian Intangible Cultural Heritage elements, which is updated every two years, in March 2017. The inventories are maintained by the respective ministries of the submitting States. The inventorying process involves oud musicians, cultural experts, researchers and other representatives.

3. Further considers that, from the information included in the file and the information provided by the submitting States Parties through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: The file provides information on past and current safeguarding efforts from each submitting state, including training course, concerts and documentation efforts. Past joint safeguarding measures include joint Iran-Syria concerts, joint publication of music CDs and research efforts. The proposed joint safeguarding measures include organising music festivals between the two countries, exchanging traditional knowledge of crafting and playing the oud between master practitioners, joint research projects and broadcasting of both countries' Oud programmes. In addition, each submitting State Party provided proposed safeguarding efforts for their respective states. In Syria, the communities and bearers concerned have led the process of the nomination, including suggesting, amending and approving the safeguarding measures. Iran clarified through the dialogue process that Oud crafters and players participated in workshops which included the discussions on the current situation of the element from the practitioner's perspective, and the proposal of future safeguarding measures to ensure the continued strong presence of the Oud.

R.4: In Iran, the NGO Iranian House of Music organized a group of Oud player/crafters who are geographically from all over Iran, to participate in the nomination process. The NGO was involved in the preparation of the Iranian part of the nomination file and also worked with their Syrian partners on this nomination file. In Syria, the Ministry of Culture established a working group to follow up on the nomination process. Over a period of 11 months, the working group carried out meetings, field visits, and face-to-face interviews with bearers, academics, researchers and government and NGO representatives who contributed with various points of views. A separate Working Group was established by the Syrian Ministry of Culture and the IMCHTH in Iran represented the respective states to jointly prepare the multinational nomination. Each state gathered relevant information from its communities in preparation of the nomination file. Audio-visual material was collected in order to represent the communities of both countries. The final stages of the nomination process were closely followed by experts of the NGOs: the Syria Trust for Development and the Iran House of Music, and the Iran Museum of Music. Both submitting States provided letters of consent from NGOs, craftspersons, oud players, associations and institutions.

4. Decides to inscribe **Crafting and playing the Oud** on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the file in 2020.
6. Encourages the States Parties, when submitting future nomination files, to provide more detailed explanations on the social functions and cultural meanings concerning the element.

DRAFT DECISION 17.COM 7.b.17

The Committee

1. Takes note that the Islamic Republic of Iran, Tajikistan and Uzbekistan have nominated **Art of crafting and playing Robāb/Rubāb/Rubob** (No. 01714) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Robāb (Iran), Rubāb (Tajikistan) or Rubob (Uzbekistan) is a traditional, short-necked string instrument that has been used in Central Asia for thousands of years. Made from apricot, mulberry or other woods, the size and shape can vary within and across countries. Ensembles and folk groups play the instrument during holidays, celebrations, social events and family rituals. The instrument also plays a vital role in mourning ceremonies. It is a leading instrument in all professional groups, such as orchestras and ensembles, and musicians of all ages and genders transmit the knowledge to younger generations through performances and amateur groups, and in schools, colleges and musical institutions. Expert crafters, on the other hand, generally transmit the knowledge and skills of creating the instrument through apprenticeships or informally within families. They are also vital to the performance and transmission of the practice. One of the leading instruments in traditional orchestras and ensembles and an identifying factor for many of the communities concerned, the Robāb, Rubāb or Rubob promotes solidarity and cultural exchange in Iran, Tajikistan and Uzbekistan.

2. 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 the national inventories of the submitting States between 2012 to 2018. The inventories are maintained by the ministries or institutes in the various submitting States. Information on how the element was identified and defined, and the frequency and process by which the inventories are updated, are provided in the file for all submitting States.

3. 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 provides three different and separate descriptions of the element, the knowledge and skills associated with it, and the social functions and cultural meanings, without clearly defining the commonalities of the element across the three submitting States. The separate descriptions from each country made it difficult to evaluate the file and determine the multinational aspect of the nomination and the element, and how the element is shared across the submitting States. In addition, the information provided in the file focuses on the musical instrument and on the music that it produces. The intangible cultural aspects, particularly the knowledge and skills associated with the instrument and its social functions and cultural meanings, are not clearly elaborated in the file.
 - R.2: The file explains how inscription will increase the visibility and awareness of the element itself, but does not adequately explain how this will be achieved for intangible cultural heritage in general. In addition, the responses about the contribution of inscription to dialogue and human creativity are broad and not sufficiently explained.
 - R.3: The file explains that past and current safeguarding measures were carried out by the communities and supported by the States Parties. Regarding the proposed safeguarding measures, each State Party identified activities such as training, documentation, research and promotional efforts. However, the file does not provide information about joint safeguarding measures among the three submitting States. In the case of Iran and Tajikistan, a list of names of NGOs and institutions was provided, but there was a lack of information about how these organizations and institutions were involved in developing the proposed safeguarding measures and how they will be involved in the implementation of the measures. While Uzbekistan elaborated on the participation of the communities in developing the safeguarding measures, the role the communities will play in the implementation of the proposed measures is not clearly articulated in the file.
 - R.4: The information provided by the submitting States is inconsistent, as one of the submitting States provided a list of names of individuals and organizations, without explanation of the processes and contexts in which the communities, groups and individuals were involved in the various stages of the nomination process. While all submitting States provided letters of consent, the quantity and quality of the letters was inconsistent and do not appear to represent the widest possible participation of the communities. In particular, one of the submitting States provided only a handful of consent letters, of which the majority appeared to be from experts.
4. Decides to refer the nomination of **Art of crafting and playing Robāb/Rubāb/Rubob** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;
5. Encourages the States Parties, for future multinational nominations, to jointly elaborate on the common practices of the element among the states involved, including the commonalities of the element's social functions and cultural meanings;
6. Further encourages the States Parties to develop and elaborate on joint safeguarding measures for future multinational nominations;
7. Reminds the States Parties to provide details about the proposed safeguarding measures and the involvement of the communities, groups and individuals in their planning and implementation.

DRAFT DECISION 17.COM 7.b.18 

The Committee

1. Takes note that Japan has nominated **Furyu-odori, ritual dances imbued with people's hopes and prayers** (No. 01701) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Furyu-odori in Japan refers to various ritual folk dances, characterized by eye-catching costumes and lively dances and music. These local dances have been performed for centuries, primarily in rural areas. With life in these areas often affected by severe climate events, local communities created ritualistic performances to express their hopes for a tranquil life. The dances are performed for many reasons, including to pray for the end of plagues, the repose of the deceased, a good harvest or safety from disasters. Each element, from the costumes to the music, is believed to dispel evil spirits and misfortune and to strengthen good forces, such as local deities and ancestral spirits, that protect the communities. The dances vary from one region to the next but share commonalities. Knowledge and skills are transmitted formally and informally, through local governments and preservation organizations, in schools and within families and communities. The performance of Furyu-odori is an occasion for community members who have moved to urban areas to return home. For instance, former Uonuma City residents who live in Tokyo travel back home to take part in the dance. Some also perform Furyu-odori in Tokyo at annual gatherings of people from the same regions.

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: Furyu-odori refers to various ritual folk dances, characterized by elaborate costumes accompanied by songs, gong-ringing, and drum-beating. The nomination encompasses 41 representative Furyu-odori across Japan. The element involves ritualistic performances, including praying for good harvests, safety from disasters and the end of plagues. Some forms of the element are performed as part of festivals. The bearers and practitioners of the element are the local communities associated with the forty-one ritual dances. The knowledge and skills of the element are transmitted non-formally and formally. Older practitioners transmit the element to younger generations, while local schools provide classes to students, in cooperation with local preservation associations. The element promotes cohesive networking of people of all ages and genders and nurtures a sense of belonging to the community. In times of crisis, such as during the COVID-19 pandemic, the element provides a sense of security and identity to help community members to overcome hardships.

R.2: At the local level, inscription of the element will raise awareness about the fact that annual ritual dances practiced by communities are important elements of intangible cultural heritage. This will in turn have a positive effect on the people's motivation for transmitting local culture to the next generations. At the national level, inscription will help Japanese people become aware of other ritual dances of different categories. At the international level, inscription will help people around the world understand that songs and dances that exist in the everyday lives of common people are also elements of intangible cultural heritage. Inscription will also make communities worldwide aware of Furyu-odori ritual dances, encouraging international dialogue and exchange. The splendour of the costumes and the distinctiveness of the music demonstrate the human creativity that emerged from ancestral traditions.

- R.3: The nomination file demonstrates that the community has conducted various past and current safeguarding activities such as research, documentation, promotion and the organization of festivals. The State Party supports the safeguarding of the element by providing legal protection and recognition, along with subsidies for the safeguarding measures. The proposed safeguarding measures include monitoring for the unintended consequences of inscription, which will be coordinated by the National Associations. There will be opportunities for local preservation associations to voice concerns and these associations will play an important role in monitoring the element as well. Other proposed safeguarding measures include efforts to promote transmission through formal or non-formal education, safeguarding and protection, documentation and research, and promotion and enhancement of the element.
- R.4: The file explains the process of preparing the nomination file and how it involved the participation of communities. The communities concerned participated in many discussions which led to the establishment of the National Associations for the Safeguarding and Promotion of Fuyu Folk Ritual Dances in 2019. The National Associations comprise members of all ages and genders who came together to prepare the nomination file, with the support of the Agency for Cultural Affairs and local governments. The communities concerned were informed of the purpose and nature of the Representative List of the Intangible Cultural Heritage of Humanity based on the 2003 Convention. They were also informed of the possible positive and negative effects arising from an inscription and the importance of safeguarding and monitoring the element after inscription. Consent forms were submitted from the National Associations for the safeguarding and Promotion of Fuyu Folk Ritual Dances and the respective local preservation associations safeguarding the forty-one ritual dances throughout Japan. The cities, towns and villages where these preservation associations are located also submitted consent forms.
- R.5: The element is listed on the Inventory of the Intangible Cultural Heritage of Japan, which is maintained by the Agency for Cultural Affairs of the Government of Japan and updated once a year. The Agency for Cultural Affairs conducts an annual survey of folk cultural properties, which involves experts of fields related to folklore studies. The Agency for Cultural Affairs also receives regular updates from the local communities concerned and revises the information in the inventory as necessary.

3. Decides to inscribe **Fuyu-odori, ritual dances imbued with people's hopes and prayers** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Further takes note that the present nomination is the inscription on an extended basis at the national level which incorporates and replaces 'Chakkirako' (No.00274), inscribed on the Representative List in 2009;
5. Commends the State Party on the preparation of a well-elaborated file that features strong participation of the communities, groups and individuals concerned in the overall nomination process.

DRAFT DECISION 17.COM 7.b.19

The Committee

1. Takes note that Jordan has nominated **Al-Mansaf in Jordan, a festive banquet and its social and cultural meanings** (No. 01849) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Mansaf is a festive dish that is central to Jordan's socio-cultural events. An important and well-known symbol that evokes a deep sense of identity and social cohesion, it is associated with the agro-pastoral lifestyle in which meat and dairy are readily available. Large chunks of sheep or goat meat are boiled with spices in a yogurt sauce and served with rice or sometimes bulgur over a layer of thin bread. The preparation itself is a social event, with cooks discussing common concerns, telling stories and singing. The layers of bread, rice and meat are arranged on a platter and garnished with fried, desiccated almonds. In northern Jordan, fried bulgur balls filled with minced meat are also placed around the dish. The host's relatives carry the platters to the reception hall and the guests sit around them, with five to seven people around each platter. Traditionally, the dish is consumed with the right hand while the left is placed behind the back, but today some people use dishes and spoons. Women generally pass down the recipes and related practices (such as milking the goat or sheep) to their daughters and granddaughters. Culinary institutes and universities also contribute to the dish's transmission.

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 Al-Mansaf element, with its associated practices and meanings, is a ceremonial dish that is prepared on most occasions in a cooperative atmosphere among the practicing individuals. The element evokes a deep sense of identity, social cohesion and attachment. It is associated with the agro-pastoral lifestyle in which meat and dairy are readily obtainable. The file explains the roles and responsibilities of women, men, children, relatives and neighbours, highlighting the importance of the presence of older community members in the associated rituals. The file also provides information about the transmission of the traditions, skills and meanings associated with the element. The transmission takes place informally through observation and direct participation in the preparation, and formally through institutes, centres, culinary arts universities and the media. The file demonstrates the element's social functions, with its values of appreciating guests, expressing generosity and promoting the principle of equality. The element strengthens the sense of belonging and identity of the communities concerned, as it is a common intangible cultural symbol for Jordanians.

R.2: According to the file, on the local level, inscription will enhance interest in the intangible cultural heritage elements associated with Al-Mansaf and the appreciation of other cultural elements that are considered ordinary. At the national level, inscription will spread awareness to communities about the diversity of intangible cultural heritage and its importance in establishing social cohesion. At the international level, inscription will encourage sharing of information about agro-pastoral practices and other intangible cultural heritage elements associated with the promotion of values such as hospitality, solidarity, peace and sustainable-development. The file also demonstrates that inscription will encourage dialogue between practicing communities and enhance cultural pluralism among communities with ethnic, cultural and religious diversity.

R.3: The file provides information on the past and current safeguarding efforts by practitioners and associations. These efforts include exhibitions, promotional efforts, and trainings to transmit associated skills. In addition, the file explains that these efforts were led by the Ministry of Culture, schools and museums, which are involved in safeguarding, promoting, documenting and transmitting the element to future generations. Regarding the proposed safeguarding measures, a comprehensive and progressive five-year plan was developed with the involvement of community groups and concerned parties. These measures include education, documentation and research, promotion and enhancement programmes, as well as safeguarding and protection efforts. The coordination

group, which included NGO and community representatives, was involved in developing the proposed safeguarding plan.

R.4: The file explains that in 2018, the first written request to inscribe Al-Mansaf came from the Path of Civilizations Association, an NGO in central Jordan. This was followed by requests from other NGOs in the northern and southern regions. A coordination group was established with communities representing different regions, NGOs, government entities, researchers and tribal leaders who are supportive of the nomination. Various workshops were held to explain the nomination process and review the materials for the nomination process. Letters of consent were submitted by various NGOs, institutes, communities and tribal Shaikhs, as evidence of support and consent from the communities.

R.5: The element is listed on the National Inventories, which are maintained by the Heritage Directorate of the Ministry of Culture. Al-Mansaf appears on the inventory individually and in association with other intangible cultural heritage elements. The inventorying of the element involved community members and facilitators of all genders and related NGOs, who provided background information that helped further identify, describe, define, characterize, and distinguish the element from others. The inventory is updated biennially by the Heritage Directorate, with the full involvement of communities, groups, individuals, experts and NGOs.

3. Decides to inscribe **Al-Mansaf in Jordan, a festive banquet and its social and cultural meanings** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in the planning and implementation of safeguarding measures.

DRAFT DECISION 17.COM 7.b.20

The Committee

1. Takes note that Kazakhstan has nominated **Orteke, traditional performing art in Kazakhstan: dance, puppet and music** (No. 01878) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Orteke is an indigenous Kazakh performing art that combines theatre, music and puppetry. This folk art entails a music performance with a *dombyra*, a traditional two-stringed instrument, and a dance performed by a wooden puppet. Attached to the surface of a traditional drum with a metal rod, a wooden puppet in the shape of a mountain goat is connected to the fingers of a musician by one or several strings. As the musician strikes their fingers to play the *dombyra*, the puppet comes to life, hopping in sync with the music while tapping a rhythmic beat on the drum. Some experts can play with three or more puppets at a time. This performance, fascinating for its simplicity, is enjoyed by children and adults alike. It is primarily transmitted within communities and through apprenticeships, although the Kokil Musical College in Almaty has also established a team of researchers dedicated to the art. The biennial Orteke international festivals and regional puppet art competitions are other platforms for the learning and sharing of skills and experience between puppet artists from Kazakhstan and neighbouring countries. An important part of the region's folk heritage and identity, Orteke also serves as a communication tool between adults and children.

