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| **Urgent Safeguarding List** |
| **Belarus** | Urgent Safeguarding ListSpring rite of Juraŭski Karahod | Draft decision:**refer**14.COM 10.a.5 | *For more information:*Viacheslav KalatseyHead of the Centre of the Traditional CultureDepartment of the Ethnology and FolkloreBelarusian State Culture and Arts UniversityRabkorovskaja Street, 17Minsk 220001Belarus375 17 222 80 62375 29 754 35 88vietah@yandex.by*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1458 |
| The spring rite of Juraǔski Karahod is performed by residents of Pahost village on St George’s Day, and includes various ceremonial activities. Traditionally, the ritual involves two cycles: the first takes place in the courtyard, where animals are led out of the barn after winter. The second involves a number of ceremonies, including the baking and distribution of a ceremonial bread (Karahod) and the sacrificial burying of ‘black’ bread. Despite the community’s concerted efforts, the element is threatened by numerous factors, including an ageing population of practitioners, unemployment, general socio-economic conditions in the region and globalization. |
| **Botswana** | Urgent Safeguarding ListSeperu folkdance and associated practices | Draft decision:**inscribe**14.COM 10.a.1 | *For more information:*Ms Dineo PhutiPolicy SpecialistMinistry of Youth Empowerment, Sport and Culture DevelopmentPrivate Bag 00514GaboroneBotswana+267 393 3387; +267 71392104dphuti@gov.bw*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1502 |
| The Seperu folkdance and associated practices involves singing, dancing and sacred rituals performed by Veekuhane community members. During its performance, female dancers align in a horseshoe formation with male dancers at the end. A female dancer wearing a multi-layered dress (‘mushishi’), is selected to demonstrate her dancing skills. She uses her dress to imitate the tail of a peacock while the others mimic dove sounds. Although it is a key identity symbol for the Veehukane, the practice is threatened by the great decline in the number of its practitioners, the result of modernization, lack of recognition in school curricula and other factors. |
| **Egypt** | Urgent Safeguarding ListTally in Upper Egypt | Draft decision:**refer**14.COM 10.a.6 | *For more information:*Ms Nawal El MessiriBoard memberEgyptian Society for Folk Traditions47 St. Soliman Gohar - DokkiGizaEgypt+20 1222 65484nawal@nadim.org; amorsi9@yahoo.es*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1476 |
| Tally is a traditional metal thread embroidery craft practised by women in Upper Egypt using handmade needles and special fabric to represent a wide range of historical, ideological, environmental and cultural images totalling some sixty motifs in current use. Tally instils a sense of solidarity and pride in community members. It is important both as an income-generating activity and as a decorative art rich in cultural significance. Several factors currently threaten the element, including scarcity of the thread and mesh and State support for the craft overlooking its living heritage elements. |
| **Kenya** | Urgent Safeguarding ListRituals and practices associated with Kit Mikayi shrine | Draft decision:**refer (dialogue)**14.COM 10.a.2 | *For more information:*Mr Lagat KipropDirector of CultureDepartment of CultureMinistry of Sports, Culture and the ArtsP.O. Box 67374-00200NairobiKenya+254-020 2727980-4; +254 722 853 504 (mobileroplagat@yahoo.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1489 |
| The rituals and practices associated with Kit Mikayi shrine concern the Luos of western Kenya. People visit the shrine for many reasons, including prayer oath-taking and other rituals. In times of disaster, Luo elders would conduct ceremonies there such as slaughtering animals, dancing and singing which were believed to produce rain and bountiful harvests. For generations, the community has relied on the Shrine as a sacred site. However, the element is now threatened by several factors including encroachment on surrounding areas, ageing practitioners and decreased frequency. |
| **Mauritius** | Urgent Safeguarding ListSega tambour Chagos | Draft decision:**refer**14.COM 10.a.3 | *For more information:*Ms Rajwantee RamrukheeaPermanent SecretaryMinistry of Arts and Culture7th FloorRenganaden Seeneevassen BuildingJules Koenig StreePort LouisMauritius+230 2087439psartsandculture@govmu.org; ibhugan@govmu.org; heritage@intnet.mu*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1490 |
| Sega tambour Chagos is one of the genres of Sega music of Mauritius, originating in the Chagos Archipelago. Like other Segas, it was born of slavery and is sung in Chagossian Creole. The element involves the rhythmic performance of music, song and dance based on the ‘tambour’, with lyrics concerning everyday experiences. While Chagossians have striven to safeguard the element, there are numerous threats to its viability, including the passing away of elders, young people turning to other music genres, and displacement leading to a loss of memory. |
