12th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

4 – 9 December 2017, Jeju Island, Republic of Korea

Press kit
In this press kit, you will find:

- **Practical information**
- **Overview of the twelfth session of the Committee**
- **Meeting agenda and timetable**
- **Intangible cultural heritage and the Convention explained**
  - Intangible cultural heritage
  - The Convention
  - *Highlight: some facts and figures about the Convention*
  - Frequently asked questions
  - The global capacity-building programme of the Convention
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- **Mechanisms of the Convention for international cooperation**
  - Four mechanisms
  - Submission, evaluation and examination process
  - Overview of files proposed for 2017
- **Important dates for the press**

This press kit is prepared by the Secretariat of the 2003 Convention. The information that it contains is accurate at the time of preparation. For more and up-to-date information, please visit the website of the Convention for the Safeguarding of Intangible Cultural Heritage: [http://www.unesco.org/culture/ich/](http://www.unesco.org/culture/ich/)
Practical information

**DATE**

Monday, 4 December – Saturday, 9 December 2017

Preceded by an opening ceremony at 6 p.m., Sunday, 3 December 2017

**VENUE**

International Conference Centre, Jeju Island, Republic of Korea (ICC Jeju)

Address: 224 Jungmungwangwang-ro, Seogwipo, Jeju Special Self-Governing Province, Republic of Korea

Contact telephone: (+82) 6 47 35 10 36
Website: [http://www.iccjeju.co.kr](http://www.iccjeju.co.kr)

**PRESS**

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[a.bardon@unesco.org](mailto:a.bardon@unesco.org)

The twelfth session of the Intergovernmental Committee is open to all the press. Accreditation is mandatory to participate in the event and can be obtained by registering online.

A press conference will be held at 12.30 p.m. on 4 December, 2017 at ICC Jeju.

A press centre will be provided for the press to cover the twelfth session of the Intergovernmental Committee at ICC Jeju.

Press resources can be found on the dedicated page.

Request concerning the use of photos and videos related to nominations files can be sent to the following address: [m.tukaj@unesco.org](mailto:m.tukaj@unesco.org)

A live webcast will be available in English, French, Korean and Arabic (available only during agenda item 11) from 9.30 a.m. to 12.30 p.m. and from 2.30 to 5.30 p.m. Seoul time (UTC+9). The webcast link may be found at: [https://ich.unesco.org/en/12COM/](https://ich.unesco.org/en/12COM/)
Overview of the twelfth session of the Committee

The twelfth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage will take place in Jeju Island, Republic of Korea, from Monday 4 to Saturday 9 December 2017.

Over the six days, the twenty-four members of the Committee, elected by the General Assembly of the 2003 Convention, will discuss a number of issues that are important for the safeguarding of living heritage around the world.

Part of the meeting will be dedicated to the international cooperation mechanisms established under the 2003 Convention, such as inscriptions on the Lists and requests for International Assistance as well as the examination of national reports and the accreditation of NGOs. On this occasion, the Committee is also being asked to examine some important items such as the establishment of an overall results framework for the Convention, the use of the Intangible Cultural Heritage Fund together with proposals for two funding priorities for the next four years as well as the complex role that communities play in safeguarding their living heritage at risk in emergencies.

A number of other issues have also been tabled to initiate reflections that could lead to some important redirections in the overall implementation of the Convention. These include proposed reforms to the periodic reporting systems, the roles of accredited NGOs and other actors, and the nature of the listing mechanism.

Members of the Intergovernmental Committee

Group I: Austria, Cyprus, Turkey
Group II: Armenia, Bulgaria, Hungary
Group III: Colombia, Cuba, Guatemala, Saint Lucia
Group IV: Afghanistan, India, Mongolia, Philippines, Republic of Korea
Group V(a): Congo, Côte d’Ivoire, Ethiopia, Mauritius, Senegal, Zambia
Group V(b): Algeria, Lebanon, Palestine

Bureau of the twelfth session of the Intergovernmental Committee

Chairperson: H.E. Mr Byong-hyun Lee (Republic of Korea)
Vice-Chairs: Turkey, Bulgaria, Colombia, Côte d’Ivoire, Palestine
Rapporteur: Mr Gábor Soós (Hungary)
Meeting agenda and timetable

For an overview of each agenda item, please refer to the annotated agenda online.

You may click on the agenda item below to download the corresponding meeting document or you may wish to download the latest version of the related documents from the page dedicated to the Committee.

Monday, 4 December 2017

1. Opening
2. Adoption of the agenda
3. Observers
4. Adoption of the summary records of the eleventh session of the Committee
5.b. Report by the Secretariat on its activities
   Briefing point on the communications and outreach strategy
6. Voluntary supplementary contributions to the Intangible Cultural Heritage Fund

A.M.
7. Draft plan for the use of the resources of the Intangible Cultural Heritage Fund in 2018–2019
8.a. Reports of States Parties on the use of International Assistance from the Intangible Cultural Heritage Fund

P.M.
8.b. Examination of the reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity
8.c. Examination of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
9. Draft overall results framework for the Convention
10. Draft amendments to the Operational Directives on periodic reporting

Tuesday, 5 December 2017

11.a. Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
11.b. Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity
### Wednesday, 6 December 2017

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<td><strong>11.b.</strong></td>
<td>Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity</td>
<td><strong>A.M. &amp; P.M.</strong></td>
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### Thursday, 7 December 2017

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<td>Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity</td>
<td><strong>A.M.</strong></td>
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<td><strong>11.c.</strong></td>
<td>Removal of an element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and its transfer to the Representative List of the Intangible Cultural Heritage of Humanity</td>
<td><strong>P.M.</strong></td>
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<td><strong>11.d.</strong></td>
<td>Examination of requests for International Assistance</td>
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<td><strong>11.e.</strong></td>
<td>Examination of proposals to the Register of Good Safeguarding Practices</td>
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### Friday, 8 December 2017

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<td><strong>12.</strong></td>
<td>Procedures to facilitate dialogue between the Evaluation Body and the submitting States</td>
<td><strong>A.M.</strong></td>
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<td><strong>13.</strong></td>
<td>Report of the informal ad hoc working group</td>
<td><strong>A.M.</strong></td>
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<td><strong>14.</strong></td>
<td>Reflection on the removal of an element from a List and the transfer of an element from one List to the other</td>
<td><strong>A.M.</strong></td>
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<td><strong>15.</strong></td>
<td>Intangible cultural heritage in emergencies</td>
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<td><strong>16.</strong></td>
<td>Follow-up to the recommendations of the External Auditor’s ‘Report on the governance of UNESCO and dependant funds, programmes and entities’ (Document 38 C/23)</td>
<td><strong>P.M.</strong></td>
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### Saturday, 9 December 2017

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<td><strong>17.</strong></td>
<td>Accreditation of new non-governmental organizations and review of accredited non-governmental organizations</td>
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<td><strong>18.</strong></td>
<td>Establishment of the Evaluation Body for the 2018 cycle</td>
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<td><strong>19.</strong></td>
<td>Date and venue of the thirteenth session of the Committee</td>
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<td><strong>20.</strong></td>
<td>Election of the members of the Bureau of the thirteenth session of the Committee</td>
<td><strong>A.M.</strong></td>
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<td><strong>21.</strong></td>
<td>Other business</td>
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<td><strong>5.a.</strong></td>
<td>Report by the Committee to the General Assembly on its activities (January 2016 to December 2017)</td>
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<td><strong>22.</strong></td>
<td>Adoption of the list of decisions</td>
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<td><strong>23.</strong></td>
<td>Closure</td>
<td><strong>P.M.</strong></td>
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Intangible cultural heritage and the Convention explained

Living heritage that provides a sense of identity and continuity

Cultural heritage does not end at monuments and collections of objects. It also includes a wealth of knowledge, skills and expressions transmitted from generation to generation. This is intangible cultural heritage, a living form of heritage. It evolves as we adapt our practices and traditions in response to our environments and contributes to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future.

Intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it. It is inclusive and should be first and foremost relevant and meaningful for the communities. It also contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and of society at large.

Intangible cultural heritage is important for cultural diversity in the face of growing globalization. Being aware of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect. It can also be instrumental in ensuring sustainable development as intangible cultural heritage has an important impact on food security, health, education, the sustainable use of natural resources and the prevention of natural disasters. Traditional knowledge and practice concerning nature and the universe, for example, can contribute to environmental sustainability and the protection of biodiversity through the sustainable safeguarding of natural resources.

Read more

Intangible cultural heritage domains

The Convention proposes five broad ‘domains’ in which intangible cultural heritage is manifested. This list of domains is intended to be inclusive rather than exclusive; it is not necessarily meant to be ‘complete’.
oral traditions and expressions, including language as a vehicle of intangible cultural heritage
performing arts
social practices, rituals and festive events
knowledge and practices concerning nature and the universe
traditional craftsmanship

COMMUNITIES AT THE CORE OF SAFEGUARDING

Safeguarding does not mean protection or conservation in the usual sense, as this may cause intangible cultural heritage to become fixed or frozen. ‘Safeguarding’ means ensuring the viability of intangible cultural heritage. It is about ensuring its continuous recreation and evolution for the transmission of knowledge, skills and meaning from one generation to another.

The communities which bear and practise intangible cultural heritage are the people best placed to identify and safeguard it. That is why safeguarding measures must always be developed and applied with the consent and involvement of communities themselves. Moreover, safeguarding measures must always respect the customary practices governing access to specific aspects of such heritage, for example sacred intangible cultural heritage manifestations or those that are considered secret.

THE CONVENTION

The General Conference of UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage at its 32nd session in 2003. The Convention is the international community’s first binding multilateral instrument intended to safeguard and raise awareness of intangible cultural heritage. It became a milestone in the evolution of international policies for promoting cultural diversity as it was the first time the international community had recognized a need to support the kind of cultural manifestations and expressions that, until then, had not benefited from such a large legal and programmatic framework.

The main goal of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is to encourage and support countries in “[taking] the necessary measures to ensure the safeguarding of the intangible cultural heritage present in [their] territory” (Article 11 of the Convention).

Ratification of the Convention
As of October 2017, 175 out of 195 Member States of UNESCO have ratified the 2003 Convention.

For more information on States Parties, please refer to the website of the Convention.

Projects for the safeguarding of the intangible cultural heritage
140 projects aiming at safeguarding intangible cultural heritage have been implemented since 2003. They are financed by the Intangible Cultural Heritage Fund and extra budgetary funds.

The projects have benefited 107 countries.


New Member States to the Convention in 2017
Malta, Tuvalu, Suriname

Frequently asked questions
You will find more information related to the questions below on the dedicated FAQ page.

- What are the responsibilities of States that ratify the Convention?
- What is the difference between the 1972 World Heritage Convention, the 2003 Convention for Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions?

* * *

- What is the impact of inscription for communities and States?
- Once elements are included on the Lists, what steps does UNESCO take to safeguard them?
- What are the risks and threats of inscription on the Lists?
- If an element is on the Representative List, does it mean that it is the best in comparison to other similar elements?
- Are languages in danger or religions eligible for inscription?
- What happens in the case of controversial cultural practices, contrary to universal human rights?
One of UNESCO’s top priorities for implementing the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is its global capacity-building programme. It intends to strengthen countries’ capacities to safeguard of intangible cultural heritage (ICH) and to harness its potential for sustainable development while promoting broad public knowledge and support for the Convention’s concepts and objectives.

The Programme has so far focused on addressing the most urgent needs identified for the implementation of the Convention, such as the:

- strengthening of competent bodies and institutions and consultative mechanisms to cater for the specific needs of ICH;
- revision of policies and strategies for safeguarding in relevant policy areas (culture, education, the environment, etc.);
- development of community-based inventoring and safeguarding methodologies, and
- effective participation of States in the international cooperation mechanisms of the Convention.

Some achievements in recent years:

- 70+ countries improved results in policy development, inventoring and safeguarding;
- 1800+ individuals from governments, civil society and communities trained;
- 55+ thematic units for training stakeholders;
- 100+ facilitators from all regions delivering the programme;
- 10+ million United States dollars mobilized.

The present Programme aims to extend the reach of the capacity-building strategy to about twenty countries, taking into account countries that have not yet benefitted from the Programme, as well as those that have completed a project cycle, but whose needs have only partially been met. Many countries furthermore request capacity building in one of the more recent Programme areas, such as the preparation of safeguarding plans, safeguarding and sustainable development, ethics in safeguarding and preparing International Assistance requests. The Programme also takes into account countries that wish to focus on developing national networks of trainers to conduct and sustain capacity building.

In line with UNESCO’s Medium-Term Strategy for 2014-2021, the Secretariat will consider country requests from Africa in particular, which is, along with Gender Equality, a global priority of UNESCO’s agenda. It will also ensure careful consideration is given to requests from the Least Developed Countries (LDCs) and Small Island Developing States (SIDS), as they remain particularly vulnerable to crises.

For more information on the capacity-building programme, please visit the dedicated webpage.
For further details on the Committee’s reflections regarding intangible cultural heritage in emergencies, please consult Committee document ITH/17/12.COM/15.

Over the past years, intangible cultural heritage has been increasingly affected by natural and human-induced hazards. At the same time, such living heritage has demonstrated its capacity for reconciliation, resilience and recovery. In line with UNESCO’s global response to situations of emergency, strategic reflection was initiated in order to further discuss the role that communities play in safeguarding intangible cultural heritage at risk in situations of emergencies and how it can be mobilized as a tool for preparedness and resilience in such contexts.

A pilot survey on the Intangible Cultural Heritage of Displaced Syrians was conducted in 2016, supported by the UNESCO Heritage Emergency Fund. The survey was aimed at gaining a better understanding of the ways in which communities try to ensure the continued safeguarding of intangible cultural heritage and mobilize it for resilience. Approximately sixty people were interviewed, some located in Jordan and Lebanon, and others based in Egypt, France, Germany, Saudi Arabia, Syria and Turkey, as well as members of the host community in Jordan. Read the report on the survey results

Funded by the UNESCO Heritage Emergency Fund, a community-based needs identification for the safeguarding of intangible cultural heritage was launched in Nord-Kivu, Democratic Republic of Congo in 2017. The aim of this activity is to assess the specific needs for the safeguarding of intangible cultural heritage in the context of the long-standing conflict and large-scale internal displacements of populations, currently estimated at one million people. Read more

Upon the request of States Parties, UNESCO provides emergency International Assistance in the framework of the Intangible Cultural Heritage Fund.
In Mali, an inventory of 211 elements of intangible cultural heritage was conducted between 2013 and 2017. This involved the intensive participation of communities affected by the traumatic occupation of armed groups and extremists, notably in the northern and east-central regions of Timbuktu, Gao, Kidal and Mopti. The safeguarding of intangible cultural heritage in danger was considered as a priority for peace and social cohesion in the country, as was the case for the restoration of the destroyed mausoleums in Timbuktu. This project contributed to heighten understanding, cooperation and dialogue among communities. Read more