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: Orteke in Kazakhstan is a performing art that combines theater, music and puppetry. The bearers and practitioners include professional and amateur musicians and traditional music and folk ensembles and bands. Other practitioners

and individuals associated with the element include the craftsmen who design the wooden puppets and musical instruments, researchers, folklorists and academicians in the field of ethnomusicology. The transmission of the element's knowledge and skills is conducted by communities and bearers and is maintained by the Ustaz-Shakird (master-apprentice) traditional system of teaching the arts. Orteke is an important part of the region's folk heritage and identity. It contributes to the understanding of traditional nomadic culture and the formation of cultural identity among younger generations.

- R.2: At the local level, inscription will raise interest among local communities about their traditional practices. It will contribute to the exchange of information and dialogue between Orteke practitioners and those of other elements such as folk arts and traditional crafts. At the national level, the inscription of Orteke will facilitate public understanding of the nomadic lifestyle and philosophy. At the international level, inscription will encourage intercultural dialogue and exchange.
- R.4: The nomination file was prepared with the participation of communities through several meetings and active communication since 2012. The preparation for the Orteke nomination involved the participation of communities, groups and individuals who submitted written letters and signed declarations expressing their free, prior and informed consent to the details of the nomination and their support for inscription. The nomination form would have benefitted from a larger number of consent letters to ensure the widest possible participation.
- R.5: The element was added to the National List of the intangible cultural heritage of the Republic of Kazakhstan on 1 March 2013. The inventory is maintained by the Ministry of Culture and Sports. The element was identified and included in the inventory with wide participation of the communities, groups and individuals concerned. The inventorying process was based on the information and data provided in interviews by the bearers and practitioners of the element. New elements are added to the inventory annually.
3. 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 criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity is satisfied:
- R.3: The file explains that the past and current safeguarding efforts include festivals and competitions, the introduction of Orteke in the curriculum of the Kokil Arts College and the inventorying and documenting of the element by the National ICH Committee. The proposed safeguarding measures are categorised into the four areas of (1) research activities; (2) organizational and technical activities; (3) educational activities; and (4) information activities. The State Party will support the implementation of the proposed measures at the national, regional and local levels. The file states broadly that the communities, groups, individuals were involved in planning the safeguarding measures. However, such broad statements do not provide sufficient details about the participation and roles of the communities, groups and individuals in the planning and implementation of the proposed safeguarding measures.
4. Decides to refer the nomination of **Orteke, traditional performing art in Kazakhstan: dance, puppet and music** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in the planning and implementation of safeguarding measures.
6. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding terms such as 'authentic' and 'unique'.

DRAFT DECISION 17.COM 7.b.21 

The Committee

1. Takes note that Oman has nominated **Al-Khanjar, craft skills and social practices** (No. 01844) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Khanjar is a part of traditional dress worn by men in Oman during national and religious events and special occasions such as weddings. An essential element of Omani culture, its manufacture requires significant knowledge and skills that are transmitted from one generation to next. The Omani khanjar is attached around the waist and includes a belt, handle, blade, scabbard and cover, all made from a variety of materials including wood, leather, cloth and silver. The materials, which are engraved with unique designs, are viewed as a reflection of the connection to the land. The khanjar is a part of the state emblem and plays a key role in many Omani customs and traditions. Historical sources and archaeological discoveries indicate that Omanis have worn the khanjar for centuries. Formal workshops and trainings also contribute to its transmission. A highly appreciated gift, the khanjar is one of the gifts that Omanis give to official guests as an expression of the cultural connection between nations. Many poems in the Omani literature also describe and praise the khanjar, and Omani artists and photographers have competed in documenting the object and the craft. Wearing the khanjar is also associated with many, if not all, Omani folk arts.

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 Al-Khanjar is an element of Omani culture that is worn by Omani men by wrapping it with a decorated waistbelt called huz'aq. The Al-Khanjar is associated with the craftsmanship of preparing and installing various pieces and materials such as wood, leather, cloth and silver. The element is tied to many cultural and social aspects and meanings in Oman, as it is part of the state emblem and of men's clothing and has a presence in many of the Omani cultural elements, customs and traditions. The bearers and practitioners include the craftsmen who make the khanjar, leather tanners, researchers and members of Omani society. The form explains that the element was previously restricted to men, but there are Omani women who now practice the craft. The element is transmitted via informal ways, such as within families and by wearing the khanjar at events. It is also transmitted in formal ways, such as in training centres and through school curricula.

R.2: At the local level, inscription will contribute to raising awareness about intangible cultural heritage and the craft's importance among all practitioners. At the national level, inscription will contribute to the exchange of information and experiences between the bearers, and highlight the link between intangible cultural heritage and many aspects of life. At the international level, inscription will contribute to highlighting this craft and related customs and traditions in other countries where Al-Khanjar exists. The craft of making khanjar is related to other traditional crafts such as leatherwork and weaving. As such, inscription of the element will also enhance dialogue between craftsmen. It will contribute to enhancing respect for intellectual creativity, and encourage communication between countries and within a wide field of culture and knowledge.

R.4: The nomination file indicates that the communities, groups and individuals concerned participated in the process of preparing the nomination file by participating in interviews, meetings, workshops, exhibitions and the filming of the element. The nomination team also visited craftsmen in the markets of Nizwa, Sinaw and Muscat to verify the information in the file. The nomination file included various letters of consent from practitioners of all genders. There is no restriction

of access to the element, and craftsmen are proactive in sharing the skills associated with the element through various media channels.

- R.5: The element was added to the Oman National Inventory, under the section of skills related to craft industries, on 6 October 2013. The element was included in the inventory with wide community participation. The inventory is maintained by the Department of Intangible Cultural Heritage of the Ministry of Culture, Sports and Youth. The inventory lists were prepared in 2010 and updated in 2013, and the file explained that Oman hopes to launch the second update of the inventory in 2021.
3. Further considers that, from the information included in the file and the information provided by the submitting State Party through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:
- R.3: The nomination file explains that the past and current safeguarding measures include various exhibitions and festivals such as the Salalah Tourism Festival and Muscat Festival. Khanjar makers participate in training workshops that impart the craft skills directly to the younger generation. The State Party supports the safeguarding of the element in terms of research, promotion, documentation, protection and ensuring the element's sustainability. Various proposed safeguarding measures have been included. Some examples include the documentary research programmes, vocational training programmes, programmes and rewards to encourage practice of the craft, provision of grants, loans and facilities to support craftsmen, etc. Through the dialogue process, the State Party clarified that the communities were involved in the preparation of the proposed safeguarding measures in the areas of 1) preservation and documentation; 2) creativity and sustainability; 3) Publication and Awareness; and 4) Introductory and awareness-raising meetings. Community participation will be included in research projects, training projects for teaching Al-Khanjar craft, and promotion and media programmes.
4. Decides to inscribe **Al-Khanjar, craft skills and social practices** on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures and in the inventorying process.

DRAFT DECISION 17.COM 7.b.22

The Committee

1. Takes note that the Republic of Korea has nominated **Talchum, mask dance drama in the Republic of Korea** (No. 01742) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Talchum is a performing art that encompasses dance, music and theatre. An ensemble of six to ten musicians accompanies masked performers who humorously explore social issues through dramatic combinations of songs, dances, movements and dialogue. The practice uses caricatures of everyday characters to convey its underlying appeal to universal equality and criticism of social hierarchy. Talchum performances do not require a formal stage: any empty space can become a venue. The audience plays an essential role, contributing to the production with their cheers and jeers as the drama unfolds. This interaction with audiences and the focus on social criticism contributed to Talchum's large-scale transmission in the 1970s and 1980s among young people, particularly university students. This generation continues to play a critical role in the transmission of the practice, passing on the related knowledge and skills of Talchum performance and mask-making to younger generations through local associations, clubs, camps and public schools. Initially performed by men, the practice now includes women. In addition

to serving as a tool for social commentary, Talchum can promote and reinforce local cultural identities through the inclusion of local dialects and folksongs. Talchum mask dance dramas are also an important part of local festivals.

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: Talchum is manifested through the oral traditions, performing arts, social practices and rituals of its dances, music and theatre and the traditional craftsmanship associated with crafting the masks. The bearers and practitioners of the element include individual practitioners who are affiliated with safeguarding associations. The skills related to the dances, songs, dialogue and crafting are transmitted through the practitioners and the safeguarding associations. The broader general public can be involved by learning talchum at public educational institutions and practising it as a pastime. Both men and women can actively participate in the practice and transmission of the element. The themes of talchum highlight values of universal equality and criticisms of rigid social hierarchy, which remain relevant today. Talchum serves as a defining symbol of cultural identity for the local areas where it is practised.
 - R.2: The nomination file highlights that inscription of the element will increase the visibility and raise awareness of intangible cultural heritage in general at the local, national and international levels. In addition, it will be an opportunity to introduce and explain the 2003 Convention and its objectives in the performance pamphlets and promotional and transmission activities that will be shared with local communities. Nationally, inscription of the element will enhance awareness among the people of the Republic of Korea about the importance of intangible cultural heritage and boost national interest in intangible cultural heritage. Internationally, inscription will foster global interest in intangible cultural heritage involving mask traditions, contributing to greater visibility and awareness of intangible cultural heritage in general.
 - R.3: The nomination file explains that the communities' past and current safeguarding measures are carried out through 18 officially recognized talchum safeguarding associations, and that documentation was carried out by researchers. There are also efforts to promote the element through regular performances and the organization of the Youth Mask Dance Festival. The State Party supports these efforts financially as well as through promotion, education, capacity-building workshops and documentation. The proposed safeguarding measures include establishing an International Mask Culture Archive, exchange programmes, events and other safeguarding efforts that will be implemented by the International Mask Arts and Culture Organization. The General Federation of Mask Dance Safeguarding Associations will play a critical role in the safeguarding and transmission of talchum following its inscription. Practitioners will also play a leading role in implementing these proposed safeguarding measures.
 - R.4: The file demonstrates how the communities, groups and individuals concerned have actively participated in the nomination process since the Cultural Heritage Administration announced a call for candidates for nomination in 2019. Nine different intangible cultural heritage elements were identified and the talchum masked-dance drama was selected as the most suitable candidate after careful deliberation by intangible cultural heritage experts. Since that time, the Cultural Heritage Administration and representatives of the communities have actively cooperated in the nomination process. The nomination dossier was drawn up and modified based on consultation with the communities and stakeholders. Safeguarding associations, the General Federation of Mask Dance Safeguarding Associations and the International Mask Arts and Culture Organization have all closely cooperated throughout the entire nomination process from the initial

agreement on the need for inscription to the preparation of the nomination file and drawing up of future safeguarding measures. Various letters of consent were submitted, demonstrating the communities' consent for the nomination of the element.

- R.5: The element is included on the National Intangible Cultural Heritage List, which is maintained by the Intangible Cultural Heritage Division of the Cultural Heritage Administration. The element is also included on various provincial-level inventories. The identification of elements for the inventories involves communities, groups and individuals who practise a particular intangible cultural heritage element or researchers who study and survey the element. The national and provincial intangible cultural heritage inventories are updated through periodic surveys every five years, as mandated by the Act on the Safeguarding and Promotion of Intangible Cultural Heritage.
3. Decides to inscribe **Talchum, mask dance drama in the Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity;
 4. Commends the State Party on the preparation of a well-elaborated file that clearly explains the social functions and cultural meanings of the element and describes ongoing efforts to address the risks of over-commercialization.

DRAFT DECISION 17.COM 7.b.23

The Committee

1. Takes note that Romania and the Republic of Moldova have nominated **the art of the traditional blouse with embroidery on the shoulder (altiță), an element of cultural identity in Romania and the Republic of Moldova** (No. 01861) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of the traditional blouse with embroidery on the shoulder (called altiță) is an essential part of Romanian and Moldovan folk dress for men and women. It juxtaposes a simple cut with rich and colourful ornamentations that are stitched using complex sewing techniques. The blouses are white and made of natural fibres (flax, cotton, hemp or floss silk), and the complex stitch combines horizontal, vertical and diagonal seams that result in a specific pattern and texture. The styles and techniques vary according to the region and the wearer's age, as well as to the skills of the women who create the blouses. The motifs and ornamentation are also varied: from geometric and stylised registers to organic shapes, and from sombre to vivid colours. Traditional blouses with altiță are made entirely by hand, and recent attempts to mechanize certain steps and to simplify the ornamentation and techniques constitute deviations from tradition. The craftsmanship is exclusively female and generally passed on within families, although some organizations, museums and schools organize camps and courses. Today, interest in creating these blouses is steadily increasing, with the practice viewed as a means of relaxation and of affirming one's national identity and maintaining visible ties to the past.

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 traditional blouse with altiță is made with rich ornamentations which are stitched in a palette of diverse and harmonious colours. The bearers and practitioners include women sewing in households, craftswomen, people working with non-profit organizations, members of clubs and folk bands, among others. Knowledge of the element is transmitted within families and through formal education (such as in arts and craft schools and for-profit organizations). There are also creative camps, summer courses and competitions that encourage transmission of the corresponding knowledge and skills. The traditional blouse with

altiță is a strong identity marker and commonly worn as ceremonial or festive clothing, including for community events, rituals and stage performances. It is worn by people of all ages and from different social and occupational backgrounds. The file explains that the craftsmanship of blouse-making is exclusively female. Although the file does not explain the role of men in the practice and transmission of the element, the submitted photos accompanying the file do show men wearing the traditional shirts.

- R.4: The nomination explains the participation of practitioners in Romania, members of associations and craft workshops in preparing the nomination file and safeguarding plan through documentation work, field research and interviews. In the Republic of Moldova, the communities concerned participated in seminars, trainings and scientific conferences and supported the preparation of the nomination file. The file includes a set of letters indicating the free, informed and prior consent of individuals, associations and craft workshops in both submitting States. There are no customary practices which prevent access to the element and there are aspects of craft secrets that relate to local and regional specificities. While it was noted that the file contained an imbalance of information between the two submitting States regarding the participation of the communities, the overall information provided in the file satisfies criterion R.4.
- R.5: The element is included in the Inventory of Elements of Intangible Cultural Heritage of Romania and the National Inventory of the Intangible Cultural Heritage of the Republic of Moldova. The inventories are maintained by the Ministry of Culture of Romania and the Ministry of Education, Culture and Research of the Republic of Moldova, respectively. In Romania, the element was identified and inventoried by a network of ethnographers, craftswomen, seamstresses from rural areas, and other workers and people passionate about the craft. In the Republic of Moldova, communities, groups, NGOs and cultural and research institutes were involved in the inventorying process through a series of responses and field research.
3. Further considers that the information included in the file is insufficient 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 that, at the local, national and international level, inscription of the element will encourage communities to safeguard the element and encourage greater appreciation of the craftsmanship associated with the element. However, the file does not sufficiently explain how inscription will contribute to the visibility and awareness of the significance of intangible cultural heritage in general.
- R.3: The file explains that the communities are involved in past and current efforts to safeguard the element, such as participation in exhibitions, fairs, cultural events and workshops. The file provides information on the proposed safeguarding measures, which include political and administrative transmission and promotional measures. Many of these proposed measures involve government departments, research institutions, museums, researchers and experts. However, the file does not adequately explain the role of the communities, groups and individuals concerned in both submitting States in terms of planning and implementing the proposed safeguarding measures.
4. Decides to refer the nomination of **the art of the traditional blouse with embroidery on the shoulder (altiță), an element of cultural identity in Romania and the Republic of Moldova** to the submitting States Parties and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Encourages the States Parties, when submitting future nomination files, to provide more detailed explanations on the gender-specific roles concerning the nominated element;

6. Further encourages the States Parties to ensure the widest possible participation of the communities concerned in planning and implementing safeguarding measures and in the inventorying process;
7. Also encourages the States Parties, when submitting future nomination files, to provide more detailed explanations on the social functions and cultural meanings concerning the element, instead of focusing on the descriptions of the product associated with the element.

DRAFT DECISION 17.COM 7.b.24

The Committee

1. Takes note that Saudi Arabia has nominated **Knowledge and practices related to cultivating Khawlani coffee beans** (No. 01863) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The cultivation of Khawlani coffee beans begins by planting the seeds in mesh bags filled with soil and stored in a shaded area for three to four months. They are then transferred to agricultural terraces that conserve water and soil. The fruit grows two to three years after planting. It is harvested by hand and laid out to dry. To extract the bean, the dried fruits are placed on a large, flat stone mill, and a cylindrical stone hulls them to prevent cracking, separating the bean from the outer shell. Khawlani tribes have been cultivating coffee beans for over 300 years, passing on the skills and techniques to younger generations. Coffee is viewed as a symbol of generosity in Saudi Arabia and serving guests the coffee beans harvested from one's own farms is considered a sign of honour and respect. The planting and processing of Khawlani coffee beans encourage social cohesion and provide a sense of shared identity, with farmers gathering to exchange knowledge and help other farmers improve their skills.