| **Philippines** | Urgent Safeguarding ListBuklog, thanksgiving ritual system of the Subanen | Draft decision:**refer (dialogue)**14.COM 10.a.4 | *For more information:*Mr Virgilio AlmarioChairmanNational Commission for Culture and the Arts633 General Luna StreetIntramurosManilaPhilippines+632 24040021ocncca15@gmail.com; info@ncca.gov.ph; sltncca@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1495 |
| Buklog is an elaborate thanksgiving ritual system of the Subanen, which includes several components. Dances are performed on an elevated wooden structure called the ‘Buklog’, which resonates with a sound believed to please the spirits. It is followed by a community dance to mark the renewal of community ties. Its rituals also express gratitude to the spirits and are meant to secure harmony within the community, and in relations to the human, natural and spiritual worlds. Though the Subanen have developed highly adaptive mechanisms to safeguard Buklog, it faces severe interrelated threats and constraints that compromise its viability. |
| **Representative List** |
| **Armenia** | Representative ListArmenian letter art and its cultural expressions | Draft decision:**inscribe**14.COM 10.b.1 | *For more information:*Ms Naira KilichyanChief specialist of the Department of Cultural Heritage and Folk CraftsMinistry of Culture of the Republic of Armenia3 Government BuildingYerevanArmenia37410 52 39 03nkilichyan@gmail.com; ermargaryan@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1513 |
| Armenian letter art and its cultural expressions represents the centuries-old art of Armenian writing, the rich culture of decorating letters, and its numerous applications. The element is distinguished by its wide range of ornamental scripts, characterized by different shapes such as birds, animals and mythical creatures. Beyond its primary function to record and communicate information, Armenian letter art has penetrated almost all layers of society, particularly folk art. Educational institutions at all levels, youth centres and the Armenian Apostolic Church play a key role in its transmission. |
| **Austria; Greece; Italy** | Representative ListTranshumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps | Draft decision:**inscribe**14.COM 10.b.2 | *For more information:*Mr Pier Luigi PetrilloUniversity of Rome Unitelma SapienzaViale Regina Elena 29500161 RomeItaly39 06 81110 0288pierluigi.petrillo@unitelmasapienza.it*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1470 |
| Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and Alps, is a form of pastoralism. Every year in spring and autumn, thousands of animals are driven by groups of herders along steady routes from dawn to dusk. The practice comprises horizontal transhumance, in plain or plateau regions, and vertical transhumance, typically in mountain regions. The practice shapes relations among people, animals and ecosystems and involves shared rituals and social practices, and is one of the most sustainable, efficient livestock farming methods. |
| **Bahrain; Egypt; Iraq; Jordan; Kuwait; Mauritania; Morocco; Oman; Palestine; Saudi Arabia; Sudan; Tunisia; United Arab Emirates; Yemen** | Representative ListDate palm, knowledge, skills, traditions and practices | Draft decision:**inscribe**14.COM 10.b.3 | *For more information:*Mr Saeed Hamad Al KaabiDirectorIntangible Heritage DepartmentDepartment of Culture and TourismP 0 Box 94000Abu DhabiUnited Arab Emirates+97125995677saeed.alkaabi@dctabudhabi.ae*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1509 |
| In the submitting States, the date palm has given rise to numerous associated crafts, professions and traditions for centuries. Bearers and practitioners include date palm farm owners, farmers who nurture the plant, craftspeople producing traditional related products, date traders, artists, and performers of associated folkloric tales and poems. The date palm has played a pivotal role in helping people face the challenges of life in the harsh desert environment, and the cultural relevance and proliferation of the element over the centuries demonstrate local communities’ commitment to its preservation. |
| **Belgium** | Representative ListOmmegang of Brussels, an annual historical procession and popular festival | Draft decision:**inscribe**14.COM 10.b.4 | *For more information:*Ms Isabelle LeroyService public régional Bruxelles Urbanisme et PatrimoineDirection des Monuments et des SitesRue du Progrès 80/11035 BRUXELLESBelgium00-32-2-2042450ileroy@sprb.brussels; ( francis.jacques@ommegang.be - à ajouter éventuellement en copie)*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1366 |
| Ommegang of Brussels, an historical procession and popular festival, takes place annually over two evenings in July, in the historic centre of Brussels. The celebration begins with a crossbow competition and a ceremony in the Sablon Church. Various groups then form a large procession through the city to the Grand-Place, where they join the Magistrate of Brussels. The modern Ommegang was recreated in 1928-1930 and the tradition has now evolved into a festive local event. Many people have been involved in the event over the past 40 or 50 years and groups of volunteers now form active associations. |