In 2015, category 5 cyclone Pam caused widespread damage across Vanuatu, which is composed of 83 islands, affecting more than half of its population of 270,000 persons. A set of good safeguarding practices was compiled to encourage the revitalization of building skills related to the indigenous vernacular architecture of the nakamal in the region, which is instrumental for community development and the transmission of knowledge and skills. Read more

The political and military crisis in Côte d’Ivoire between 2002 and 2011 hindered efforts to identify and document intangible cultural heritage. The violent suppression of many living traditions continues to have a traumatic impact on their social functions and continuity. In this context, the project implemented in Côte d’Ivoire concentrates on inventorying with a focus on the urgent safeguarding and valorization of the country’s intangible heritage. Furthermore, it contributes to fostering intercommunity understanding and dialogue, peace and lasting stabilization in Côte d’Ivoire in the framework of the National Programme for Social Cohesion. Read more

Given the rise of violent extremism in the region, emergency International Assistance is on its way to Niger. The assistance focuses on revitalizing and mobilizing intangible cultural heritage practices to achieve increased resilience and dialogue between displaced populations and host communities. This support from UNESCO is expected to help communities combat radicalization and ideologies of hate disseminated by extremist groups such as Boko Haram, by reinforcing the cultural values of communities through intangible cultural heritage. Read more
Mechanisms of the Convention for international cooperation

FOUR MECHANISMS

Only States Parties to the Convention can submit nominations to the two Lists, Good Safeguarding Practices proposals and International Assistance requests. States are encouraged to cooperate among one another to propose multinational nominations.

List of Intangible Cultural Heritage in Need of Urgent Safeguarding

The List of Intangible Cultural Heritage in Need of Urgent Safeguarding is composed of intangible heritage elements that communities and States Parties concerned consider require urgent measures to keep them alive. Inscriptions on this List require a safeguarding plan prepared by the State Party with the participation and involvement of the communities.

Read more on the criteria

Representative List of the Intangible Cultural Heritage of Humanity

The Representative List of the Intangible Cultural Heritage of Humanity presents intangible heritage elements that help demonstrate the diversity of such heritage and raise awareness about the importance of safeguarding intangible cultural heritage in general, rather than specific elements themselves.

Read more on the criteria

Register of Good Safeguarding Practices

The Register of Good Safeguarding Practices highlights programmes, projects and activities that best reflect the principles and objectives of the Convention and aims to stimulate exchanges and international cooperation concerning programmes that have had positive effects and that constitute a source of inspiration for States and communities interested in the safeguarding of intangible cultural heritage.

Read more on the criteria
International Assistance

In the spirit of assisting State Parties’ efforts to safeguard their intangible cultural heritage, International Assistance may be requested for the following purposes:

(a) the safeguarding of heritage inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
(b) the preparation of inventories;
(c) support for programmes, projects and activities carried out at the national, subregional and regional levels aimed at safeguarding intangible cultural heritage;

See more details and how to request international assistance

Submission, evaluation and examination process

Phase 1  Files have to be received by the Secretariat by 31 March at the latest, to be examined by the Committee twenty months later.

Phase 2  The Secretariat checks the files and requests missing information from the submitting State; revised files must be completed and returned to the Secretariat by 30 September.

Phase 3  The files will be evaluated by the Evaluation Body, which is composed of twelve members appointed by the Committee: six experts qualified in the various fields of intangible cultural heritage representatives of States Parties non-Members of the Committee and six accredited non-governmental organizations. The Evaluation Body evaluates the files in private sessions and issues evaluation reports. These evaluation reports are sent to the Committee and are made available online for public consultation four weeks before the annual session of the Committee.

Phase 4  At its annual November/December session, the Intergovernmental Committee examines nominations, proposals and requests greater than US$100,000 and makes decisions.
# Overview of files proposed for 2017

The Committee will examine a total of 45 files during its twelfth session.

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<thead>
<tr>
<th>Mechanisms</th>
<th>Urgent Safeguarding List</th>
<th>Representative List</th>
<th>Register of Good Safeguarding Practices</th>
<th>International Assistance greater than US$100,000</th>
<th>TOTAL NUMBER</th>
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<td><strong>Regions</strong></td>
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<td>Western Europe and North American States</td>
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<tr>
<td>TOTAL NUMBER</td>
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You may consult the complete nomination/proposal/request files (forms, supporting documents, photos and videos) as submitted by the States on our website at the following link.

Elements inscribed and selected during previous Committee sessions can be viewed at: 

<table>
<thead>
<tr>
<th>Country</th>
<th>List Type</th>
<th>Draft Decision</th>
<th>For More Information</th>
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<tbody>
<tr>
<td>Azerbaijan</td>
<td>Dolma making and sharing tradition, a marker of cultural identity</td>
<td>inscribe 12.COM 11.b.3</td>
<td>Mr Vasif Eyvazzade, Head of Department of International Relations and Cultural Programs, Ministry of Culture and Tourism, 40, U. Hajibeyov str. Government House, BakuAZ 1000, Azerbaijan. +994 12 493 65 38; +994 12 493 02 33, <a href="mailto:vasifevazzade@gmail.com">vasifevazzade@gmail.com</a>; <a href="mailto:am_sabina@mail.az">am_sabina@mail.az</a>. Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1188">https://ich.unesco.org/en/00859#1188</a>.</td>
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**Armenia**

Kochari is a traditional dance that is widely performed during holidays, festive celebrations and family ceremonies. It is open to all participants and provides a sense of shared identity, solidarity and mutual respect. Non-formal transmission occurs within families and from older to younger people, while methods of formal transmission include educational programmes in youth arts centres, regular dance classes held and institutional initiatives. Experienced practitioners play a key role in efforts to safeguard the element and ensure its viability.

**Azerbaijan**

The Dolma tradition relates to the preparation of the traditional meal ‘dolma’, which consists of small fillings wrapped in fresh or pre-cooked leaves or stuffed in fruits and vegetables. The meal is enjoyed on special occasions and gatherings, within families and local communities. The practice expresses solidarity, respect and hospitality. Communities are actively involved in safeguarding its viability through awareness-raising activities and it is transmitted primarily within families and vocational and apprenticeship schools.

**Bangladesh**

Shital Pati is the traditional art of making a handcrafted mat by weaving together strips of a green cane known as ‘Murta’. It is used by people all over Bangladesh as a sitting mat, bedspread or prayer mat. Shital Pati is a major source of livelihood that reinforces family bonding and empowers communities. The craft is primarily transmitted from generation to generation within the family, and Shital Pati communities are increasingly being organized into cooperatives to ensure its effective safeguarding and transmission.
**Bolivia [Plurinational State of]**

**Representative List**

Ritual journeys in La Paz during Alasita

Draft decision: **inscribe**

12.COM 11.b.5

During the ritual journeys in La Paz during Alasita, participants procure ‘good luck’ miniatures associated with Ekeko, the city’s beneficient god of fertility; this is followed by their consecration with Andean ritualists or their blessing by the Catholic Church. The practice promotes social cohesion and intergenerational transmission. Alasita rituals are primarily transmitted naturally within the family, and efforts to safeguard the practice, primarily by civil society, have been continuous. Museum exhibitions have increased awareness of the practice, and municipal contests encourage the production of the miniatures.