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 cultivation of Khawlani coffee beans encompasses specific knowledge and skills to prepare the soil, maintain the trees and pick and process the coffee beans. The main practitioners of the element are landowners of all genders, their family members and farmers who are knowledgeable in the skills of coffee bean cultivation. The skills and techniques are transmitted from one generation to the next through non-formal educational methods such as observation, imitation and participation. Young people learn the cultivation and processing of coffee beans within families or through apprenticeships. The element is associated with coffee, which is a symbol of generosity in Saudi Arabia. The planting and processing of the Khawlani beans encourage social cohesion within the local community. The cultivation of coffee beans also fosters a sense of responsibility for the environment and reflects the coexistence of local communities with the natural environment.

R.2: At the local level, inscription will contribute to visibility of other intangible cultural heritage elements linked to the cultivation of coffee and rituals practiced when serving Arabic coffee. It will raise awareness of intangible cultural heritage and its significance as an expression of cultural values, social and familial cooperation and identity. At the national level, inscription will contribute to the visibility of other elements and encourage communities in other provinces to identify their intangible cultural heritage. At the international level, inscription will raise visibility and awareness about the importance of intangible cultural heritage related to knowledge and practices concerning nature and the universe. It will encourage communities to consider the positive environmental impacts of safeguarding intangible cultural heritage and the role of intangible cultural heritage in sustainable development. Inscription will also highlight the creativity of farmers in utilizing the

natural landscape of the rugged mountain environment to create agricultural terraces for the cultivation of the Khawlani coffee beans.

- R.3: The file explains past and current safeguarding efforts, which include the annual festival that serves as a public platform for practitioners to display, promote and exchange knowledge on traditional practices. Community members created a documentary and a blog to promote the skills of cultivating Khawlani coffee trees. In addition, a coffee brand that distributes and sells coffee beans nationally was created with the objective of supporting the farmers and promoting the community's identity. The safeguarding measures were proposed with the involvement of the communities, relevant NGOs and governmental entities. These measures will be implemented with the involvement of farmers and landowners of all genders.
- R.4: The file explains that the nomination process was initiated by local practitioners of the element. In January 2019, the NGO Saudi Heritage Preservation Society held several meetings involving local practitioners. The meetings explained the process of preparing the nomination file and the required information needed from the practising community. Meetings were also held with the practising community (approximately 300 coffee bean farmers) to explain the nomination process, identify the social, economic and environmental aspects of the element, and develop safeguarding plans. The final nomination form was translated to Arabic and sent to representatives of the local community in Jazan to verify the content of the file regarding the knowledge and practices related to cultivating Khawlani coffee beans.
- R.5: The element is listed on the National Inventory of Intangible Cultural Heritage and the Intangible Heritage Saudi Arabia Inventory. The inventories are maintained by the Ministry of Media and the Saudi Heritage Preservation Society, respectively and updated every four years. The element was identified for inclusion on the inventories in 2018, when a community-based inventoring effort was conducted by the Saudi Heritage Preservation Society in collaboration with local community members and stakeholders. Farmers and practitioners of all genders were involved in identifying the necessary information regarding the knowledge and practices of cultivating Khawlani coffee beans for the inventory.
3. Decides to inscribe **Knowledge and practices related to cultivating Khawlani coffee beans** on the Representative List of the Intangible Cultural Heritage of Humanity;
 4. Commends the State Party for the submission of an improved file following its previous submission in 2020;
 5. Further commends the State Party for planning sustainable forms of tourism that involve local communities and invites it to monitor the possible unintended consequences of inscription related to tourism and over-commercialization.

DRAFT DECISION 17.COM 7.b.25

The Committee

1. Takes note that Saudi Arabia, Oman and the United Arab Emirates have nominated **Alheda'a, oral traditions of calling camel flocks** (No. 01717) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Alheda'a is an oral polyphonic expression accompanied by gestures or musical instruments played by herders to communicate with their camels. The rhythmic expression is inspired by poetry, and the herder uses a unique repository of sounds that the camels have become accustomed to in order to direct herds through the desert or pasture to an area for drinking, feeding and milking preparation. Alheda'a can also be used for swift assembly in case of immediate danger such as sandstorms. Herders train their camels to recognize the difference between right and left, to open their mouths when asked, and to kneel down to be ridden. The practice creates a strong bond between

the camels and their herders, as well as among the herders themselves. It is transmitted within families and communities, with children accompanying adult family members on daily trips.

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: Alheda'a is an oral tradition of communicating with a flock of camels passed on through generations. Traditionally associated with walking alongside caravans during desert journeys, the element is used by practitioners today to steer and calm the flock of camels by using oral sounds, gestures and instruments while herding. The bearers and practitioners include herders and camel owners. The file and video provide information about the role of men and women in the element. The knowledge and skills of the element are transmitted through informal education, passed on from older to younger generations. Children learn through observation and participation with other family members. At gatherings and social events, practitioners pass on their knowledge and skills to individuals from different tribes. Alheda'a builds strong relationships between herders, supports the creation of bonds between bearers and strengthens social cohesion within tribes. It is associated with the human-camel bond, and the ability of the camel to recognize the herder's voice, scent and psychological well-being. Herders also share their knowledge and skills at social events and through performances of the oral traditions and music of Alheda'a at festivities, such as weddings, graduations and birth celebrations.

R.2: At the local level, inscription will inspire local communities to safeguard other traditions of intangible cultural heritage and raise awareness of other local intangible cultural heritage elements such as social gatherings, drinking Arabic coffee, reciting poetry, storytelling and organizing festive events. At the national level, inscription will enhance the visibility of intangible cultural heritage related to desert environments in the submitting States. It will also encourage NGOs and governmental parties to safeguard intangible cultural heritage through the development of national sustainable projects. At the international level, it will promote cultural diversity by connecting different communities whose cultures are associated with animal caretaking, especially camels. Inscription will encourage dialogue between communities and practitioners of Alheda'a and other forms of intangible cultural heritage through the exchange of information related to safeguarding programmes between member states and other countries in which similar elements exist.

R.4: The file explains that the preparation of the nomination file was carried out with the wide participation of local community members of all genders through committees, interviews with practitioners, meetings, visits and workshops. There are no customary practices that prevent reaching the element; it is publicly available and information about it is widely shared. The file includes letters of consent submitted by all submitting States, including letters from individuals, associations and groups.

R.5: The element was included in the various inventories of the submitting States. Details about the organizations responsible for maintaining the inventories, the references, the dates of inclusion, and the frequencies of updating of the inventories of each submitting state were provided. Alheda'a was identified and defined by community members, practitioners and relevant local NGOs for the purpose of inventorying the element in all nominating states. For all States Parties, the inventories are updated to monitor developments in terms of the number of practitioners and their genders, the geographical reach of the element and the implementation of the safeguarding measures.

3. Further considers that, from the information included in the file and the information provided by the submitting States Parties through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: The nomination file explains that past and existing safeguarding measures include measures to encourage transmission, identification, documentation, research, promotion and enhancement efforts. The submitting States clarified in the dialogue process, that there are ongoing joint efforts to safeguard the element through three community-based festivals which are held annually. In addition, the submitting States will create a coordinating committee with representatives from each state in addition to practitioners of Alheda'a, to support collaborations in safeguarding the element. Each state has developed safeguarding measures, such as scientific studies and documentation efforts, promotional events, youth-related programmes, etc. All submitting States have explained the involvement of the communities and practitioners in the planning and implementation of the proposed safeguarding measures.
4. Decides to inscribe **Alheda'a, oral traditions of calling camel flocks** on the Representative List of the Intangible Cultural Heritage of Humanity.
5. Reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures.

DRAFT DECISION 17.COM 7.b.26

The Committee

1. Takes note that Serbia has nominated **Social practices and knowledge related to the preparation and use of the traditional plum spirit – šljivovica** (No. 01882) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Šljivovica is a traditional plum spirit. The element includes the complex knowledge and skills to prepare the drink in a home environment as well as its use in everyday and ritual practices. The preparation has multiple stages involving families and communities. Plums are usually grown on family farms and harvested in the fall. They are brewed for 20 to 30 days, then distilled in handmade copper vessels, to produce a mild brandy. A second distillation creates a stronger brandy. The last phase is aging in a barrel, usually made of oak, for at least a year. On festive occasions and during family celebrations, šljivovica accompanies toasts expressing wishes for health and well-being. It is also an important part of traditional medicine, with medicinal herbs or fruits added to obtain cold and pain remedies or antiseptics. In winter, mulled brandy is consumed. The practice is generally transmitted within families and communities, with younger members acquiring knowledge over time through gradual involvement in different stages of the šljivovica preparation and use. Women also assign great importance to the transmission of knowledge and skills related to rituals, traditional medicine and gastronomy. Related artisanal knowledge, such as the manufacture of copper vessels, is transmitted in workshops.
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 element involves the knowledge and skills required to prepare plum brandy in a home environment and its use in everyday and ritual practices. The element also includes the knowledge necessary to create the tools that constitute an integral part of the practice. The bearers and practitioners include families and local communities that prepare šljivovica in home environments, individuals and groups involved in the production of the items used to prepare šljivovica, bearers with knowledge relating to the use of šljivovica in traditional medicine and those working in distilleries that professionally produce šljivovica. The knowledge and skills are transmitted within families, with younger members acquiring knowledge from older generations. Associations and organizations are also established to transmit knowledge and skills. The element plays a key role in developing a sense of belonging among respective groups. Šljivovica is a marker of the traditional culture and identity of the communities and individuals, and is used in wedding rituals, important social events, birthdays and funerary rituals.
- R.2: At the local level, inscription will encourage the preservation of traditional crafts associated with this element and motivate young people to safeguard and preserve knowledge and skills inherited from previous generations. At the national level, inscription would increase the visibility of intangible cultural heritage in general while drawing public attention to intangible cultural heritage elements on the National Register of Serbia and to elements that have been identified but not yet registered. At the international level, inscription will encourage countries where these practices exist to submit joint nominations and inspire the bearers of similar elements around the world to recognize and register their heritage in this domain. Inscription will also encourage networking among craftsmen, families and associations, and foster dialogue among various categories of users, including those with gastronomic and tourist needs.
- R.3: The file provides information about past and current safeguarding measures in the form of local, regional and national promotional events (fairs, festivals and contests) organized by local communities, institutions, tourist organizations, NGOs and associations. The State Party supports the safeguarding efforts by including the element in the activity programmes of national cultural and research organizations, organizing national and international presentations supporting research and exhibitions, and organizing occasional trainings for the producers of fruit and other brandies. The proposed safeguarding measures include studying customs, organizing exhibitions, awareness-raising, implementing education programmes to preserve related knowledge and skills, and promoting traditional crafts. The role of communities in planning and implementing the proposed measures are explained in the file, and local communities, groups and individuals who hold knowledge of the element will be directly involved in seminars, workshops, educational activities and other efforts.
- R.4: The file explains that communities have been actively involved throughout the process of preparing and drafting the nomination. Direct communication and discussions involving local stakeholders and experts made it possible to acquire relevant information and define the local features of the element. The active participation of the community is reflected in their involvement in collecting documentation and providing photos and video materials. Groups and individuals supported the nomination with signed letters of consent, which were provided with the nomination file. Interviews were conducted with individual stakeholders to document the preparation processes, family and intergenerational ties among individuals involved in the process, as well as the changes taking place under modern circumstances.

R.5: The element was included on the National Register of the Intangible Cultural Heritage of Serbia on 15 October 2015. The inventory is maintained by the Centre for Intangible Cultural Heritage, Ethnographic Museum in Belgrade. The element was identified and defined by the National Museum Čačak, a regional institution responsible for the study and management of cultural heritage in central Serbia. This was done with the cooperation of various communities and institutions. The Center for Intangible Cultural Heritage at the Ethnographic Museum updates the information and documentation on the inscribed elements at least once every five years.

3. Decides to inscribe **Social practices and knowledge related to the preparation and use of the traditional plum spirit – šljivovica** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 17.COM 7.b.27

The Committee

1. Takes note that Slovenia has nominated **Beekeeping in Slovenia, a way of life** (No. 01857) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Slovenia, beekeeping is a way of life for many individuals, families and communities, who obtain bee products for food and traditional medicine and use their knowledge and skills to care for the honeybees and the environment. The only subspecies kept in Slovenia is the Carniolan bee. Beekeepers have around 200,000 bee colonies, and with the controlled breeding of queen bees they responsibly ensure the preservation of its valued characteristics: gentleness, yield, excellent orientation and resistance to weather conditions. Bees are kept mostly in wooden apiaries near beekeepers' homes. Communities express a loving and respectful attitude towards bees, and the related knowledge, skills and practices are shaped by centuries of tradition and transmitted from generation to generation. Beekeepers, who consider bees their teachers and friends as well as symbols of virtue, cleverness and frugality, expand their knowledge and skills through constant research. The importance of beekeeping in Slovenia is reflected in its rich terminology and in academic, literary and folklore texts (with printed works from the eighteenth century onwards disseminating knowledge, prose, poetry and sayings related to beekeeping), art (with the characteristic painted panels and religious and secular motifs on the hives) and architecture (with the construction of traditional apiaries).

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: Beekeeping in Slovenia involves many individuals, families and communities, who use their knowledge, practices and skills to take care of honeybees. The knowledge and skills of the element are transmitted within families and among individuals in primary and secondary schools and beekeeping clubs. Beekeepers are organized into societies that encourage mutual support and cooperation. Beekeepers work with different craftspeople involved in making equipment, tools, festive clothing, hive panels and honey bread, among others. The element carries a social function through the strong connectedness of beekeepers and the inclusion of family members, fellow beekeepers and experts. The element is an important part of Slovenian identity, as demonstrated through poems, tales, proverbs and fairy tales. The element promotes sustainable development through caring for the environment, and safe food and environmentally friendly beekeeping practices. The element also enhances mutual respect between groups, communities and individuals.

- R.2: At the local level, inscription will raise awareness about the importance of cooperation in environmental protection, economic promotion and cultural safeguarding. At the national level, inscription will highlight the interconnectedness of farming and other branches of the economy in the conservation of nature. It will encourage efforts to strengthen environmental sustainability and increase interest in handicrafts. At the international level, inscription will emphasize the important role of intangible cultural heritage in sustainable development principles and highlight how skills, traditional crafts and social practices contribute to the shaping of resilient and inclusive communities. Inscription will also encourage dialogue between beekeepers and interest groups while fostering creativity among different groups of intangible cultural heritage bearers and encouraging the creation of new forms of expression through photography, painting, films, literature and music.
- R.3: The file elaborates past and current safeguarding measures to ensure the transmission, protection, documentation and promotion of the element by the communities and the State Party. An umbrella organization, the Slovenian Beekeepers' Association, plays an important role in developing guidelines, proposing measures and formulating initiatives to respond to the needs of beekeepers. In addition, beekeeping clubs in primary and secondary schools shape the positive attitudes of young bearers. The proposed safeguarding measures include: monitoring environmental risks; facilitating spaces for the practice of the element; training new practitioners; mitigating medical risks; setting up regional education centres; and ensuring architectural designs are aligned with the needs of practitioners. An apicultural tourism strategy is to be established for 2021–2025, and visits will be regulated through the limited size of apiaries. The proposed safeguarding measures were jointly formulated by individuals, societies and experts. The communities will also be involved in the implementation of the proposed activities.
- R.4: The file demonstrates that the communities concerned have actively participated in all stages of the nomination preparation. This includes the appointment of a working group which consisted of members of the Slovenian Beekeepers' Association of all ages and genders, representatives from the architectural, legal and museum fields, and local communities. The meetings about the safeguarding measures proposed were held between the Ministry of Culture and the Slovenian Beekeepers' Association between 2019 and 2021. A committee will be formed to monitor the implementation of the proposed safeguarding measures and ensure the participation of communities. The file includes letters of consent from the Slovenian Beekeepers' Association's bodies, over thirty beekeeping societies and individual beekeepers.
- R.5: The element is included on the Register of the Intangible Cultural Heritage of Slovenia, which is maintained by the Ministry of Culture of the Republic of Slovenia. The information about the elements in the Register is updated several times a year, at the request of the bearers or experts, and in agreement with the bearers. The formal procedure of inscribing elements related to the field of beekeeping was carried out between 2018 and 2020 based on a bottom-up approach that involved bearers and the Slovenian Beekeepers' Association.
3. Decides to inscribe **Beekeeping in Slovenia, a way of life** on the Representative List of the Intangible Cultural Heritage of Humanity;
 4. Commends the State Party for a well-prepared file that demonstrates the linkages between intangible cultural heritage and environmental sustainability.

DRAFT DECISION 17.COM 7.b.28 

The Committee

1. Takes note that Spain has nominated **Manual bell ringing** (No. 01873) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Over the centuries, bell ringing has served as a means of expression and communication in Spain, fulfilling a number of social functions, from information-sharing, to coordination, protection and cohesion. The coded messages conveyed through the ringing are recognized by the various communities and help to structure local life. There is a wide variety of sounds determined by the techniques (chiming, turning or half turning) combined with the skills of bell ringers and the physical characteristics and acoustical properties of the bells, towers and belfries. These elements converge to create a deep and rich repertory in both religious and civic arenas for marking distinct moments in the day, alerting the populace to natural events, such as fires or floods, or to funeral processions, and announcing decrees and other news. Bell ringing is also a central part of local events, celebrations and performances. The practice is transmitted from the bell ringers to younger generations and through bell-ringing groups or organizations that, in addition to documenting and researching the practice, also ring, transmit, instruct and disseminate the art of traditional bell ringing. Most individuals who pass on these skills are themselves young people attempting to recruit new enthusiasts to continue the practice.

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: Manual bell ringing in Spain is a communication system developed by the communities to communicate amongst each other. Different villages possess distinctive rings which are identifiable by their communities. The ringing of the bells is used to mark moments and events such as floods, fires, funerals, celebrations, life cycles and liturgical ceremonies. The bearers and practitioners of the element include bell ringers (including men and women), bellmakers, bell-ringing associations and other craft workers. The skills and knowledge are passed on from older bell ringers to younger ones, and through bell ringing associations and schools. The element allows diversity in its practice while representing a collective identity for the communities. Bell ringing helps residents to connect with their history, culture and customs, and ensures the preservation of the cultural spaces where it is carried out.

R.2: At the local level, inscription will increase interest among younger generations, who can become familiar with their heritage, and thus stimulate the identification and rescue of other cultural manifestations. At the national level, inscription will raise awareness about the importance of safeguarding similar practices pertaining to the world of sound and communication, and will encourage other communities to identify their own cultural heritage. At the international level, inscription will showcase traditional bell ringing as a community-based manifestation of intangible cultural heritage that is open to the world and inclusive of diverse communities. Inscription will also encourage intercultural dialogue between different bell-ringing communities outside of Spain.

- R.3: The file provides information about past and current safeguarding efforts, which have been led primarily by the practitioners, bearers and associations. Bell-ringing events were also held during the European Year of Cultural Heritage in 2018. Regional governments adopted measures to protect traditional bell ringing and to create an inventory of bells in the 1990s. The file also presents a comprehensive set of safeguarding measures which were jointly proposed by the State Party and the bell-ringing associations. These measures include: safeguarding activities such as inventorying of bells and creation of acoustical records; promotional actions such as outreach to schools; and regulations to complement existing legislation to protect the element at the national level.
- R.4: The file explains that the communities, associations and individuals involved in the practice of traditional bell ringing participated in all stages of the nomination process. In 2018, during an annual meeting of bell ringers in Palencia, all associations agreed to work together towards the nomination of the element to the Representative List of Intangible Cultural Heritage. As part of the nomination process, meetings were held with members of groups and professional associations who advised experts in various aspects of the submission and provided the necessary information. Various letters of consent were submitted as evidence of the communities' support for the nomination. Traditional bell ringing does not involve any practice or knowledge regarded by the communities as secret or private. Access to all aspects of the art form is open to all and is not subject to restrictions or limitations of any kind.
- R.5: The element was listed on the Register of Assets of Cultural Interest on 22 April 2019. The register is maintained by the Ministry of Culture and Sports, General Directorate of Fine Arts. The element was included on the register with the involvement of many regional and local associations, institutions and research centres that have been involved for several years in the discovery, identification, registration and archiving of practices.
3. Decides to inscribe **Manual bell ringing** on the Representative List of the Intangible Cultural Heritage of Humanity;
 4. Commends the State Party for a well-prepared file and an excellent video that clearly demonstrate the practices associated with the element and the participation of the communities in the safeguarding efforts.

DRAFT DECISION 17.COM 7.b.29

The Committee

1. Takes note that Tajikistan and the Islamic Republic of Iran have nominated **Ceremony of Mehrgan** (No. 01859) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Ceremony of Mehrgan in Tajikistan and Iran is a wide-scale, annual thanksgiving celebration that takes place in the fall. The specific rituals performed during the ceremony vary according to the religion. For instance, Zoroastrian communities celebrate by reciting parts of their holy book, whereas Muslims recite special prayers. Both communities set a table of goods with local products, organize flower exhibitions, prepare various dishes and serve nuts, sweets and special drinks. The celebrations include music, singing, dancing, drama and sports performances, such as wrestling. The location of the ceremonies varies, but they are sometimes held outdoors near holy shrines, as many participants visit the shrines to express their gratitude for a plentiful harvest. As a side event, locals may also offer and display agricultural-related handicrafts and industrial products. By uniting people of all ages and ethnic and religious backgrounds, the ceremony of Mehrgan enhances social cohesion, solidarity and inclusion. Youth acquire the knowledge and skills related to the ceremony by preparing and participating

in the events, although it is also transmitted in schools and through public and social media platforms.

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: Mehrgan is a thanksgiving celebration affiliated with agricultural and livestock products. The Mehrgan ceremony contains wide-scale celebrations in both Tajikistan and Iran from 2 October to 2 November, on an annual basis. The bearers and practitioners of the element include the populations in these two countries. In Iran, the bearers and practitioners also include Zoroastrian rural communities, including adolescents and children, and Muslim rural communities. In particular, women play a role by cooking traditional dishes. In Tajikistan, the bearers and practitioners include farmers, gardeners, breeders and craftsmen. In both states, the element is transmitted through informal and inter-generational methods. These efforts include younger generations who participate in the festival or learn through education (such as elementary and higher education programmes). In both countries, broadcasts and TV programmes help to raise awareness about the element. In Iran, the element promotes bonds of friendship, supports social participation of all, including women, and entails humanitarian activities such as feeding the poor and helping the lower income strata of society. In Tajikistan, the element strengthens social cohesion, friendship and national identity.

R.5: The element is included on the Iranian National Representative Inventory for Intangible Cultural Heritage and the National Inventory of Intangible Cultural Heritage of Tajikistan. In Iran, the inventorying of the element is a joint effort of local communities and active NGOs located in the Gilan, Mazandaran, Yazd, Kerman and Fars provinces. The preparation and updating of the Tajik National Inventory of Intangible Cultural Heritage has undergone several field activities, involving meetings for the local communities, groups and individuals, as well as close cooperation with local NGOs and public organizations. The inventory in Iran is updated on a three-year basis, while the Tajik National Inventory was drawn up in 2013 and updated in 2016 and 2018. While there was limited information about the updating process for the National Inventory of Tajikistan and community involvement, the overall information presented satisfied criterion R.5.

3. 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: Inscription will promote dialogue and interaction among different faiths and religions, hence contributing to peace and friendship internationally. It will also raise international awareness about autumnal celebrations. In addition, inscription will promote dialogue among the local practicing communities and in other geographical regions in Iran, and it will strengthen ties between the element's practitioners in Tajikistan. However, the nomination did not sufficiently explain how inscription will promote intangible cultural heritage in general at the local, national and international levels. Instead, the information focused on the increase in visibility and awareness of the element itself.

R.3: The nomination file provided information about the communities' past and current efforts in audio-visual documentation, training on ceremony traditions, transferring the knowledge of making traditional clothes and agriculture, and organizing cultural events and festivals. Both submitting States Parties supported the safeguarding measures through allocated annual budgets, the preparation of documentaries to raise awareness about the element, inventorying of the element, and promotion of the festival. However, there was insufficient information to establish whether criterion R.3 was satisfied. Each submitting State Party provided their respective

proposed safeguarding measures, but no joint safeguarding measures were provided in the nomination file. While a list of organizations and institutes were provided, there was insufficient information about how the communities, groups and individuals were involved in the planning of the proposed safeguarding measures, and how they will be involved in their implementation.

R.4: The file explained that for Iran, local communities from various provinces participated in preparing the international nomination file. In Tajikistan, a special task force was established at the Ministry of Culture of Tajikistan, composed of representatives of different communities, including researchers, folk craftsmen, NGO activists, agricultural workers and cultural officials. While the file briefly mentions the involvement of NGOs, communities and stakeholders, there was a lack of detail on the role of these communities, groups and individuals, and their contributions to the nomination process. Moreover, most of the letters of consent from Tajikistan were submitted by workers or officials from government departments and organizations, and did not explain how these organizations represent the communities concerned. Given that the element is widely practiced among the populations of both submitting States, there was insufficient evidence to demonstrate the widest possible participation of the communities in the nomination process.

4. Decides to refer the nomination of **Ceremony of Mehrgan** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;
5. Reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in developing and implementing safeguarding measures, as well as in the inventorying process;
6. Further reminds the States Parties to ensure the free, prior and informed consent of all communities concerned by the element.

DRAFT DECISION 17.COM 7.b.30

The Committee

1. Takes note that Tunisia has nominated **Harissa, knowledge, skills and culinary and social practices** (No. 01710) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Harissa, a seasoning made with chilli pepper paste, is an integral part of domestic provisions and the daily culinary and food traditions of Tunisian society. It is usually prepared by women in a convivial and festive family or neighbourhood setting. It is prepared by drying the chilli peppers in the sun, and splitting the peppers, removing the stalks and deseeding. The chilli peppers are then washed, ground and seasoned with salt, garlic and coriander using a pestle and mortar or a manual meat mincer. The harissa is stored in glass or pottery for subsequent use. The cultivation of chilli peppers follows an agrarian calendar that prohibits sowing during certain periods, which are considered unlucky. Chillies are hung on looms and replicas are made from coral to avoid bad luck. The knowledge and skills related to chilli pepper growing are passed on within communities of farmers or through agronomy schools and institutes.

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 element comprises knowledge, skills and culinary and social practices associated with the production and consumption of harissa. Harissa is used as an ingredient, a condiment, or an appetiser and it is an integral part of domestic provisions and the daily culinary and food traditions of Tunisian society. All Tunisian households can be considered consumers of harissa. There are various

roles associated with the element, including farmers, traders, craftspeople, families and households and associations, among others. Within families, skills are transmitted informally by mothers, grandmothers or neighbours, by means of observation during the preparation of harissa every year. The transmission of harissa skills also takes place formally in hotels, restaurant schools and institutes through specialized courses in hotel businesses, restaurant schools and other educational institutes. Harissa is exchanged between families, relatives, neighbours and friends. It is used daily and during important life events, as well as in numerous culinary traditions, such as those related to the holy month of Ramadan. The element strengthens family and community ties, contributing to social cohesion. It has strong symbolic significance, denoting vitality, activity and warmth.

- R.2: At the local level, inscription will trigger a ripple effect, making intangible cultural heritage as a whole more visible. At the national level, inscription can be a unifying cultural feature that will bring people together and provide an opportunity to highlight other categories of intangible cultural heritage. At the international level, inscription will provide an opportunity for communities, groups and individuals around the world to think of traditional food as intangible cultural heritage. Inscription will also reaffirm cultural diversity by raising public interest in the importance of the characteristics and differences within intangible cultural heritage.
- R.4: The idea to nominate the element was raised by bearers, practitioners, professionals and associations, who requested the government's assistance and support in 2016 to begin the nomination effort. Thereafter, a working team was established, which was made up of representatives, including female and male practitioners and bearers, associations, professionals, the relevant government bodies, researchers, experts and the media. People of all genders and ages actively took part in the meetings as part of the nomination process. In addition to their participation in the discussions, they provided the necessary information and contributed to the collection of data connected with the practice of the element in certain communities. During the later stages of the nomination, the project was presented to the communities in order to correct any shortcomings and revise some of the data. Various letters of consent from communities, associations, federations, academies, cooperatives and other organizations were provided in the nomination file.
- R.5: The element was included in the National Inventory of Intangible Cultural Heritage in October 2016. The inventory is maintained by the National Heritage Institute, Department of Inventory and Study of Ethnographic Properties and Contemporary Arts. The element was identified and defined by the practitioners and bearers themselves using a participatory approach. The inventory is updated every three years. The file explains that the inventory is updated when new information is passed on directly by the communities, or collected in the field by a team of researchers in charge of intangible cultural heritage at the National Heritage Institute. Updates entail the participation of representatives of the practitioners and bearers concerned.
3. Further considers that, from the information included in the file and the information provided by the submitting State Party through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:
- R.3: The file explains that practitioners and bearers, and organized associations worked to safeguard the element through multiple initiatives ranging from awareness-raising to transmission, documentation, promotion and development. These include the creation of the Harissa and Chili Pepper Festival, an annual event involving craftspeople, professionals and amateurs, as well as workshops and training courses by local associations such the Ilâf association in Tataouine. The proposed

safeguarding measures are categorised into the areas of 1) Education & Transmission; 2) Awareness Raising; 3) Research & documentation; 4) Administrative & Legal measures; and 5) Promotion & Enhancement. Through meetings and dialogues, the bearers expressed their concerns and submitted their proposals. The proposed measures were drafted by the committee responsible for examining the nomination form, before being presented to the public at a meeting held on 9 January 2020, and through the network of partner associations involved in the nomination. The State Party has also set up a monitoring committee to monitor the application of the safeguarding measures and to avoid any unintended consequences as a result of the inscription.

4. Decides to inscribe **Harissa, knowledge, skills and culinary and social practices** on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Invites the State Party to take appropriate measures to ensure that the application of a standard procedure does not restrict or stifle human creativity and to avoid over-commercialization.

DRAFT DECISION 17.COM 7.b.31

The Committee

1. Takes note that Turkmenistan and the Islamic Republic of Iran have nominated **Turkmen-style needlework art** (No. 01876) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Turkmen-style needlework is a decorative applied art used on the national dress of people of all genders and ages in Turkmenistan and Iran. In both countries, Turkmen-style needlework begins with the preparation of thin silk threads that are intertwined in three layers and twisted into a single thread, then straightened with a large needle. This unique technique gives the thread a shine. For the most common needlework style, a series of loops are created by piercing the fabric with a thin needle and holding the previous loop with the thumb of the other hand. There are also other needlework styles that vary according to the region. There is no age limit, and young girls traditionally learn the needlework from their mothers and grandmothers. In rural areas, the patterns used reveal the territorial identity of the needlewomen. They are also used to symbolize love, friendship, nature and strength. The needlework is used on wedding clothes, in clothing for funerals and cultural events, and as decorative parts of ordinary clothing, such as scarves, coats, pants, shawls and accessories.

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: Turkmen-style needlework is a form of decorative applied art, combining the skills of creative work on different types of fabric. The bearers and practitioners include women and girls with knowledge of the element. While most of the needle workers in both countries are women, men are involved in other related jobs, such as the making of needlework tools. Sericulturists of both genders are also highlighted as practitioners associated with the element. The element's social functions and cultural meaning are related to its use in wedding dresses and clothing for brides and grooms, and in objects used in funerals, social gatherings and cultural events. The element is also linked to the history and traditions of the submitting States. The element is transmitted through informal and formal learning. Informal learning takes place in the form of communication between older and younger generations, usually within families. Formal learning includes the presentation of information in scientific publications and journals, literature, visual aids and video materials, studies at institutes/academies. The element does not conflict with human rights. It promotes mutual respect between communities and contributes to sustainable development.