For more information:
Ms Carmen Beatriz Loza
Coordenadora UNESCO
Ministerio de Culturas y Turismo
del Etat Plurinational de Bolivia
Palacio Chico
calle Potosí esquina Ayacucho s/n
La Paz
Bolivia (Plurinational State of)
591 2 242
culturasyunesco@gmail.com; cbloza@gmail.com

**Bosnia and Herzegovina**

**Representative List**

Konjic woodcarving

Draft decision: **inscribe**

12.COM 11.b.6

Konjic woodcarving is an artistic craft with a long tradition in the Konjic municipality. The woodcarvings – which include furniture, sophisticated interiors and small decorative objects – stand out for their recognizable hand-carved motifs and overall visual identity. The craft is a key part of the local community’s culture that forges a sense of community and belonging. It is primarily transmitted inter-generationally within the family and through on-the-job training in family-run woodcarving workshops, which train apprentice woodcarvers and help popularize the craft.

For more information:
Ms Mirela Miličević Šečić
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**Botswana**

**Urgent Safeguarding List**

Dikopelo folk music of Bakgatla ba Kgafela in Kgatleng District

Draft decision: **inscribe**

12.COM 11.a.1

Dikopelo involves vocal singing and dancing in a patterned choreography without musical instruments. Dikopelo is in need of urgent safeguarding, primarily as a result of migration away from farmlands to villages, as well as modern entertainment practices, which threaten its viability. The community and the practitioners are nonetheless committed to safeguarding the element, as illustrated by efforts to compete with groups from other districts and to revive Dikopelo as a strategy to protect young people from social ills.

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**Bulgaria**

**Register of Good Safeguarding Practices**

Bulgarian Chitalishte (Community Cultural Centre): practical experience in safeguarding the vitality of the Intangible Cultural Heritage

Draft decision: **select**

12.COM 11.e.2

Bulgarian chitalishta (cultural community centres) are established by communities themselves and are open to everyone. The first chitalishta were set up in 1856 and they have been a key organizational unit of Bulgarian society ever since. Chitalishta perform cultural and educational activities aimed at safeguarding the customs and traditions of Bulgarian people, ensuring access to information and distributing knowledge. Their efficiency is demonstrated by their increasing numbers over the years and the growing numbers of participants in their activities.

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Ministry of Culture
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+ 359 2/ 940 08 27
silva_had@government.bg
<table>
<thead>
<tr>
<th>Country/Region</th>
<th>List Type</th>
<th>Draft Decision</th>
<th>For More Information</th>
</tr>
</thead>
</table>
| Bulgaria; The former Yugoslavia; Republic of Macedonia; Republic of Moldova; Romania | Representative List | refer 12.COM 11.b.7 | Ms Ioana-Ruxandra Fruntelată  
University of Bucharest  
Faculty of Letters  
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004 0723 761 885 i.fruntelata@yahoo.com  
| Colombia; Venezuela (Bolivarian Republic of) | Urgent Safeguarding List | refer 12.COM 11.a.2 | Mr Alberto Escovar Wilson-White  
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| Côte d'Ivoire | Representative List | refer 12.COM 11.b.8 | Mr Konin Aka  
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Côte d'Ivoire  
+225 22 42 91 16; 05 42 20 07; 01 29 72 99  
konin_aka@yahoo.com; aka1965@hotmail.fr  
| Cuba | Representative List | refer 12.COM 11.b.9 | Ms Gladys Collazo Usallán  
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National Council for Cultural Heritage  
Ministry of Culture  
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+53 7 833 4193 ; + 53 7 838 1981  
presidencia@cnpc.cult.cu; gladys@cnpc.cult.cu  

**Cultural Practices Associated to the 1st of March**

Cultural Practices Associated to the 1st of March comprise traditions to celebrate the beginning of spring. The main practice consists of wearing a red and white thread to ensure the safe, harmonious passage from winter to spring. All members of the communities concerned participate, and the practice contributes to social cohesion, interaction with nature, intergenerational exchange and creativity. Transmission is spontaneous and occurs through informal learning in families, neighbourhoods and workshops, as well as through dedicated school and museum programmes.

**Llano work songs**

Llano work songs consist of tunes sung individually, a capella, on the themes of herding and milking. The songs are repositories of the individual and collective stories of the llaneros. The practice nonetheless faces numerous threats to its viability, such as the modification of the social, cultural and natural sites of the songs and alterations to the demographic composition of llanero society. Safeguarding efforts include a pedagogical strategy for bearers and young people, training for schoolteachers and festivals.

**Zaouli**

Zaouli is a popular music and dance practised by the Guro communities of Côte d’Ivoire. A homage to feminine beauty, Zaouli is inspired by two masks: the Blou and the Djela. The practice combines sculpture, weaving, music and dance. Zaouli conveys the cultural identity of its bearers and promotes social cohesion and environmental preservation. Transmission occurs during musical performances and learning sessions and the viability of the practice is ensured, for example, through regular performances organized by the communities, as well as inter-village dance competitions and festivals.