- R.2: At the local level, inscription will contribute to wider practice of the element and encourage local needlewomen to create new patterns of needlework. At the national level, inscription will increase awareness of intangible cultural heritage in general and of the element itself, highlighting the skills, styles and designs associated with different parts of the country. At the international level, inscription will introduce this style of needleworking to other needlework practices around the world, and may encourage individuals from other geographic regions to become interested in the element. Inscription will promote dialogue between different communities, local organizations and scholars, as well as between the bearers and the practitioners of other intangible cultural heritage fields in the country, such as oral habits and traditions. It will also contribute to a better understanding of this art, and encourage people to appreciate its diversity.
- R.3: The file explains that a safeguarding plan for the element was developed, with joint measures between the two submitting States in addition to measures that are specific to each country. These measures include efforts to encourage knowledge transmission, research, documentation, education, publications, awareness-raising and promotional efforts. The communities of both submitting States participated in developing the proposed safeguarding measures and will be involved in their implementation. In addition, the role of the States Parties in implementing the proposed safeguarding measures is explained in the file.
- R.4: The file explains that both submitting States involved the bearers and practitioners in various stages of the nomination process. In Turkmenistan, representatives of local societies were involved in gathering consent letters and preparing photos and other audio-visual materials. In Iran, practitioners from different provinces were involved in contributing to and preparing the nomination file and in providing audio-visual materials such as videos and photos. The file includes consent letters from the element's practitioners, associations and groups in both countries.
- R.5: In Turkmenistan, the element is included in the National Inventory of the Intangible Cultural Heritage, which is maintained by the Department of the Intangible Cultural Heritage, Ministry of Culture of Turkmenistan. The inventorying of the element was initiated by the communities themselves, and representatives of the communities concerned from all provinces organized a workgroup to discuss the element and provide data for the inventorying process. The inventory in Turkmenistan is updated annually. In the Islamic Republic of Iran, the element is included on the Iranian National Intangible Cultural Heritage Inventory. Bearers and practitioners provided content for the national inventorying file and letters of consent were submitted by communities around Iran. Iran's inventory is updated on a three-year basis.
3. Decides to inscribe **Turkmen-style needlework art** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Commends the States Parties for jointly implementing past and current safeguarding measures since 2006 and for developing joint safeguarding measures to be implemented following inscription of the element.

DRAFT DECISION 17.COM 7.b.32 

The Committee

1. Takes note that the United Arab Emirates has nominated **Al Talli, traditional embroidery skills in the United Arab Emirates** (No. 01712) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Talli is a traditional handicraft practised in various parts of the United Arab Emirates. Today, the demand for Talli is at its highest before religious festivals (Eids) and the marriage season in the summer. Also known as Alseen, Talli is usually created with a combination of six cotton threads separated by a silver thread in the middle. These are skilfully woven into colourful shapes with symbolic meanings tied to life in the desert and at sea. A time-consuming craft, Talli is transmitted informally from mothers to daughters, as well as formally through courses and workshops held in schools, universities and heritage-development centres. The practice is also promoted during cultural events, festivals and competitions. The gathering of women in houses and residential neighbourhoods to braid Talli has a social dimension, as it provides an opportunity for social interaction and for the exchange of Talli knowledge. These gatherings also serve as cultural forums to share folk tales, proverbs and other verbal forms of the country's intangible cultural heritage.

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: Al Talli is a traditional handicraft practiced primarily by women. It refers to the art of embroidering women's clothes using brightly coloured threads neatly knitted into the sleeves and other parts of female robes. The element's bearers are mainly women, and men might engage in some support roles such as the procurement of raw materials for the braiding and making of Talli and the delivery and selling of the final product. The knowledge and skills are transmitted through workshops and courses in handicraft centres, and also through cultural events and festivals. The element helps in combatting unemployment by providing income for practitioners and jobs in associated areas, such as the selling of Talli threads to fashion and tailoring houses. The Talli craft has a cultural dimension that entails inscriptions, shapes and colours. These inscriptions and decorations serve as an important source for understanding life in the desert and at sea.

R.2: As the element is a deeply rooted practice across many local groups and connected to other intangible cultural heritage elements in various areas of the United Arab Emirates, inscription will support local initiatives aimed at protecting other elements. At the national level, inscription will generate greater interest among local communities in this element as well as in intangible cultural heritage in general. At the international level, it will encourage experts and researchers around the world to conduct research on the United Arab Emirates' cultural heritage. Inscription of the element will trigger greater interest among the communities, groups and individuals concerned, encourage creative practices across communities, foster participation and promote exchange of knowledge and expertise.

R.3: The file elaborates on past and current safeguarding efforts, which include activities by cultural heritage clubs and art and heritage societies. There were also various events and festivals featuring the element and Talli craftswomen. The State agencies supported the efforts by establishing heritage centres in public schools, which hosted lectures and workshops. The file also explains the objectives of the proposed safeguarding measures and elaborates on various activities, such as developing a strategic national plan for the traditional crafts sector, including the Talli, designing and developing a training programme for the element, and designing and developing an online Talli library. The Ministry of

Culture and Youth will be the main coordinator of the measures. The communities, groups and individuals were involved in planning the proposed safeguarding measures through fieldwork, meetings, workshops and forums. Meetings and workshops were organized to discuss the challenges that bearers and practitioners of the Talli craft face. However, there was no information about monitoring and mitigating the unintended consequences of inscription, such as the effects of over-commercialization.

R.4: The nomination process entailed the wide participation of communities, groups and individuals through a series of meetings, workshops and round-table sessions that were held in different parts of the country to discuss the nomination file. The draft file was also discussed at forums involving civil society and incorporated relevant comments. In addition, the draft file was sent to groups and communities across the United Arab Emirates for feedback.

R.5: The element is included on the Emirates Inventory and the National Platform for Heritage and Arts. The inventories are maintained by various organizations and institutes, including the Ministry of Culture and Youth, the Dubai Culture and Arts Authority, and the Department of Culture and Tourism in Abu Dhabi. The national inventory list is prepared with the wide participation of individuals, groups and communities, including local communities, NGOs, research institutes and other expertise. The file outlines the various steps taken during the inventorying process. The periodic review of the Talli element is conducted annually.

3. Decides to inscribe **Al Talli, traditional embroidery skills in the United Arab Emirates** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Encourages the State Party to monitor the unintended impacts of the element's inscription, and in particular the risk of over-commercialization;
5. Reminds the State Party, when submitting nomination files in the future, to ensure that the communities concerned fully understand the purposes and objectives of the Representative List of Intangible Cultural Heritage of Humanity, the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Register of Good Safeguarding Practices, and when submitting nomination files in the future, to avoid standardized letters of consent;
6. Further encourages the State Party, when submitting nomination files in the future, to ensure that detailed information is provided in the file, including details about the communities concerned and the relevant inventories.

DRAFT DECISION 17.COM 7.b.33

The Committee

1. Takes note that the United Arab Emirates, Bahrain, Egypt, Iraq, Jordan, Kuwait, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Sudan, Tunisia and Yemen have nominated **Date palm, knowledge, skills, traditions and practices** (No. 01902)

Typically found in deserts and dry, temperate climates, the date palm is an evergreen plant with roots that deeply penetrate the earth in search of humidity. Date palms grow in oases in desert areas with suitable water levels for irrigation. For centuries, many populations have been associated with the date palm tree, which has aided them in the construction of their civilizations in arid regions. The ancient historical relationship between the Arab region and date palms has enabled a rich cultural heritage that has been passed on through generations. Today, the communities, groups and individuals in the areas where the date palm has spread still maintain the related practices, knowledge and skills. These include caring for and cultivating the date palm tree and using its parts (leaves, fronds and fibres) for traditional crafts and social rituals. The date palm is also referenced in poetry and songs, among others. It has been associated with the region for centuries, constituting a key source of nutrition in addition to the associated crafts,

professions and traditions. Due to its longstanding significance, the date palm is widely supported by local communities and various government agencies, leading to a noticeable expansion of its cultivation and increasing regional manufacturing workforces.

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 date palm knowledge and skills can be summarized as follows: (a) nurturing the date palm tree; (b) traditional crafts; (c) social rituals and practices concerning the element; and (d) symbolic status and references in artistic efforts. In the Arab region, the element is an intangible cultural heritage that has been passed on through generations. The communities, groups and individuals in the areas where the date palm spread still maintain relevant practices, knowledge, skills and rituals. The bearers of the element include various communities, groups and individuals who possess date palm-related knowledge and skills or participate in relevant traditions and practices. The knowledge and skills are transmitted informally, through oral transmission and practice, and formally in schools and institutes. The file explains the various social and cultural functions of the element, such as its role as a vital source of food and income and in social gatherings and events, Islamic rituals, offering condolences, among others.
- R.2: Inscription of the element will enhance the awareness and visibility of intangible cultural heritage in general and of the element in particular among the general public and policymakers at the local and national levels. Similarly, at the international level, inscription will boost awareness of the importance of intangible cultural heritage among various communities, groups and individuals, especially for elements related to natural resources and environments. As a multinational nomination involving several states, inscription will enhance dialogue between various groups, communities and individuals. It will also encourage practitioners of the element to innovate and develop ways to preserve the element and foster creativity for date palm-related products.
- R.3: The submitting States describe existing and proposed safeguarding measures that are diverse and address the needs specific to their states. The file explains that States Parties will pay specific attention to reducing the impact of potential domestic and foreign restrictions, desertification and palm diseases, among others. In addition, the file provides details of proposed safeguarding measures, including joint and country-specific measures. In all submitting States, the file was prepared through inventory fieldwork, meetings, workshops and fora, ensuring overall consensus on the element. The communities, groups and individuals concerned played a pivotal role in providing relevant field information and materials and developing safeguarding plans. The communities, groups and individuals have also expressed willingness to implement the proposed safeguarding measures.
- R.4: The nomination file describes the involvement of communities, groups and individuals in several stages of the preparation process, including inventorying, participating in field gatherings, workshops and meetings, developing safeguarding measures, preparing the film and pictures, and reviewing the files and letters of consent. The file was completed by seeking the opinion of groups and communities from all submitting States. Various letters of consent from the communities concerned in each country were provided in the file. There are no confidential aspects in any submitting State or the existence of customary, social or cultural obstacles or restrictions that could prevent anyone from practising the element or accessing relevant information.

R.5: In all submitting States Parties, the element was included in a national inventory, list or register of intangible cultural heritage between 2009 and 2018. Ministries of Culture, departments, institutes and agencies are the bodies responsible for maintaining and updating the inventories. The element in each submitting state has been identified and defined in the inventories through the methods and mechanisms of the respective states. The file explains that the inventorying process was carried out by engaging all groups, communities, and individuals as well as NGOs.

3. Decides to inscribe **Date palm, knowledge, skills, traditions and practices** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Further takes note that the present nomination is the inscription on an extended basis at the international level, which replaces the element initially inscribed in 2019 (No. 01509) on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures, and the inventorying process;
6. Commends the States Parties for their cooperation in preparing the nomination file and the extension of the file to include more submitting States.

DRAFT DECISION 17.COM 7.b.34

The Committee

1. Takes note that Uzbekistan, Tajikistan and Kazakhstan have nominated **Traditional embroidery in Central Asia** (No. 01733) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The traditional embroidery of Central Asia is used for decorating fabric products and decorative items such as pillows, headdresses, curtains and bags. The most complete art of embroidery is revealed in wall carpets, ceremonial clothing and interior decorative items such as tablecloths. Embroidered dresses are also widely used by music folk groups and dance ensembles. Primarily practiced by women, the embroidery styles and techniques vary according to tribe, area or region. The ornaments include symbolic and mythological images of nature and space, each with a specific name and meaning. The threads are traditionally made of cotton, wool and silk fibres and coloured using natural pigments from plants and minerals. Traditionally, embroidery is transmitted informally and formally. At around six years old, girls sit next to their relatives to observe the process and participate in simple activities. The practice is also transmitted through apprenticeships with experienced seamstresses, who instruct young girls aged sixteen to twenty years old on the intricacies of embroidery, including the selection of threads, the drawing of ornaments, the application of patterns to fabric and sewing techniques.

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 element involves sewing of ornaments, including organic images and symbols, with dyed threads on cotton or silk fabrics, and sometimes on leather. The bearers and practitioners are mainly women and girls, who use objects with embroidery in their daily lives. Some male masters also work together with women and girls. The knowledge and skills are transmitted in two ways: (a) learning from mothers, grandmothers and sisters within the family; and (b) through formal training in schools and institutions. The traditional embroidery is an element of national identity in the submitting States. Items with embroidery are often found at fairs, festivals, weddings, celebrations and holidays. The element also contributes to the development of relationships in society, as women gather to work, interact and spend time together.

- R.2: At the local level, inscription will contribute to promoting the concept of intangible cultural heritage in the three submitting States because the element is largely known within the societies of the participating States. At the national levels, inscription will encourage national embroidery art exhibitions, competitions, craft fairs, research and national conferences. At the international level, inscription will promote communication and regional collaboration among practitioners within Central Asia and beyond. Inscription will further promote dialogue among communities, groups, individual masters and public organizations in Central Asia and foreign countries, as well as encourage participation at the exhibitions and festivals devoted to handmade crafts and other cultural events.
3. 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.3: The file provides information about various proposed safeguarding measures from each submitting State, including research and documentation, training, events and publications. However, the file does not provide any joint safeguarding measures from the submitting States. Furthermore, while it was mentioned that Uzbekistan and Tajikistan involved practitioners and communities, there was a lack of detail on how the communities concerned were involved in planning the proposed safeguarding measures and their implementation. There were also errors in Section 3.b(iii), where information about another element ('Orteke', submitted for inscription to the Representative List of the Intangible Cultural Heritage of Humanity in this cycle) was presented in this file, and the information did not correspond to the element of traditional embroidery.
- R.4: The file explains that the nomination process entailed the participation of bearers of the element, as well as communities and groups who are involved in embroidery production, including local and regional institutions, NGOs, scientific research institutes and intangible cultural heritage experts from the submitting States. However, the file lacks detailed information that demonstrates the widest possible participation of the communities in the different stages of the nomination, and the nomination process appeared to be largely coordinated by the States Parties and experts. In addition, there was an imbalance in the number of letters submitted by the States Parties, with four letters submitted by one of the submitting States. Some letters of consent also appear to be submitted by national museums and government organizations rather than by the communities themselves.
- R.5: The element is included on the respective inventories of the submitting States. Details of the inventory, including the organization responsible for maintaining the inventories and the frequencies of updating the inventories were provided in the file. The nomination file explained the procedures of updating of each State Party's respective inventory. However, the file lacked information about the participation of communities, groups and individuals in the inventorying process, and the process appeared to be led by experts in all three submitting States.
4. Decides to refer the nomination of **Traditional embroidery in Central Asia** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle.
5. Encourages the States Parties to devote more time and resources to coordinating the preparation of future multinational nomination files, including the development of joint safeguarding measures;
6. Further encourages the States Parties, when submitting nomination files in the future, to ensure that information is included in its proper place.

DRAFT DECISION 17.COM 7.b.35 

The Committee

1. Takes note that Zambia has nominated **Kalela dance** (No. 01698) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Kalela dance originated during colonial times in the Luapula Province of Zambia. It was adopted by mine workers and used for entertainment at the Chief's Palace during traditional ceremonies, funerals, harvest celebrations and other important occasions. Kalela is a kind of dance drill formation in which the dancers form two or three lines, moving forwards and backwards as they sing along to the drumbeat. There is a lead singer, along with others who join in to support. Lead dancers also guide the formation and dance around the drums, which are placed at the centre. There are two big drums and one small drum, typically played by men. The knowledge and skills of the Kalela dance are primarily transmitted to the public and to younger generations through song and poetry and through observation and participation during public performances. However, some groups may organize formal lessons led by expert drummers to recruit new musicians, as drummers are sometimes scarce. Public performances are included in many events, such as traditional ceremonies, public and state functions, international and national celebrations, weddings and funerals.