**Punto**

Punto is the poetry and music of Cuban peasants, consisting of a tune or melody over which a person sings an improvised or learned stanza, based on a rhyming scheme. Punto is an essential element of Cuban cultural heritage that promotes dialogue and expresses the identity of the communities concerned. Knowledge and skills are transmitted primarily through imitation and via a teaching program involving workshops delivered by bearers and practitioners of the element in Houses of Culture across the country.
<table>
<thead>
<tr>
<th>Germany</th>
<th>Representative List</th>
<th>Draft decision: inscribe 12.COM 11.b.10</th>
<th>For more information: Mr Benjamin Hanke German Commission for UNESCO Colmantstrasse 15 53115 Bonn Germany 49 228 604970 <a href="mailto:hanke@unesco.de">hanke@unesco.de</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1277">https://ich.unesco.org/en/00859#1277</a></th>
<th>Organ craftsmanship and music has shaped Germany’s musical and instrument-making landscape for centuries, and there are a diverse number of traditions around constructing and playing the organ. The highly specialized knowledge and skills of organ makers are significant markers of group identity and organ music constitutes a universal language that fosters interreligious understanding. Knowledge and skills related to the element are transmitted through a direct teacher-pupil experience as well as in vocational schools, universities, and organ construction workshops.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greece</td>
<td>Representative List</td>
<td>Draft decision: inscribe 12.COM 11.b.11</td>
<td>For more information: Ms Stavroula Fotopoulou Director Modern Cultural Assets and Intangible Cultural Heritage General Directorate of Antiquities and Cultural Heritage Hellenic Ministry of Culture and Sports 17 Ermou str. 10563 Athens Greece +30-210 32 340 390 <a href="mailto:sfotopoulou@culture.gr">sfotopoulou@culture.gr</a>; <a href="mailto:dnpaapk@culture.gr">dnpaapk@culture.gr</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1291">https://ich.unesco.org/en/00859#1291</a></td>
<td>Rebetiko is a musical and cultural expression directly linked to song and dance that initially spread among urban working-class populations. Rebetiko songs are now a standardized repertoire in social occasions, containing invaluable references to the customs and traditions of a particular way of life. Rebetiko is transmitted orally, as well as by the media and in music schools, conservatories and universities, and musicians and enthusiasts continue to play a key role in keeping the practice alive.</td>
</tr>
<tr>
<td>India</td>
<td>Representative List</td>
<td>Draft decision: inscribe 12.COM 11.b.12</td>
<td>For more information: Ms Rita Swami Choudhary Secretary Sangeet Natak Akademi Rabindra Bhavan 35, Feroze Shah Road New Delhi 110 001 India +9111 23387246-48 <a href="mailto:mail@sangeetnatak.gov.in">mail@sangeetnatak.gov.in</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1258">https://ich.unesco.org/en/00859#1258</a></td>
<td>Kumbh Mela, the festival of the sacred Pitcher, is a peaceful congregation of pilgrims during which participants bathe or take a dip in a sacred river. The congregation includes ascetics, saints, sadhus, aspirants-kalpavasis and visitors. The tradition plays a central spiritual role in the country, encapsulating a diverse range of cultural customs. Knowledge and skills relating to Kumb Mela are mainly imparted through the teacher-student relationship, but transmission and safeguarding are also ensured through oral traditions and religious and historical texts.</td>
</tr>
<tr>
<td>Indonesia</td>
<td>Representative List</td>
<td>Draft decision: refer 12.COM 11.b.13</td>
<td>For more information: Mr Hilmar Farid Director General of Culture Ministry of Education and Culture Kementerian Pendidikan dan Kebudayaan Gedung E Lantai 4 Jalan Jenderal Sudirman Senayan Jakarta 10270 Indonesia +62 21 572 5035; +62 21 572 5578 <a href="mailto:hilmarfarid@kemdikbud.go.id">hilmarfarid@kemdikbud.go.id</a>; <a href="mailto:warisanbudaya@kemdikbud.go.id">warisanbudaya@kemdikbud.go.id</a>; <a href="mailto:ditjenkebudayaan@gmail.com">ditjenkebudayaan@gmail.com</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1197">https://ich.unesco.org/en/00859#1197</a></td>
<td>Pinisi, or the Art of Boatbuilding in South Sulawesi, refers to the famed ‘Sulawesi schooner’ and represents the epitome of the Archipelago’s indigenous sailing craft. Today, boatbuilding centres are located at Tana Beru, Bira and Batu Licin, where shipbuilding and sailing are central to the community’s social, economic and cultural fabric. Knowledge and skills are transmitted from generation to generation both within and outside of the family circle, and local shipwrights are engaged in active marketing initiatives to safeguard the practice.</td>
</tr>
<tr>
<td>Country</td>
<td>Representative List</td>
<td>Draft decision</td>
<td>For more information</td>
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</tr>
<tr>
<td>Iran</td>
<td>Chogan, a horse-riding game accompanied by music and storytelling</td>
<td>Draft decision: inscribe 12.COM 11.b.14</td>
<td>Mr Morteza Rezvanfar Director of Research Affairs Research Center for Iranian Cultural Heritage Handicrafts and Tourism Organization Imam Khomeini St., Imam Khomeini Sq. TEHRAN Iran (Islamic Republic of) +98 9121304389 <a href="mailto:mortezarezvanfar@yahoo.com">mortezarezvanfar@yahoo.com</a>; <a href="mailto:rezvan641@yahoo.com">rezvan641@yahoo.com</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1282">https://ich.unesco.org/en/00859#1282</a></td>
<td></td>
</tr>
<tr>
<td>Iran</td>
<td>Art of crafting and playing with Kamancheh/Kamancha, a bowed string musical instrument</td>
<td>Draft decision: inscribe 12.COM 11.b.15</td>
<td>Mr Daryoush Pirniakan Head Public Relations Section Iran House of Music No. 270, Corner of Jamaalzaade Str, Dr Faatemi Ave P.O. Box 141557977 Tehran Iran (Islamic Republic of) +98-21 66917711, -2 <a href="mailto:daryoushpirniakan@yahoo.com">daryoushpirniakan@yahoo.com</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1286">https://ich.unesco.org/en/00859#1286</a></td>
<td></td>
</tr>
<tr>
<td>Ireland</td>
<td>Uilleann piping</td>
<td>Draft decision: refer 12.COM 11.b.16</td>
<td>Thérèse O’Connor Assistant Principal Officer Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs 23 Kildare Street Dublin 2 D02TD30 Ireland 353 1 6313894 <a href="mailto:therese.oconnor@ahg.gov.ie">therese.oconnor@ahg.gov.ie</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1264">https://ich.unesco.org/en/00859#1264</a></td>
<td></td>
</tr>
<tr>
<td>Italy</td>
<td>Art of Neapolitan ‘Pizzaiuolo’</td>
<td>Draft decision: inscribe 12.COM 11.b.17</td>
<td>Mr Pier Luigi Petrillo University of Rome Unitelma Sapienza Viale Regina Elena 295 00161 Rome Italy 39 06 4665 3069 <a href="mailto:pierluigi.petrillo@unitelma.it">pierluigi.petrillo@unitelma.it</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1222">https://ich.unesco.org/en/00859#1222</a></td>
<td></td>
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</table>

Chogan is a horse-riding game traditionally played in royal courts and urban fields and accompanied by music and storytelling. In Chogan, two rider teams compete and the aim is to pass the ball through the opposing team’s goal post using a wooden stick. Chogan has a strong connection to the identity and history of its bearers and practitioners. It is transmitted informally within the family sphere, as well as by dedicated associations through training and support for local masters.

The art of crafting and playing Kamancheh/Kamancha (‘little bow’), a bowed string instrument, has existed for over 1,000 years. In the Islamic Republic of Iran and Azerbaijan, it is a major element of classical and folkloric music, and performances occupy a central place in many gatherings. Kamancheh is both a key source of earning a living and a strong part of the communities’ living heritage. Knowledge relating to the art of crafting and playing Kamancheh is transmitted both within families and in musical institutions.

Uilleann Piping is a musical practice in which a particular type of bagpipe (known as ‘uilleann’, ‘Irish’ or ‘union’ pipes) is used to play traditional music. Bearers and practitioners include participants of all ages, dispersed throughout the world. Uilleann Piping offers an important way of socializing, providing a sense of rootedness and connection to the past. Knowledge and skills are transmitted using both long-established and modern practices, and the practice is primarily safeguarded through the efforts of the group Na Piorabairi Uilleann.

The art of the Neapolitan ‘Pizzaiuolo’ is a culinary practice consisting of four different phases relating to the preparation of the dough and its baking in a wood-fired oven. The practice originates in Naples, where around 3,000 Pizzaiuoli now live and perform, and plays a key role in fostering social gatherings and intergenerational exchange. Knowledge and skills related to the element are primarily transmitted in the ‘bottega’ of the Pizzaiuolo, where young apprentices can observe their master at work.
<table>
<thead>
<tr>
<th>Country</th>
<th>Representative List</th>
<th>Draft decision</th>
<th>For more information</th>
</tr>
</thead>
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<tr>
<td>Kazakhstan</td>
<td>Kazakh traditional Assyk games</td>
<td>inscribe 12.COM 11.b.18</td>
<td>Ms Sabira Kulsariyeva Associate Professor Cultural Anthropology and Archaeology Department of History Al-Farabi Kazakh National University Manas 7 B - 32 Street Manas 050008 Almaty Kazakhstan +7 7017151752 <a href="mailto:s.kulsariyeva@gmail.com">s.kulsariyeva@gmail.com</a>; <a href="mailto:artschool@bk.ru">artschool@bk.ru</a>; <a href="mailto:anna.almoca@gmail.com">anna.almoca@gmail.com</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1086">https://ich.unesco.org/en/00859#1086</a></td>
</tr>
<tr>
<td>Kyrgyzstan</td>
<td>Kok boru, traditional horse game</td>
<td>inscribe 12.COM 11.b.19</td>
<td>Ms Elnura Korchueva Secretary-General National Commission of the Kyrgyz Republic for UNESCO 54, blv. Erkindik 720040 Bishkek Kyrgyzstan +996-312 626761; 664772 <a href="mailto:kyrzyznatcomunesco@gmail.com">kyrzyznatcomunesco@gmail.com</a>; <a href="mailto:sabiras@mail.ru">sabiras@mail.ru</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1294">https://ich.unesco.org/en/00859#1294</a></td>
</tr>
<tr>
<td>Lao People’s Democratic Republic</td>
<td>Khaen music of the Lao people</td>
<td>refer 12.COM 11.b.20</td>
<td>Ms Manivone Thoummabouth Directrice générale adjointe Département du patrimoine Ministère de l’information, de la culture et du tourisme Deputy Director General Heritage Department Ministry of Information, Culture and Tourism +856 21 31 54 53; +856 2054429577 (mobile); 22220017 (mobile) <a href="mailto:mthoummabouth@gmail.com">mthoummabouth@gmail.com</a>; <a href="mailto:mthoummabouth@outlook.com">mthoummabouth@outlook.com</a> Nomination, photos, film: <a href="https://ich.unesco.org/en/00859#1296">https://ich.unesco.org/en/00859#1296</a></td>
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Kazakh Traditional Assyk Games are an ancient tradition in Kazakhstan; each player has their own set of Assyks, traditionally made out of a sheep bone, and a ‘Saka’ dyed in bright colours. The community of practitioners mainly comprises children aged between 4 and 18, but young people and adults are also involved. The game is a good model for positive collaboration, social inclusiveness and a sense of friendship, and is primarily transmitted through observation from older boys to younger ones.