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 Kalela Dance has become a performance for entertainment at the Chief's Palace, during traditional ceremonies, funerals, harvest celebrations and other important occasions. The songs depict different aspects of life, such as fishing, harvest, working the fields, social occasions or, occasionally, modern life. The dance is performed by men, women and children, either formally or informally. The knowledge and skills of the Kalela Dance are transmitted in a number of ways, such as through public performances, oral expressions in songs and poetry, dance drills and dance styles, the playing of the drum and many other verbal and non-verbal expressions and communications. The element is transmitted to the public and younger generations through observation. The Kalela Dance has become a symbol of cultural identity by the practising dancers and communities. The Kalela dance and songs are also used as a means of conveying social commentary on what is happening in the community, and of teaching morals to the community and particularly youth.

R.4: The file explains that the participation of communities and individuals in all stages of preparing the nomination took place through meetings that included the practitioners of the element. Practitioners were also involved in updating and preparing the inventory and the nomination form. Groups, group leaders and community members with knowledge and experience of the element were involved in the updating and preparation of the inventory and the nomination form. The file includes a set of consent letters with details about the submitting individuals. However, a large number of the letters were based on standardized forms, which are not preferable when demonstrating the free and informed consent of communities, groups and individuals. There are no customary practices that prevent access to the element, as Kalela is a social dance available to anyone who wants to join.

R.5: The element was included in the Zambia National Inventory in December 2017. The inventory is maintained by several organizations, including the Ministry of Tourism and Arts and the Zambia National Commission for UNESCO. The element was identified for inclusion on the national inventory through consultation with bearers and communities concerned. In terms of updating, the inventory is updated at a regular interval.

3. 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 criterion for inscription on the Representative List is satisfied:
 - R.2: The file explains that inscription would contribute to creating more dance groups and developing the festival at the local level. At the national level, it will motivate other groups in several parts of the country to create new dance groups, and increase the visibility of the dance in other national festivals. At the international level, the inscription will enhance the creative state of the dance in all its components. However, the nomination file does not adequately explain how the inscription will contribute to the visibility and raising awareness of intangible cultural heritage in general. In addition, the file did not sufficiently explain how dialogue between communities and the respect for cultural diversity will be enhanced through an inscription.
 - R.3: The past and current safeguarding measures provides brief mention about the Kalela Dance festival and Samfya Arts Festival, but did not provide details on the efforts of the community to safeguard the element. The State Party has safeguarded the element, by training personnel to give support to practitioners and custodians of the element, and providing capacity building efforts in various provinces. In addition, the State Party has proposed a number of safeguarding measures for the element, including technical and financial support for hosting of the Kalela dance festivals, implementing cultural policies and related legislations, capacity building workshops for policy makers, etc. While the State Party's safeguarding efforts are clearly stated in the file, there is a lack of information regarding the involvement of the communities in planning and implementing the proposed safeguarding efforts. Despite the dialogue mechanism, there was insufficient information to address this issue.
4. Decides to refer the nomination of **Kalela dance** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Regrets that the dialogue process did not provide sufficient clarification concerning the role of communities, groups and individuals in the planning and implementation of the proposed safeguarding measures;
6. Reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures and in the inventorying process;
7. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent.

DRAFT DECISION 17.COM 7.b.36

The Committee

1. Takes note that Afghanistan has nominated **Behzad's style of miniature art** (No. 01851) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Miniature painting is a source of pride for Afghan people. One of its key styles is Behzad, named after the fifteenth-century artist whose techniques, representation of perspective and use of colour made him one of the most famous painters of his time. Today, Behzad's style of miniature art is transmitted through apprenticeships in private workshops and art galleries. Apprentices help maintain the workshop and, over the course of several years, work on mastering and preparing the different tools of the painter and progressively participating in the creation of finished pieces with the master before undertaking their own work. Transmission also takes place in university programmes and in public and private institutions. In a country with a high rate of illiteracy, miniature painting contributes

to the transmission of foundational stories, myths, values and morals within the population.

2. 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 tradition of miniature painting involves the painting of small, yet highly detailed, colourful and intricate figures and scenes which tell stories of social challenges, economic issues and myths of the region, using pencils, brushes, natural pigments and gold or silver leaves. The practice is kept alive by its practitioners, supported by some key institutions across the country. However, the file, video and photos focus strongly on the art form and its history, rather than explaining details of the current practices, as well as the techniques and skills associated with the element. The file mentions that the element is deeply rooted in Afghan history and identity, and explains that it has witnessed a revival since the late twentieth century with the creation of new workshops and centres across the country. However, it does not provide sufficient details on the social functions and cultural meanings of the element in the present-day context. Overall, the information provided focuses strongly on the art form and art pieces, but the relationships between the tangible cultural heritage and the intangible cultural heritage, including its social functions and cultural meanings, are not clearly defined in the file.
- R.2: At the local level, inscription will help bearers and practitioners to be recognized by institutions and communities. It will also prompt further support for the element through the provincial offices. At the national level, it will help to create a national network of practitioners who will be able to work together to safeguard the element. At the international level, it will enhance international cooperation with other states with similar elements. However, the file focuses on how inscription will increase the visibility and awareness of the element itself, but not of intangible cultural heritage in general. In addition, the file does not adequately explain how inscription will promote greater dialogue and respect for cultural diversity.
- R.3: Past and current safeguarding measures include exhibitions, competitions, research, training and supporting sales of artisans' work. The proposed safeguarding measures are not clearly described, and appear to be largely planned and implemented by the Ministry of Information and Culture. While the file explains that representatives of communities and practitioners attended meetings and consultations organized by the Ministry of Information and Culture, there is limited information on how the communities, groups and individuals were involved in planning and how they will be involved in implementing the proposed safeguarding measures.
- R.4: The file explains that the nomination process involved key community leaders and bearers/practitioners from the start, both directly through the work of the Ministry of Information and Culture and through its collaborations with NGOs and local associations. However, it appears that the nomination process was largely driven by cultural experts and academics, and communities were interviewed in the process. The file includes a small number of standardized letters. These letters refer to the need to identify and register the element and 'UNESCO rules and regulations', but do not indicate that the participants supported the nomination of the element to the Representative List of the Intangible Cultural Heritage of Humanity. Overall, there is insufficient evidence to determine whether the nomination involved the widest possible participation of communities, groups and individuals in all stages of the nomination process.

R.5: The element was included in the Afghanistan Intangible Cultural Heritage National Inventory List on 11 February 2021, and the inventory is maintained by the Intangible Cultural Heritage Office, People's Culture Directorate, Ministry of Information and Culture. However, the inventorying process appears to be led by cultural experts and there is a lack of information regarding how the community is involved. The frequency with which the inventory is updated is also not specified in the file.

3. Decides to refer the nomination of **Behzad's style of miniature art** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
4. Encourages the State Party, in future nominations, to focus on descriptions and information concerning intangible cultural heritage and its social functions and cultural meanings, and to place less emphasis on the art forms, products or tangible items;
5. Further encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent.

DRAFT DECISION 17.COM 7.b.37

The Committee

1. Takes note that Afghanistan, Azerbaijan, the Islamic Republic of Iran, Türkiye, Tajikistan, Turkmenistan and Uzbekistan have nominated **Sericulture and traditional production of silk for weaving** (No. 01890) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In sericulture and the traditional production of silk for weaving, farmers care for the silkworms through their entire lifecycle, growing the mulberry trees that provide leaves upon which the worms feed and produce silkworm eggs. The fibres are reeled from the cocoons, spun into silk threads, cleaned and dyed. The threads are then used to create various types of craft products, including fabrics, carpets, rugs and curtains. Silk products are highly valued by all social and cultural classes, and people use them for special occasions such as weddings, funerals and family gatherings. Deeply rooted in the traditions of the Great Silk Road, the practice is an expression of cultural identity and centuries-old traditions. It is also viewed as a symbol of social cohesion, as the silk trade contributed to the exchange of culture and science within and across the countries concerned.

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: Sericulture and traditional production of silk for weaving involves a series of practices that include traditional knowledge, practices, skills and crafts of the communities concerned related to growing mulberry trees, breeding silkworms and producing silk threads for weaving and other purposes. The main bearers are sericulture farmers and craftspeople involved in silk weaving. Museums, NGOs, the private sector, researchers and public audiences are involved in safeguarding the element. The knowledge and skills are transmitted through master-apprentice relations and between family members. Institutions, universities and NGOs ensure the formal transmission of the element by organizing courses, workshops and seminars and implementing other safeguarding measures, including documentation, promotion and research. The file describes the various social functions and cultural meanings of the element, such as ensuring social cohesion, given the use of silk by all social and cultural classes of people, and explains that silk production is part of cultural identity and represents interaction with nature. The element is also associated with legends, songs and proverbs, among others.

- R.2: At the local level, inscription will serve to popularize the element among local communities and encourage local administrations and municipalities to develop strategies and frameworks for sustaining the element. At the national level, inscription will contribute to the safeguarding of other types of similar intangible cultural heritage and raise awareness about the importance of intangible cultural heritage. At the international level, inscription of the element, which is linked to the Silk Road culture, will encourage researchers from the submitting States to carry out joint research projects on silk culture. It will also encourage more communication between stakeholders from the submitting States and greater dialogue among the communities, groups and individuals concerned, motivating them to organize joint activities to share their traditional knowledge and experiences.
- R.5: The element was included on the inventories of the submitting States between 2014 to 2021. The details of the organizations involved in maintaining the respective inventories and the frequencies of updating of the inventories are provided in the file. The inventories are updated with the involvement of communities, NGOs, experts, craftsmen and other stakeholders.
3. Further considers that, from the information included in the file and the information provided by the submitting States Parties through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:
- R.3: The file explains the past and current safeguarding efforts by the communities of each submitting State. These include efforts to provide training, documentation efforts, the establishment of cooperative unions, etc. The States Parties' efforts include the provision of financial incentives, tax benefits, documentation efforts and other forms of support. Safeguarding measures were proposed by each submitting State to 1) support the continued practice, transmission and viability of the element; 2) enhance the visibility and awareness of the element; 3) international cooperation; and 4) academic and documentation measures. The file and the dialogue process explained how each of the submitting States engaged their respective communities in the planning and implementation of the proposed safeguarding measures.
- R.4: The communities in each State participated in the multinational nomination process in cooperation with the local State authorities. Each submitting State involved their respective practitioners, bearers, community members and NGOs, through visits, meetings, online meetings or working groups. Letters of consent were provided in the form of written letters, from associations, bearers, companies, local communities, and Governmental Institutions. The responses to the dialogue process explained how the nomination was prepared jointly among the submitting States, such as the meetings and discussions among the submitting States, including the online meetings that involved the participation of the bearers, practitioners and related NGOs. The dialogue responses also explain that the communities were involved in providing photos, videos, letters of consent, etc. In addition, the responses to the dialogue process clarified how the communities in each submitting State were informed about the multinational nomination.
4. Decides to inscribe **Sericulture and traditional production of silk for weaving** on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Encourages the States Parties, when submitting future multinational nomination files, to ensure that the communities concerned have full understanding of the multinational nature of the nomination, and to provide evidence of the communities' consent to the multinational nomination;

6. Further encourages the States Parties, when submitting future nomination files, to provide details of proposed safeguarding measures and elaborations on the role of communities in planning and implementing the proposed measures.

DRAFT DECISION 17.COM 7.b.38

The Committee

1. Takes note that Algeria has nominated **Raï, popular folk song of Algeria** (No. 01894) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Raï is a popular folk song from Algeria. A means of conveying social reality without taboos or censorship, Raï music touches on topics such as love, freedom, despair and social pressures. It was originally practised in rural settings by doyens who sang poetic texts in vernacular Arabic, accompanied by a traditional orchestra. At the turn of the twentieth century, prima donnas added transgressive ideas, singing about the freedom to love and desire, while glorifying God and the saints. Over time, Raï gradually earned acclaim, first at the national level during rituals and weddings, then at the global level thanks to artists such as Khaled and Mami, moving the performances from enclosed spaces to cultural events, celebrations and national and religious festivals. Its message of freedom and transgression has become universal, borne by young women and men who sing and dance for the youth of their country and the rest of the world. Raï music is thus viewed as a genre for young people, representing a channel for them to express their feelings in their quest to break free from social constraints. Musicians make and decorate their own instruments and transmission is done informally, through observation, or formally, through apprenticeships.

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: Raï is a form of folk music that is practiced during ritual festivals and weddings across Algeria. The bearers include doyens, prima donnas ('cheikhat'), younger singers, lyricists, poets, musicians, composers, arrangers, publishers and producers and manufacturers of traditional instruments. The roles of the bearers are explained in the file. The knowledge and skills of the element are transmitted through observation or from masters to apprentices. Raï is a part of the deeply ingrained culture of rural and nomadic populations and promotes a friendly, sociable atmosphere during community and family festivities. The element is compatible with existing international human rights instruments, mutual respect among communities, groups and individuals, and sustainable development. It is a universally accessible element with no restrictions or gender distinctions.

R.2: At the local level, inscription will promote the cultural and social practices of the towns and places that contributed to the emergence of Raï while strengthening people's sense of belonging and showcasing their way of life and customs. At the national level, inscription will contribute to the recognition of the aesthetic and artistic dimensions of Raï and of intangible cultural heritage in general. At the international level, the file explains that awareness of the element will be increased and that inscription will encourage a stronger appreciation of the importance of intangible cultural heritage and of the world's cultural diversity.

R.4: The nomination file was prepared by a team of researchers from the National Centre of Prehistoric, Anthropological and Historic Research. Field surveys were conducted with the active participation of local stakeholders, cultural associations and the culture directorates in various provinces. Various meetings, events and interviews were held with Raï singers during the nomination process. The file includes a set of letters indicating the free, prior and informed consent of scientists, university lecturers, writers, musicians and musicologists.

R.5: The element is included on the Banque Nationale de Données du Patrimoine Culturel Immatériel de l'Algérie. The inventory is maintained by the Centre National de Recherches Préhistoriques, Anthropologiques et Historiques. The element was first included on the inventory in January 2015 and updated in 2019 and 2021. The inventorying process involves researchers who conduct field surveys to collect information. Bearers and practitioners work with the researchers to identify and define the element. Updates to the inventory are carried out every one to two years.

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

R.3: The file explains that the past and current safeguarding efforts were carried out by various cultural associations, which played an active part in cultural and musical events at the local, national and international levels, such as the Raï festival, heritage month, cultural weeks, artists' day, national and religious festivities, as well as global events. The State Party safeguards the element through the creation of the national Raï festival in Oran, the protection of Raï by legal instruments, supporting documentation efforts, etc. The proposed safeguarding measures include the organisation of festivals with the involvement of civil societies, conducting workshops for imparting and sharing skills associated with Raï, organising a scientific symposium on Raï, etc. The working groups on Raï have brought together and involved the communities in various meetings in order to plan the different safeguarding measures. In addition, the communities have proposed to structure themselves into several associations in order to participate in the implementation of the safeguarding measures.

4. Decides to inscribe **Raï, popular folk song of Algeria** on the Representative List of the Intangible Cultural Heritage of Humanity;
5. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the file in 2020.

DRAFT DECISION 17.COM 7.b.39

The Committee

1. Takes note that Andorra and France have nominated **Bear festivities in the Pyrenees** (No. 01846) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Bear festivities take place every winter in five villages in the Pyrenees mountain range located in Andorra and France. During the event, young men dress up as bears and run through the streets trying to catch participants. The festivities are punctuated by dances, speeches in Catalan and music. The entire local population takes part, hunting the bears and welcoming the spectators. Although the style varies from one village to the next, the scenario remains the same and symbolizes the end of winter, spring rebirth (with the bear waking up from hibernation) and the relationship between humans and nature. After a decline in popularity in the 1960s, the festivities have regained popularity over the last thirty years. People of all ages and backgrounds participate to different degrees, by helping with the organization, playing roles, singing or taking part in the chases. The Bear festivities are passed on through associations and schools, and within circles of family and friends. Children are also in the habit of spontaneously 'playing Bear'. Uniting thousands of people from the Catalan region, the centuries-old event constitutes an opportunity for the population of the five Pyrenean villages to celebrate their common heritage and assert their membership of the community.