Kok boru, a horse game, is a synthesis of traditional practices, performances and the game. The game is played by two teams on horseback, who compete by trying to score as many ‘ulaks’ (a mould in modern-day games) into their opponents’ goal as possible. The element is an expression of the cultural and historic tradition of its practitioners and unites communities regardless of social status. Related knowledge and skills are primarily transmitted through demonstration, as well as during festive and social events.

The khaen music of the Lao people is played with a mouth organ that resembles panpipes, but made with bamboo tubes of varying lengths. It is integral to Lao life and promotes family and social cohesion. Families play an important role in transmitting the art and associations exist in many communities where young people can learn the related skills. To maintain the practice, several local communities and groups have taken up various initiatives to safeguard it through formal and non-formal education.
<table>
<thead>
<tr>
<th>Country</th>
<th>List Type</th>
<th>Draft Decision</th>
<th>For more information</th>
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</thead>
</table>
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| Morocco      | Urgent Safeguarding List       | inscribe 12.COM 11.a.4 | Mr. Mustapha Nami  
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Nomination, photos, film:  
https://ich.unesco.org/en/00859#1256 |

**Nsima, culinary tradition of Malawi**

Nsima, the Culinary Tradition of Malawi, is a compound name for the culinary and dietary tradition of Malawians as well as a single component of this tradition, a form of thick porridge prepared with maize flour. Nsima is prepared through an elaborate process requiring specific knowledge, and eating it is a communal tradition in families. Communities safeguard the element through continued practice, publications, festivals and revitalization activities, and knowledge is transmitted both informally and through on-the-job training and education.

**Sega Tambour of Rodrigues Island**

Sega Tambour of Rodrigues Island is a vibrant performance of music, song and dance performed all over Rodrigues Island. With its origins in defiance and resilience, it is an important means of conflict resolution that fosters socialization and consolidates bonds. Recognised as a symbol of the history of the Rodrigian community, Sega Tambour is safeguarded through the efforts of numerous groups established since the 1970s. Knowledge and skills are transmitted through imitation and observation, and through apprenticeship with experienced craftspersons.

**Mongolian traditional practices of worshipping the sacred sites**

According to ancient shamanism, the Mongolian practices of worshipping sacred sites are based on the belief in invisible deities of the natural surroundings. The practice builds a sense of community and raises awareness about the interdependence of human beings and the environment. During the communist regime in Mongolia, the worship of sacred sites was banned, threatening its viability. Communities have been actively reviving the tradition, but several challenges remain, including globalization, urbanization and a drastic reduction in the number of practitioners and masters.

**Taskiwin, martial dance of the western High Atlas**

Taskiwin is a martial dance specific to the western High Atlas that gets its name from the horn each dancer carries. It involves shaking one’s shoulders to the rhythm of tambourines and flutes. The practice is threatened by several factors including globalization, young people’s increasing disdain for traditional heritage practices and a decline in the related craftsmanship. The last two decades have nonetheless seen an increased collective awareness among communities, and dedicated associations have been set up to safeguard the practice.
### Netherlands

**Representative List**

Craft of the miller operating windmills and watermills

**Draft decision:**

| Inscribed | 12.COM 11.b.23 |

The craft of the miller operating windmills and watermills involves the knowledge and skills necessary to operate a mill and maintain it in a good state of repair. Millers now also play a key role in transmitting the related cultural history. Mills, and therefore the miller’s craft, play a significant social and cultural role in Dutch society. Various safeguarding measures are undertaken, and the Guild of Volunteer Millers, established in 1972, offers training and ongoing support to anyone interested in the craft.

**For more information:**

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Nomination, photos, film:  

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### Panama

**Representative List**

Artisanal processes and plant fibers techniques for talcos, crinejas and pintas weaving of the pintao hat

**Draft decision:**

| Refer | 12.COM 11.b.24 |

The artisanal process of obtaining the plant fibres for weaving talcos, crinejas and pintas to make pintao hats is a manual process using plants and swamp mud. Participants either plant, process the raw materials, weave or create the braids used to make the hat, which is part of regional outfits worn throughout the country. The processes and techniques are passed down from generation to generation and numerous efforts to safeguard the element are in place, including the organization of artisanal markets, fairs and contests.

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Nomination, photos, film:  

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### Peru

**Representative List**

Traditional system of Corongo’s water judges

**Draft decision:**

| Inscribed | 12.COM 11.b.25 |

The Traditional System of Corongo’s Water Judges is an organizational method developed by the people of Corongo in Northern Peru. The system, which dates back to pre-Inca times, is primarily aimed at supplying water fairly and sustainably, through proper land stewardship, thereby ensuring the existence of these two resources for future generations. The functions, significance and values of the system are transmitted within the family and public spheres, as well as across all school levels through dances connected with the system.

**For more information:**

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Nomination, photos, film:  

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### Portugal

**Representative List**

Craftmanship of Estremoz clay figures

**Draft decision:**

| Inscribed | 12.COM 11.b.26 |

The Craftmanship of Estremoz Clay Figures dates back to the 17th century and involves a process lasting several days. The clay figures are dressed in regional attires of Alentejo or religious clothing and follow specific themes; the very characteristic aesthetic features of the figures make them immediately identifiable, and the craft is strongly attached to the region. Artisans ensure the viability and recognition of their craft through non-formal workshops and pedagogical initiatives, as well as through local, national and international fairs.

**For more information:**

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Nomination, photos, film:  
**Saudi Arabia**

**Representative List**

Al-Qatt Al-Asiri, female traditional interior wall decoration in Asir, Saudi Arabia

**Draft decision:** refer

**12.COM 11.b.27**

**For more information:**

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Al-Qatt Al-Asin, a female traditional interior wall decoration, is an art technique carried out by women in the community that involves decorating the interior walls, specifically in rooms for visiting guests. Nowadays, male and female artists, designers and architects also practise the element. The art enhances social bonding and solidarity among the female community, and its application in most households ensures its viability. Observation and practice are the key methods for transmitting knowledge and skills relating to the element.

---

**Serbia**

**Representative List**

Kolo, traditional folk dance

**Draft decision:** inscribe

**12.COM 11.b.28**

**For more information:**

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Kolo is a traditional, collective folk dance performed by dancers interlinked to form a chain, usually moving in a circle holding hands. It is performed to the accompaniment of music during private and public gatherings and plays an integrative social role, involving all members of the local community. Performances at key events for the lives of individuals and communities make this element very present and sustainable, and bearers and local communities ensure its visibility through fairs, festivals and competitions.

---

**Slovakia**

**Representative List**

Multipart singing of Horehronie

**Draft decision:** inscribe

**12.COM 11.b.29**

**For more information:**

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The Multipart Singing of Horehronie involves a variable solo melody of pre-singing and more static choir answers. The singing culminates in intertwined parallel melodies with rich variations. Bearers and practitioners are inhabitants of the villages in question as well as the broader public, and the singing is perceived as a characteristic local phenomenon. The practice is transmitted from generation to generation and through informal education, and bearers endorse the element by practising it and using it in regular cross-generational exchange.

---

**Slovenia**

**Representative List**

Door-to-door rounds of Kurenti

**Draft decision:** inscribe

**12.COM 11.b.30**

**For more information:**

Mr Silvester Gabersček
Directorate for Cultural Heritage
Ministry of Culture
Maistrova ulica 10
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Slovenia
+386 (0)1 369 5900
gp.mk@gov.si; silvester.gaberscek@gov.si


Door-to-door rounds of Kurenti is a Shrovetide custom practised from Candlemas to Ash Wednesday. Groups of Kurenti and one or more devils run from house to house and jump around the owners brandishing wooden sticks and ringing bells. Kindergartens and schools help safeguard the practice, and some formal educational courses and informal workshops help maintain respect for the tradition. Related knowledge and skills are mainly transmitted within the family, but museums and schools also play a key role in this regard.
<table>
<thead>
<tr>
<th>Country</th>
<th>List Type</th>
<th>Event/Practice</th>
<th>Draft Decision</th>
<th>For More Information</th>
</tr>
</thead>
</table>
| Switzerland              | Representative List | Basel Carnival                                                                 | inscribe       | Mr David Vitali  
Responsable des affaires internationales  
Département fédéral de l’intérieur DFI  
Office fédéral de la culture OFC  
Hallwystrasse 15  
3003 BERN  
Switzerland  
+41-58 465 70 19  
david.vitali@bak.admin.ch  
Nomination, photos, film:  
https://ich.unesco.org/en/00859#1262 |
|                         |                     |                                                                                |                |                                                                                       |
| Tajikistan               | Representative List | Falak                                                                          | refer          | Ms Faroghat Azizi  
Tajik National Conservatory  
Khuseynzoda Str., d.33, kv.21  
734025 Dushanbe  
Tajikistan  
992 918 700 621  
farog4aziz@mail.ru  
Nomination, photos, film:  
|                         |                     |                                                                                |                |                                                                                       |
| The former Yugoslav      | Representative List | Spring celebration, Hıdrellez                                                   | refer          | Mr Ahmet Gökhan Kaynakcı  
Ministry of Culture and Tourism  
İşmet İnönü Bulvari No: 5 Kat: 9  
Oda: 901  
06100 Emek/Ankara  
Turkey  
+90312 212 83 00/2927  
gokhan.kaynakci@gmail.com;  
serkanemirerkmen@hotmail.com;  
sokum@kulturturizm.gov.tr  
Nomination, photos, film:  
https://ich.unesco.org/en/00859#1284 |
| Republic of Macedonia;   |                     |                                                                                |                |                                                                                       |
| Turkey                   | Urgent Safeguarding List | Whistled language                                                           | inscribe       | Mr Gultekin Dundar  
Ministry of Culture and Tourism  
İşmet İnönü Bulvari No: 32 Kat: 9  
Oda: 905  
06100 Emek/Ankara  
Turkey  
90 312 212 83 00/2927  
gultekin.dundar@kulturturizm.gov.tr;  
g.dundar58@hotmail.com;  
serkanemirerkmen@hotmail.com  
Nomination, photos, film:  
<p>| | | | | |
|                         |                     |                                                                                |                |                                                                                       |</p>
<table>
<thead>
<tr>
<th>Turkmenistan</th>
<th>Representative List</th>
<th>Draft decision:</th>
<th>For more information:</th>
</tr>
</thead>
</table>
| Kushtdepdi rite of singing and dancing | inscribe 12.COM 11.b.34 | Ms Djamilya Gurbanova  
Department of Intangible Cultural Heritage  
Ministry of Culture  
461, Bitarap Turkmenistan ave  
Ashgabat, 744000  
Turkmenistan  
+99312 44 00 37  
j.kourbanova@mail.ru; poladov@mail.ru  
Nomination, photos, film:  
https://ich.unesco.org/en/00859#1255 | |

The Kushtdepdi rite of singing and dancing is a performing art involving creative poeticizing focused on good feelings and wishes. It is performed during ceremonies and national celebrations and involves singing with vocal improvisation and dancing with movements of the hands, gestures and footsteps. The bearers and practitioners are actively involved in safeguarding the practice through performances and the compilation of introductory teaching resources. The knowledge and skills are traditionally transmitted from master singers to amateurs through informal training.

<table>
<thead>
<tr>
<th>Uganda</th>
<th>Assistance Request &gt; $100.000</th>
<th>Draft decision:</th>
<th>For more information:</th>
</tr>
</thead>
</table>
| Community-self documentation and revitalization of ceremonies and practices associated with Empaako naming system in Uganda | approve 12.COM 11.d.2 | Mr Stephen Rwagweri  
Executive Director  
Engabu Za Tooro (Tooro Youth Platform for Action)  
P.O. Box 886  
Fort Portal  
Uganda  
+256 772469751  
engabuzatooro@gmail.com  
Nomination, photos, film:  
https://ich.unesco.org/en/00859#1210 | |

The Empaako tradition of Western Uganda is a naming system whereby, in addition to their family and given names, a child is given an Empaako from a list shared by the entire community. In response to serious threats to its viability, the safeguarding plan aims to revitalize the practice and observance of associated ceremonies, enhance the communities’ capacity to transmit related knowledge, and mobilize practitioners to revive the practice. The communities concerned will be the main drivers of the project.

<table>
<thead>
<tr>
<th>United Arab Emirates</th>
<th>Urgent Safeguarding List</th>
<th>Draft decision:</th>
<th>For more information:</th>
</tr>
</thead>
</table>
| Al Azi, art of performing praise, pride and fortitude poetry | inscribe 12.COM 11.a.6 | Ms Rita Aoun-Abdo  
Executive Director  
Culture Sector  
Abu Dhabi Tourism and Culture Authority  
P.O. Box 94000  
Abu Dhabi  
United Arab Emirates  
+971 2 5995947; 5995011  
ich@tcaabudhabi.ae; Maha.kilani@tcaabudhabi.ae;  
Nomination, photos, film:  
https://ich.unesco.org/en/00859#1210 | |

Al Azi is a traditional poetry recital performed by a group of individuals without instruments. The practice strengthens bonds in the community and is connected with knowledge and practices related to nature. Due to migration, the enactment of state laws instead of traditional tribal customs and a loss of spontaneity in the art, performance of the practice has diminished considerably. Al Azi has nonetheless withstood extinction thanks to successful safeguarding efforts by the communities concerned, and has recently enjoyed a revival.