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 element is an ancient celebration associated with bears and symbolizing the relationship between man and nature. It is held in the winter and includes a set of rituals and events such as acting, dancing and music. The file explains the roles and responsibilities of the practitioners, who are involved in organizing the celebration, role-playing, singing songs and acting. Knowledge and skills of the element are transmitted through family, friends, conferences, publications, exhibitions, schools and associations. The element unites different families and villages, and includes social criticism and satire. The element has a mythical origin and is associated with cultural practices such as language, music and dance. The element is in accordance with international human rights instruments and promotes mutual respect between generations.
- R.2: At the local level, the element's inscription will contribute to enhancing the intangible cultural heritage practices – particularly those associated with nature – of the Pyrenean mountains and valleys. At the national level, inscription will contribute to greater public awareness of the importance of safeguarding social practices, rituals and festivals in Andorra and serve as a source of inspiration for contemporary artistic creations in France. At the international level, inscription will contribute to highlighting the challenges facing intangible cultural heritage in Europe and around the world. In addition, it will enhance dialogue and exchange between the two countries while promoting closer links with other countries where similar bear dances still exist.
- R.3: The proposed safeguarding measures are structured along the following five areas: (a) documenting and making resources accessible; (b) raising awareness before and after festivities; (c) increasing transmission; (d) promoting artistic creativity; and (e) devising controlled development and encouraging exchanges. In France, information sessions and consultations were undertaken when planning the proposed safeguarding measures. These included public meetings, conferences and educational events which were open to all to participate. These activities allowed for the gathering of questions, suggestions and proposals from groups and individuals in the communities. In Andorra, the file demonstrates the communities' participation in the planning of safeguarding measures that reflected their individual and collective identity, and the communities' deep involvement in the implementation of the proposed measures.
- R.4: The nomination involved a series of bi-national collaboration meetings since 2016, which led to the joint nomination by the two States Parties. The meetings and the preparation of the joint nomination during the two territories' festivities in February 2020 gave rise to media coverage, which contributed to even greater involvement of practitioners and populations. The file explains that the communities were involved in the nomination process in three areas: (a) new awareness of the nomination and of the notion of intangible cultural heritage; (b) preparation of safeguarding measures; and (c) networking through exchanges and partnerships. The file included letters expressing the free, prior and informed consent of associations, institutions and practitioners in both France and Andorra.
- R.5: The element is included on the General Inventory of the Cultural Heritage of Andorra and the National Inventory of Intangible Cultural Heritage in France. The inventories are maintained by the Department of Cultural Heritage, Ministry of Culture in Andorra and the Department of Research Management and Scientific Policy, General Directorate for Heritage of the Ministry of Culture in France, respectively. In Andorra, the inventory was established in 2010 and updated in 2020. In France, the National Inventory is updated annually. The file provides

information about the inventory updating process in both States Parties and of the involvement of the communities in the inventorying process.

3. Decides to inscribe **Bear festivities in the Pyrenees** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Encourages the States Parties to plan and implement more joint safeguarding measures for the element.

DRAFT DECISION 17.COM 7.b.40

The Committee

1. Takes note that Austria, Bosnia and Herzegovina, Croatia, Hungary, Italy, Romania, Slovakia and Slovenia have nominated **Lipizzan horse breeding traditions** (No. 01687) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Lipizzan horse breeding traditions were initially used to breed horses for the Habsburg imperial court in Vienna, but today the Lipizzan horse plays a special role in the everyday cultural and social life of communities in rural areas. They are included in events, celebrations and festivities such as horse blessings, carnival processions and parades. The horses also play a key role in therapeutic riding and sustainable tourism. The people who work at the state stud farms represent the main bearers of the element, along with therapists, craftspeople, groups of equestrian sports, military traditionalists, local communities and farm visitors. The values, knowledge, skills and practices are transmitted through hands-on experience, seminars and training sessions, as well as during festive and sporting events. The practice is also part of the curricula of certain local primary schools and of all agricultural and vocational schools and agricultural and veterinary universities. Lipizzan horse breeding has united communities for over 450 years, generating a strong sense of shared identity, including through its specialized vocabulary and the close emotional connection between breeders and horses.

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 element represents the knowledge, practices and skills relating to the breeding, caring and training of Lipizzan horses. The element is linked to a range of cultural and social practices involving the Lipizzan horses and also entails the craftsmanship associated with horse breeding. The element's bearers are the men and women who work at the stud farms, and are involved in roles including breeding, husbandry, training and education, in addition to private breeders and therapists. The knowledge and skills are transmitted on a theoretical and a practical level through the training process and during the practitioners' daily interactions with colleagues and horses, as well as by organizing seminars and sessions. The element forms an integral part of local celebrations and festivities such as weddings, carnivals and folklore events. The Lipizzan horses play a symbolic role for countries and are used on various items or artefacts such as coins, banknotes, emblems, labels and postage stamps. The element aligns with established standards regarding animal husbandry and animal welfare, and contributes to Sustainable Development Goal 15, Life on land.

R.2: At the local level, inscription of the element will enhance understanding of the dynamic nature of intangible cultural heritage, especially in rural contexts, and of the key role of intangible cultural heritage in sustainable development. At the national level, inscription will draw attention to intangible cultural heritage relating to the knowledge and practices concerning nature. At the international level, inscription will contribute to the visibility of intangible cultural heritage in general by

highlighting the close relations among people, animals and nature, promoting cultural and biological diversity, as well as shedding light on the correlation between material aspects (such as cultural landscapes and historical sites) and intangible cultural heritage. The tradition of breeding Lipizzan horses is based on mutual respect between people and animals and represents the link between them and the surrounding natural environment. The element encourages rural development, biological diversity and sustainable development.

- R.3: The file provides information on past and current safeguarding efforts, which include formal and informal education, research, promotion through media and the arts and sustainable tourism and agri-tourism. The proposed safeguarding measures include efforts to encourage transmission to younger generations, research and scientific studies, the establishment of an international working group involving bearers and practitioners and various promotional activities. The file explains that practitioners will meet on a regular basis to monitor the element after inscription, follow up on the implementation of safeguarding measures and discuss the possible unintended results of inscription (such as tourist exploitation, reduction of the element to entertainment, or commercialization). The proposed safeguarding measures are the result of in-depth dialogue between practitioners, bearers, local communities and competent bodies and authorities at the local, national and international levels.
- R.4: The communities have actively participated in the multinational nomination process in close cooperation with each submitting State's organizations. The first conversations between state stud farms, community members and state representatives were initiated by the communities in 2015. This was followed by various meetings for the preparation of the nomination. The participants discussed the definition and scope of the element and the cultural and social functions of the element, and developed the safeguarding measures together. The consent and support of the communities was demonstrated in the form of written letters, short video messages and drawings by children. Consent was submitted by the communities at the state stud farms and local communities which included farm owners, private breeders and their families, regional and national associations, carriage drivers, equestrian teams, clubs, national equestrian associations, and vocational schools and universities.
- R.5: The element is included in the inventories of all the submitting States. The information about the inventories, including the organizations responsible for updating them, the updating frequency and the reference numbers, are provided in the file. The file explains the processes through which the element was identified and defined in the inventory for each State. The roles of the communities, groups and individuals concerned in the inventorying processes of the submitting States were provided as well.
3. Decides to inscribe **Lipizzan horse breeding traditions** on the Representative List of the Intangible Cultural Heritage of Humanity;
 4. Commends the States Parties for an exemplary multinational nomination file that demonstrates close collaboration among the submitting States, in line with the principles of international cooperation and the promotion of mutual understanding of the Convention.

DRAFT DECISION 17.COM 7.b.41

The Committee

1. Takes note that Austria, Czechia, Germany, Latvia, Poland and Spain have nominated **Timber rafting** (No. 01866) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Timber rafting in Austria, Czechia, Germany, Latvia, Poland and Spain originated in the Middle Ages, when rafts were used to transport wood, goods and people using natural water flows. In the past, rafters traveling to remote destinations spent weeks living and working together on their raft. As a result, a community sharing the knowledge, skills, techniques and values of making and navigating timber rafts emerged. The tradition has been cultivated for generations and remains strong thanks to continuous oral communication, observation and participation, including through youth camps, local schools, festivals and workshops. Measuring up to 600 meters long, 50 meters wide and 2 meters high, today timber rafts are mainly used for navigating rivers. However, the building process remains the same and includes selecting the wood, transporting it to the river, and connecting the trunks to form rafts. Timber rafting fosters collaboration and social cohesion within and among participating communities, and is now open to practitioners of all ages, genders and social and cultural backgrounds. The protection of water and ecological systems and the sustainable use of wood are deeply rooted in the practice, and the regular and lively experience-sharing enriches the heritage and promotes common values and cultural exchange across borders.

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: Timber rafting refers to the traditional knowledge and skills related to the construction and navigation of timber rafts on midland waters. The practice includes constructing the rafts, transporting logs, and knowledge of nature. The bearers of the element involve timber rafters who are organized in associations. The element involves teams of practitioners with various roles, including foremen, brake makers, watchman and rowers. While the element was previously dominated by men, the roles have evolved and the file and video describe the participation of women. The knowledge and skills are transmitted by local associations through formal and informal ways. These include workshops, courses and festivities. The element's social function lies in fostering cooperation and social cohesion. It helps to shape a strong sense of community and highlight the significance of teamwork and cooperation. The element is based on the relationship between people and nature, and highlights the importance of wood as a raw material and its sustainable uses. As such, the element is directly associated with sustainable development.
- R.2: At the local level, inscription will increase knowledge of ancient techniques, crafts practised by communities and rituals adapted to the environment. At the national level, it will raise awareness of the 2003 Convention, and raise awareness about how intangible cultural heritage is closely linked to the sustainable use of natural resources. At the international level, inscription will promote links between tangible and intangible cultural heritage and highlight the role of intangible cultural heritage as an integral element of sustainable development in support of the 2030 Agenda for Sustainable Development. Inscription will further encourage dialogue between older and younger generations, help to disseminate knowledge of craftsmanship and popularize the tradition within families, associations and the public.
- R.3: The communities' past and current efforts to ensure the element's viability include efforts of transmitting the knowledge, skills and values to younger generations through exhibitions, club meetings, distribution of information materials, and the efforts of the associations. The States Parties' efforts involved the inclusion of the element in national inventories, providing grants to finance safeguarding measures, presenting the element in numerous museum collections, scientific research, publications, and films. Safeguarding measures were proposed by each submitting State to sustain the element's viability and transmission and to enhance and promote the element internationally and locally. The nomination explains how each State will support the proposed measures by offering grant programmes and

funds from public (municipal and state) budgets. The safeguarding measures were proposed by the communities of the rafters themselves.

- R.4: The nomination file was prepared firstly through discussions at the general assembly of the International Association of Timber Raftsmen in 2010. International consultations were held among the representatives of timber rafters from the submitting States between 2018 and 2020. The submitting States then formed a working group to prepare the nomination, coordinate the process and consult experts from relevant institutions and NGOs through several meetings. At the national levels, working subgroups which comprised bearers of the element were established to draft the nomination file. The file includes various letters of consent from associations, individuals, national, regional, and local institutions, and NGOs.
- R.5: The element is included in the inventories of all the submitting States. Information about the inventories of the submitting States, including the organizations responsible for the updating, updating frequency and reference numbers, were provided in the file. The file explains the processes through which the element was identified and defined in the inventory of each State, and the roles of the communities, groups and individuals concerned in the inventorying processes.
3. Decides to inscribe **Timber rafting** on the Representative List of the Intangible Cultural Heritage of Humanity;
 4. Commends the States Parties for an exemplary joint nomination process involving the strong participation of the communities and demonstrating the effectiveness of communities from different countries working together to safeguard intangible cultural heritage;
 5. Further commends the States Parties for demonstrating close collaboration in the preparation of a multinational nomination, in line with the principles of international cooperation and the promotion of mutual understanding of the Convention.

DRAFT DECISION 17.COM 7.b.42

The Committee

1. Takes note that Azerbaijan has nominated **Pehlevanliq culture: traditional zorkhana games, sports and wrestling** (No. 01703) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Pehlevanliq culture in Azerbaijan includes games and sports, such as wrestling, and individual performances. Pehlevans use specific tools that resemble medieval weapons (such as swords, shields and bows), but are heavier (originally, to allow pehlevans to handle real weapons easily). The competitions are overseen by referees and accompanied by music or fast-beating drums. The main practitioners of the element are the pehlevans, the men who practise, perform and transmit their knowledge and skills. The community also includes local organizations, trainers and students at local physical education institutions, as well as the spectators and the craftsmen who create the tools. The main driver for the transmission of the element has been the interest of local communities in the games, sports and performances. An integral part of popular culture, folk events and outdoor celebrations, Pehlevanliq culture provides a strong sense of identity to communities in Azerbaijan. For many years, pehlevans have been a symbol of determination, promoting social cohesion and providing a sense of pride and shared identity to local communities.

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 culture of pehlevans (pehlevanliq) refers to a variety of traditional physical performances, training and competitions practised and transmitted from generation to generation by 'pehlevans' (traditional athletes/wrestlers). It includes zorkhana games and sports, pehlevan wrestling, pehlevan performances at outdoor celebrations, and various popular events. The practitioners of the element are pehlevans (men only) who have chosen this as an occupation and practise, perform and transmit their knowledge and skills. The knowledge and skills are transmitted through local schools in cooperation with local conservation societies. The element contributes to improving health and enhancing physical and mental well-being. For pehlevans, the performances reinforce the feeling of cultural belonging and develop determination in their characters. The element is also an integral part of folk events and outdoor celebrations.
 - R.2: At the local level, inscription will raise awareness about intangible cultural heritage and how it adapts to local environments in the process of transmission from generation to generation. At the national level, inscription will promote the concept of intangible cultural heritage and, in particular, traditional games and sports as intangible cultural heritage that is transmitted and sustained by a variety of community members. At the international level, inscription will demonstrate the interrelation and links between traditional sports, health and well-being and promote the concept of intangible cultural heritage in general. Inscription of the element will demonstrate that intangible cultural heritage can reinforce the feeling of belonging through centuries-old traditions. It will also promote and inspire other forms of cultural expressions and creativity.
 - R.3: The file provides details of past and current safeguarding measures and how the State has supported such measures. The Ministry of Culture, in collaboration with the Azerbaijan Zorkhana Federation and the communities concerned, proposed a series of measures, including efforts to enhance transmission, research, promotion and knowledge-sharing. The proposed measures will be supported by the communities and stakeholders. The possible unintended effects of inscription will be monitored through the periodic reporting process under the 2003 Convention. The proposed safeguarding measures were prepared with the involvement of the communities concerned from the early stages of the preparation for the nomination. The file explained the roles of different organizations and practitioners in implementing the proposed measures. Specific organizations and individuals were designated as primary contact persons for the monitoring of the safeguarding measures and any unintended results of the inscription of the element.
 - R.4: For the preparation of the nomination, a working group was established with the practitioners and NGOs who had been involved in the inventorying process and representatives chosen by the communities concerned. The working group started consultations with the communities concerned and was involved in the preparation of the nomination file. Details of its meetings are provided in the file. The file includes letters of consent from federations, associations, organizations, trainers and practitioners.
 - R.5: The element was included in the Register of the Intangible Cultural Heritage of the Republic of Azerbaijan on 21 September 2017. The inventory is maintained by the Documentation and Inventory Board, established by the Ministry of Culture of the Republic of Azerbaijan. The element was included in the Register with the participation of communities, NGOs (all men) and local municipalities. The inventory is updated every three years. In general, elements on the Register of the Intangible Cultural Heritage are proposed and updated on the basis of proposals

of communities, NGOs, public associations, unions, and practitioners through regional departments of the Ministry of Culture.

3. Decides to inscribe **Pehlevanliq culture: traditional zorkhana games, sports and wrestling** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Encourages the State Party to ensure the widest possible community participation in the implementation of safeguarding measures;
5. Further encourages the State Party to provide more detailed explanations on the social functions and cultural meanings concerning the element, including on gender-specific roles.

DRAFT DECISION 17.COM 7.b.43

The Committee

1. Takes note that Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Türkiye, Turkmenistan and Uzbekistan have nominated **Telling tradition of Nasreddin Hodja/ Molla Nesreddin/ Molla Ependi/ Apendi/ Afendi Kozhanasyr Anecdotes** (No. 01705) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Telling Tradition of Nasreddin Anecdotes refers to the social practices and festivals around the telling of anecdotes attributed to Nasreddin, a philosopher and wiseman recognized for his wisdom and humorous analyses and representations of society and life experiences. Although there are slight differences across communities in terms of imagery, character names and stories, the key features are shared as a common heritage in Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Türkiye, Turkmenistan and Uzbekistan. The anecdotes are transmitted through oral tradition and written sources and have inspired local idioms and proverbs. Many have become classics and are also distributed in printed and visual media and in television programmes prepared for children. Characterized by their wisdom, witty repartees, absurdity and element of surprise, the Nasreddin anecdotes often break with accepted norms, with the narrator finding unexpected ways out of complicated situations and always coming out as the winner by the power of word. The anecdotes have an instructive and entertaining function, and communities use them to enrich conversations, reinforce arguments, persuade others or explain a situation. Municipalities, universities and non-governmental organizations play a vital role in the transmission of the anecdotes, organizing various activities and festivals for their commemoration at local, national and international levels.

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 element involves social practices, oral traditions and festivals relating to the tradition of telling anecdotes based around Nasreddin. The bearers and practitioners are people of different age groups, genders and backgrounds, who tell and share the anecdotes of Nasreddin. The knowledge of the element is transmitted orally from one generation to another, as well as through formal education curricula, publications, television programmes, animations and the internet. The element carries a social function, as it enhances cultural ties between generations and is practised in family meetings, weddings and cafe sessions. The element has become a common means of communication today and serves as an expression of social memory. The social functions and cultural meanings of the element in each submitting State is elaborated in the file.

R.2: At the local level, inscription will raise awareness of intangible cultural heritage among local communities, encourage regional cooperation on intangible cultural heritage, and stimulate awareness of the importance of oral traditions and traditional forms of expression and how they contribute to communities' daily lives and cultural identity at the local level. At the national level, inscription will contribute

to the creation of new educational programmes and the publication of books, and motivate the development of policy measures and frameworks. At the international level, inscription will encourage more joint initiatives on the safeguarding and transmission of shared heritage and encourage more multinational nominations from the region. Inscription will also encourage practices related to humour and satire, both of which are expressions of human creativity.

- R.3: The communities, NGOs and individuals concerned in the submitting States have been involved in past and current safeguarding projects and activities, including the publication of books and documentaries, awareness-raising activities, research projects, conferences and events. Specific efforts in each of the submitting States and the support of the States Parties was elaborated in the file. Each submitting state has developed proposed safeguarding measures that can be categorized into three areas: (a) identification, research and documentation; (b) promotion and awareness-raising; and (c) transmission of the element. The file indicates that the submitting States will conduct some joint safeguarding efforts and activities at the international level, but these efforts are not elaborated in detail. If the element is inscribed, all submitting States will monitor the element at the national levels and evaluate and monitor the safeguarding measures and the positive and unintended negative effects of inscription. The submitting States are said to be ready to immediately take the necessary measures to address any negative effects. The file further explains that the communities, groups and individuals concerned were involved in planning and implementing the proposed measures, but there was a lack of information about the context and timeline of the communities' involvement.
- R.4: The nomination process started in 2013 at an international seminar on the element and involved discussions concerning the preparation of the multinational nomination file. At the end of the seminar, some countries agreed in principle to the preparation of the multinational nomination file with the wide participation of the communities concerned. Further meetings were held in 2016, 2020 and 2021, with the broad participation of communities and stakeholders. The file also provided details of how the communities concerned in each submitting State were involved in preparing the multinational nomination and proposing safeguarding measures. The file included letters from the communities that practise the element in each of the submitting States. These letters indicated the communities' informed and prior consent to the multinational nomination.
- R.5: The element was included in the various inventories of all submitting States between 2008 to 2019. The details of the organizations involved in maintaining the respective inventories and the frequencies of updating of the inventories are provided in the file. The file also explains that the inventories in the submitting States were developed with the involvement of communities, through interviews, participatory approaches and field work.
3. Decides to inscribe **Telling tradition of Nasreddin Hodja/ Molla Nesreddin/ Molla Ependi/ Apendi/ Afendi Kozhanasyr Anecdotes** on the Representative List of the Intangible Cultural Heritage of Humanity;
 4. Reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing the proposed safeguarding measures.

DRAFT DECISION 17.COM 7.b.44 

The Committee

1. Takes note that Azerbaijan and Türkiye have nominated **Culture of Çay (tea), a symbol of identity, hospitality and social interaction** (No. 01685) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Tea culture in Azerbaijan and Türkiye is an important social practice that shows hospitality, builds and maintains social ties, and is used to celebrate important moments in the lives of communities. Although there are several types of tea and brewing techniques, communities in both countries primarily harvest and consume black tea. Communities brew tea by using a wide variety of kettles, produced using traditional craftsmanship. The drink is served freshly-brewed and hot, in pear-shaped cups made from glass, porcelain, faience or silver. It is typically accompanied by sweets, sugar, lemon slices, jams and dried fruits. In certain regions of Azerbaijan, some communities also add local spices and herbs to the tea, such as cinnamon, ginger and thyme. Tea culture is an essential part of daily life for all layers of society, providing a strong sense of cultural identity. The bearers include tea farmers and harvesters, tearoom owners, tea makers, and the artisans who make the associated tools, utensils and sweets.

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 element is a part of social and cultural life associated with Çay (tea), and is associated with a set of crafts and agricultural skills. The file explains the roles and responsibilities of the bearers across different practices, such as tea planting, knowledge transmission, using the samovar, preparing sweets and fruits and making teapots and cups. The transmission of the element takes place within families, where young people learn brewing techniques by observing their family members and practising the tea rituals. The skills of producing teapots, tea baskets and other items associated with the element are transmitted through master-apprentice relationships. The element promotes friendly relations between people, and is associated with various social events (such as weddings and other ceremonies) in both countries. The cultural meanings of the element are evidenced through its connection with poems, proverbs, stories and the names of many regions in Türkiye. The element enhances sustainable development by following the principles of sustainable agriculture and the use of eco-friendly materials.

R.2: At the local level, inscription will highlight the role of traditional teas for tea culture and draw attention to other cultural and social spaces that are linked to intangible cultural heritage. It will encourage craftspeople to safeguard and transmit their knowledge and skills. At the national level, it will increase the visibility of intangible cultural heritage, as the element is a significant part of the cultural identities of the people in both submitting States. It will also promote greater awareness about safeguarding intangible cultural heritage that is linked to agricultural practices. At the international level, inscription will highlight the role of intangible cultural heritage in the sustainable use of resources, social cohesion and sustainable development. It will encourage communities in the submitting States and neighbouring countries to develop joint projects for the promotion and safeguarding of intangible cultural heritage.

R.3: Past and current safeguarding activities in both submitting States included training courses, awareness-raising activities, and tea-related events and workshops. Both submitting States have implemented comprehensive measures to support transmission, research, inventorying, documentation and awareness-raising activities. In addition, the file includes a set of joint measures from the two submitting States. These include the establishment of channels of exchange among communities and NGOs from both countries, joint awareness-raising

initiatives, the establishment and development of databases and expert exchange programmes. The communities, groups and individuals in both submitting States were involved in planning the proposed safeguarding measures through various meetings.

R.4: The file describes the processes of preparing the nomination form in the respective States Parties and how the traditional bearers, individuals and NGOs of Azerbaijan and Türkiye were involved in the various stages and meetings of the process. The nomination file was finalized with the participation of representatives from both States Parties and submitted in 2020. In both countries, communities, groups, individuals, NGOs and academicians submitted letters of consent for the joint nomination of the element.

R.5: The element was included in the Register of Intangible Cultural Heritage of the Republic of Azerbaijan on 28 April 2010 and in the Intangible Cultural Heritage National Inventory of Türkiye on 12 March 2020. Information about the organizations involved in maintaining the inventories in both submitting States is provided. In Azerbaijan, the inventoring of the element involved NGOs and public unions, as well as communities and experts. In Türkiye, the inventories are based on the participation of the communities concerned. The inventory of Azerbaijan is updated every three years, while the inventory of Türkiye is updated at least once a year.

3. Decides to inscribe **Culture of Çay (tea), a symbol of identity, hospitality and social interaction** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 17.COM 7.b.45

The Committee

1. Takes note that Belarus has nominated **Straw weaving in Belarus, art, craft and skills** (No. 01889) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Belarusian straw weaving emphasizes the spiritual value and symbolism of the material and the products. Various utensils (such as boxes and baskets), headgear, toys and accessories are made from straw. Some products have special meaning, such as the harvest wreaths or *pawuks*, complex diamond-shaped structures believed to protect the household from evil and diseases. The modern straw weaving art in Belarus is based on folk traditions and is continuously enriched by the creative achievements of individual experts who transmit their knowledge and skills online and through educational institutions, art studios, craft centres and festivals. Many experts inherited the knowledge and skills from their parents and grandparents. Some work as individual artisans, selling their straw products at fairs, festivals, exhibitions or traditional crafts boutiques, whereas others practise straw weaving as a hobby. The experts are primarily women, though men also participate, typically creating traditional products (such as containers, hats, ritual masks and sculptures) in the ancient spiral weaving technique.

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: Straw weaving in Belarus is a combination of knowledge, skills and artistic techniques for processing cereal straw to create items that serve as interior decorations. The bearers and practitioners of the element include individual masters who are active in this field. Many of the masters inherited the knowledge and skills from their parents and grandparents. Most master practitioners are women, and there are much fewer men. The knowledge and skills are passed down to younger generations informally as well as through various courses and workshops in institutions of formal and non-formal education. The element is an

integral part of Belarusian culture and art, and is associated with the social history, character and spirituality of the people. It contributes to national and local identity and interest in local histories. It also serves to highlight the use of natural materials in an urban environment and the people's connections with the natural environment.

- R.2: At the local level, the promotion of straw weaving as an artistic practice will raise general awareness of this craft as part of intangible cultural heritage in Belarus and motivate young people to master, develop and preserve it. At the national level, inscription will attract the attention of authorities, NGOs and businesses, and encourage them to assess the role of intangible cultural heritage in the context of social, economic and cultural development. At the international level, inscription will help consolidate, intensify and expand existing measures and cooperation in the framework of international events, such as European Heritage Days, International Museum Day, festivals and craft fairs. It will also encourage dialogue between Belarusian artisans and their counterparts from other countries. The inscription will stimulate public interest in traditional knowledge and practices, which will contribute to its safeguarding and promote intercultural dialogue and cultural diversity.
- R.3: To ensure the viability of the element, bearers conduct various activities, such as transmitting knowledge and skills informally within families and participating in different straw weaving exhibitions and festivals held in the regions. Many masters create their works and educate children and young people in art schools and education centres. The State Party has supported such efforts by organizing exhibitions and festivals, while universities and regional folklore centres are involved in efforts to identify, study and promote the element. The proposed safeguarding measures fall under the following groups: (a) families, communities and associations; (b) government agencies and NGOs; and (c) mass media & communications. The file demonstrates that bearers participated in the process of preparing the proposed plan through meetings and that they expressed interest in implementing the proposed measures to develop and promote the craft.
- R.4: The initiative to inscribe the element on the Representative List of the Intangible Cultural Heritage of Humanity came from the artisan communities and associations and from individual straw weavers. Various experts and informational meetings were held to collect the necessary documents and letters of consent, and to discuss a plan for the safeguarding of the element. The communities, groups and individuals concerned participated actively in these meetings. The nomination file was finalized in February 2021 based on information gathered from different sources, including artisan communities, governmental and non-governmental organizations and other stakeholders. The file provides various letters of consent demonstrating the free, prior and informed consent of the communities. While some of these were unique letters, there were many standardized letters with the signatures of bearers and practitioners.
- R.5: The element is included on the State Register of Historical and Cultural Values of the Republic of Belarus and the National Inventory of the Intangible Cultural Heritage of Belarus. The inventories are maintained by the Ministry of Culture of the Republic of Belarus and the Information and Analytical Department of the Belarusian State University of Culture and Arts. The inventories are updated annually. The monitoring of the elements is carried out by the National Inventory Office and Regional Centers of Folklore responsible for intangible cultural heritage in their territories. The initiative to include the element on the inventories came from various communities of artisans from different regions of Belarus, as well as several NGOs, such as the Belarusian Union of Masters and the Student Ethnographic Association.

3. Decides to inscribe **Straw weaving in Belarus, art, craft and skills** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent.

DRAFT DECISION 17.COM 7.b.46

The Committee

1. Takes note that Belgium and France have nominated **Living fairground culture and showmen's art** (No. 01869) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Living Fairground Culture refers to the funfairs and itinerant outdoor gatherings resembling small villages set up in the outskirts or centres of cities in Belgium and France. The fair area is structured by booths and rides, with visitors of all ages able to freely enter to enjoy the music, lights and smells and to watch the organizers, called showmen. Booths and rides, called trades, are continuously restored by the showmen in a vintage or a futuristic way, evoking exotic and imaginary places and themes. These trades have their own history and include rides, games, shows and food stands with traditional fairground products, such as candy apples, beignets, thin wafers and fries. Men, women and children of all ages often meet to work at the same fairs, spending most of the year in these temporary villages. Becoming a showman is an intergenerational learning process, passed on within families and based on the accumulation of successive field experiences. The beginning of the fair season often gives rise to specific festive traditions, such as parades displaying guild banners. Fairground traditions have an important entertainment function, uniting people of all ages and backgrounds and contributing to the popularization of culture and science.

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.3: Both submitting States presented a set of past and current efforts which involved the communities concerned. These include transmission, documentation and promotional efforts. In addition, the two States Parties have supported the safeguarding of the element through the provision of drinking water and electricity, tax-related measures, preserving the documentation concerning the heritage and supporting awareness-raising efforts. The proposed safeguarding measures are presented through a plan comprised of seven main lines of action, including documentation and research, education and training, contribution to environmental protection, and valorization of intangible cultural heritage support and know-how. The file explains that the showmen were involved in the planning of the proposed safeguarding measures, which were developed over the course of many years. The representatives of showmen communities actively put forward their proposals for safeguard measures.

R.4: The file explains that the communities and associations in both submitting States included the element in the inventories of intangible cultural heritage in their respective countries. In addition, an international symposium in 2019 led to the establishment of a working group of international experts and to the formation of a steering committee. During the preparation of the nomination, the steering committee met physically and online during the COVID-19 pandemic. For two years, the community as a whole was informed, consulted and interviewed concerning the nomination form. The file includes a set of letters indicating the free, prior and informed consent of the communities concerned from both submitting States.

R.5: In France, the element is included on the Intangible Cultural Heritage National Inventory, which is maintained by the ministère de la culture, Direction générale des patrimoines. In Belgium, the element is included in various inventories at the government, federation and regional levels. The file adequately explains the process with which the inventories are updated and the involvement of the communities. It also provides information about the frequency of updates to the various inventories of both countries.

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

R.1: The file explains that the living fairground culture has many components, including funfairs, booths, rides, games, food stalls, shows and other performances. At the same time, the file also highlights that the fairground culture involves the tour of the fairgrounds and setup of temporary villages. This broad range of activities and practices presented in the description of the element make it difficult to ascertain if the element constitutes intangible cultural heritage as defined in Article 2 of the Convention. Moreover, there was a lack of clarity with regards to the knowledge and skills associated with the element, and what knowledge is being transmitted from one generation to the next. As a result of the broad definition of the element, the social functions and cultural meanings associated with the element is not clearly addressed. In addition, the file indicates that the element manifests through social practices, performing arts and traditional craftsmanship, but there is a lack of detailed explanations on how the element is manifested in these domains of intangible cultural heritage.

R.2: At the local level, the element's inscription will demonstrate the importance of intangible cultural heritage in an urban context, as the funfair maintains traditional festive practices in the heart of cities as well as rural areas. At the national level, inscription will have a role in enhancing the transmission of knowledge of the element through formal and informal ways, and at the international level, it will enhance the recognition of nomadic lifestyles shared by many other communities around the world. Despite the detailed information provided for this criterion, the file did not fully satisfy R.1 and it could not be determined if the element constitutes intangible cultural heritage as defined in Article 2 of the Convention. Therefore, it follows that criterion R.2 cannot be fulfilled.

4. Decides to refer the nomination of **Living fairground culture and showmen's art** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle;
5. Encourages the States Parties, should they wish to resubmit the nomination, to jointly elaborate on the common practices of the element among the States involved, including the commonalities of the element's social functions and cultural meanings.