<table>
<thead>
<tr>
<th>Uzbekistan</th>
<th>Register of Good Safeguarding Practices</th>
<th>Draft decision:</th>
<th>For more information:</th>
</tr>
</thead>
</table>
| Margilan Crafts Development Centre, safeguarding of the atlas and adras making traditional technologies | select 12.COM 11.e.4 | Mr Alisher Ikramov  
Secretary-General of the National Commission of the Republic of Uzbekistan for UNESCO  
54 Mustaqilik Avenue  
Tashkent 1000077  
Uzbekistan  
(+998-71) 267 05 61  
unesco@natcom.uz  
Nomination, photos, film:  
https://ich.unesco.org/en/00859#1254 | |

Historically, Margilan was the centre for making atlas and adras – vivid and fine traditional fabrics. Due to the acute need to revive and safeguard traditions at risk of disappearing, the local community launched the Crafts Development Centre in 2007. The Centre safeguards, develops and promotes Uzbek traditional atlas and adras making through training sessions, exhibitions and craft fairs, festivals, and the publication of safeguarding materials and manuals. Its success stems from its focus on partnership spirit and active community involvement.
<table>
<thead>
<tr>
<th>Country</th>
<th>Representative List</th>
<th>Draft decision</th>
<th>For more information</th>
</tr>
</thead>
</table>
| Viet Nam | The art of Bài Chòi in Central Viet Nam | inscribe | Dr. Thế Hưng Nguyễn  
Director General  
Department of Cultural Heritage  
Ministry of Culture, Sports and Tourism  
51, Ngô Quyền Street  
Hoàn Kiếm District  
Hanoi  
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nthung@dsvh.gov.vn; trangnguyen@dsvh.gov.vn; dzungkimnuyen@gmail.com; ncben_vicas@yahoo.com  

The art of Bài Chòi in Central Viet Nam is a diverse art combining music, poetry, acting, painting and literature. Bài Chòi is an important form of culture and recreation whose bearers and practitioners include artists, performers, card-making artists and hut-making artists. Performers and their families play a major role in safeguarding the practice, and numerous dedicated groups exist. Most performers learn their skills within the family but specialist artists also transmit their knowledge in clubs, schools and associations.

| Viet Nam | Xoan singing of Phú Thọ province, Viet Nam | inscribe | Dr. Thế Hưng Nguyễn  
Director General  
Department of Cultural Heritage  
Ministry of Culture, Sports and Tourism  
51, Ngô Quyền Street  
Hoàn Kiếm District  
Hanoi  
Viet Nam  
+84 4 3943 6131; +84 913510142  
nthung@dsvh.gov.vn; trangnguyen@dsvh.gov.vn; dzungkimnuyen@gmail.com; ncben_vicas@yahoo.com  

As a performing art, Xoan singing of Phú Thọ province includes singing, dancing, drumming and clapper beating and is closely linked to the worship of the Hung Kings. Bearers and practitioners form four guilds, and the element fosters cultural understanding and community cohesion. The practice is safeguarded through seminars, the collection of Xoan songs, and thanks to the efforts of the guilds, national institutes and thirty-three dedicated clubs. Xoan singing is mainly transmitted orally, and experienced artists also teach it to members of clubs and music teachers.

| Zambia | Assistance Request > $100,000 | approve | Mr Munukayumbwa Munyima  
Research Fellow and Coordinator  
for Socio-Cultural Research Programme  
Institute of Economic and Social Research  
University of Zambia  
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Zambia  
+260 211 295055, +260 966 393632  
m.munyima@unza.zm; munyi-mami@yahoo.co.uk  

This project intends to develop and implement a degree programme in intangible cultural heritage at the University of Zambia. The objectives are threefold: to provide a critical mass of experts on the safeguarding of living heritage; to provide degree-level training to administrators and experts; and to establish a niche for critical research in this field. The programme is intended to inspire many people to take an interest in related issues and to have far-reaching benefits for people interested in the safeguarding of intangible cultural heritage.
### Important dates for the press

<table>
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<th>3 December</th>
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<tr>
<td><strong>09.30 - 12.30</strong></td>
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<td><strong>18.00</strong></td>
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<tr>
<th>4 December</th>
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</table>
| **09.30 - 12.30** | PLENARY SESSION  
AGENDA ITEMS 1, 2, 3, 4, 5B | Tamna Hall (5F) |
| **12.30 - 13.30** | Press Conference for the twelfth session of the Intergovernmental Committee |
| **14.30 - 17.30** | PLENARY SESSION  
AGENDA ITEMS 6, 7, 8.A | Tamna Hall (5F) |
| **18.00 - 20.30** | ICH NGO Forum: Annual Symposium |

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<tr>
<th>5 December</th>
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</table>
| **09.30 - 12.30** | PLENARY SESSION  
AGENDA ITEMS 8.B, 8.C, 9, 10 | Tamna Hall (5F) |
| **13.15 - 14.30** | Roundtable: ICH and tertiary education |
| **12.30 - 14.30** | ICH NGO Forum: Regional Working Groups |
| **14.30 - 17.30** | PLENARY SESSION  
AGENDA ITEMS 11, 11.A, 11.B | Tamna Hall (5F) |
| **18.30 - 21.00** | #HeritageAlive Symposium on Traditional Medicine |

<table>
<thead>
<tr>
<th>6 December</th>
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</table>
| **09.30 - 12.30** | PLENARY SESSION  
AGENDA ITEM 11.B | Tamna Hall (5F) |
| **13.30 - 14.30** | ICH NGO Forum: Working Group ICH NGOs and Research |
| **13.00 - 13.30 (EN)**  
**13.45 - 14.15 (FR)** | Information session: Safeguarding intangible cultural heritage in formal and non-formal education |
| **14.30 - 17.30** | PLENARY SESSION  
AGENDA ITEM 11.B | Tamna Hall (5F) |
<p>| <strong>18.00 - 20.30</strong> | ICH NGO Forum: Plenary |</p>
<table>
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<tr>
<th>Time</th>
<th>Session Description</th>
<th>Location</th>
</tr>
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</table>
| 09.30 - 12.30 | PLENARY SESSION  
AGENDA ITEM 11.b                                                   | Tamna Hall (5F) |
| 13.30 - 14.30 | ICH NGO Forum: Working Group NGO Ethical Principles                     | Samda Hall (3F) |
| 13.30 - 14.30 | Information session: Strengthening capacities to safeguard intangible cultural heritage and contribute to sustainable development (EN) | Halla Hall (3F) |
| 14.30 - 17.30 | PLENARY SESSION  
AGENDA ITEMS 11.b, 11.c, 11.d, 11.e                                  | Tamna Hall (5F) |
| 18.00 - 20.30 | ICH NGO Forum: Plenary                                                 | Samda Hall (3F) |
| 09.30 - 12.30 | PLENARY SESSION  
AGENDA ITEMS 12, 13                                                   | Tamna Hall (5F) |
| 13.30 - 14.30 | Information session: Strengthening capacities to safeguard intangible cultural heritage and contribute to sustainable development (FR) | Halla Hall (3F) |
| 14.30 - 17.30 | PLENARY SESSION  
AGENDA ITEMS 14, 15, 16                                                 | Tamna Hall (5F) |
| 09.30 - 12.30 | PLENARY SESSION  
AGENDA ITEMS 17, 18, 19, 20                                             | Tamna Hall (5F) |
| 14.30 - 17.30 | PLENARY SESSION  
AGENDA ITEMS 21, 5.e, 22, 23                                          | Tamna Hall (5F) |
| 19.00         | Closing ceremony                                                       | Tamna Hall (5F) |

This information is accurate at the time of preparation of this document. For updates on the events, please consult here.

For the up-to-date timetable of the Committee’s session, please consult here.
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