| **Bolivia (Plurinational State of)** | Representative ListThe festival of the Santísima Trinidad del Señor Jesús del Gran Poder in the city of La Paz | Draft decision:**inscribe**14.COM 10.b.5 | *For more information:*Ms Carmen Beatriz LozaMinisterio de Culturas y TurismoUnidad de Arqueologia y MuseosCalle Tiahuanaco No. 33La PazBolivia (Plurinational State of)591 2 2331633cbloza@gmail.com; beatriz.loza.munarq@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1389 |
| The Gran Poder festival takes place every year on the Day of the Holy Trinity in the city of La Paz. The Parade begins with a procession involving 40,000 devotees who dance and sing in honour of the patron saint. The procession moves through the streets with 7,000 musicians, greeted by a euphoric atmosphere. On the following day, the procession members carry the patron saint on their shoulders. The festival stimulates and transforms the social life of La Paz. It is rooted in a particular way of living Andean Catholicism. |
| **Brazil** | Representative ListCultural Complex of Bumba-meu-boi from Maranhão | Draft decision:**inscribe**14.COM 10.b.6 | *For more information:*Ms Kátia Santos BogéaPresidentNational Historic and Artistic Heritage InstituteIPHAN - Instituto do Patrimônio Histórico e Artistico NacionalSEPS 713/913 Lote D 5 andar Brasilia - DF 70390-135Brazil+55 61 20305448gabinete@iphan.gov.br; internacional@iphan.gov.br*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1510 |
| The cultural complex of Bumba-meu-boi from Maranhão is a ritualistic practice involving forms of musical, choreographic, performing and playful expression. The practice is heavily charged with symbolism. It reproduces the cycle of life, offering a metaphor for human existence itself. Each year, the groups concerned reinvent this celebration, recreating songs, comedies, costumes, and embroideries for the occasion. Culminating at the end of June, the festival cycle involves numerous manifestations, including public performances, and rituals around the death of an ox. It is a period of renovation during which energies are reinvigorated. |
| **Bulgaria** | Representative ListNedelino two-part singing, an island with the monophonic sea of Rhodope songs | Draft decision:**not to inscribe**14.COM 10.b.7 | *For more information:*Ms Silva Nalbantyan-HacheryanHead of International Cooperation and Regional UnitMinistry of Culture17 Al. Stamboliyski Blvd.1040 SofiaBulgaria+ 359 2/ 940 08 27silva\_ha@mc.government.bg*Nomination, photos, film:*https://ich.unesco.org/en/-00989#0966 |
| The two-part singing of Nedelino features ‘vodene’ (leading) first part, and the ‘sledene’ (following) second part. Traditionally, the songs are performed antiphonally, by overlapping, with the melody performed in the first part while the second part provides two tonal supports. Initially a regulated courting practice, the element is now sung for pleasure, mostly at concerts, fairs and festivals. In 2000, a festival was set up in the town of Nedelino which is now attended by groups from all over Bulgaria and some neighbouring countries, playing a vital awareness-raising role. |
| **Cabo Verde** | Representative ListMorna, musical practice of Cabo Verde | Draft decision:**inscribe**14.COM 10.b.8 | *For more information:*Ms Sandra MartinsDirectorIntangible Cultural Heritage DepartmentRua do FunchalAchada Santo AntónioPraiaCabo Verde+238 2623385+238 9833190sadegual@gmail.com; SH.Martins@iipc.gov.cv*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1469 |
| Morna is a traditional Cape Verdean musical and choreographic practice with instrumental accompaniment that incorporates voice, music, poetry and dance. Morna can be either sung or played only with instruments, primarily chordophones, including the guitar, violin, and ukulele. The lyric poetry can be improvised – with topics including love, departure, separation, reunion, and the motherland – and is now mainly performed in Cape Verdean Creole. Bearers and practitioners include instrument players, singers, poets and composers, and the practice is performed at key life events such as weddings, christenings, and family reunions. |
| **Cyprus; Greece** | Representative ListByzantine chant | Draft decision:**inscribe**14.COM 10.b.9 | *For more information:*Ms Stavroula FotopoulouDirectorModern Cultural HeritageHellenic Ministry of Culture and SportsTritis Septemvriou 4210433 AthensGreece+30-210 32 340 390sfotopoulou@culture.gr*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1508 |
| As a living art over 2,000 years old, the music system of the Byzantine chant is a significant cultural tradition that originated in the Byzantine Empire. Focused on musically enhancing the liturgical texts of the Greek Orthodox Church, it is inextricably linked to spiritual life and religious worship. This exclusively vocal music employs different rhythms to accentuate desired syllables of specific words. Byzantine chant is transmitted through Church services and is flourishing thanks to the dedication of experts and non-experts alike. |
| **Dominican Republic** | Representative ListMusic and dance of Dominican Bachata | Draft decision:**refer**14.COM 10.b.10 | *For more information:*Mr José Antonio Rodríguez DuvergéAmbassadorPermanent Delegate to UNESCOUNESCO HouseDominican Republic00-18-(809)-221-4141dl.dominican-republic@unesco-delegations.org; ernestotorrespereyra@hotmail.org*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1514 |
| The music and dance of Dominican Bachata combines rhythmic bolero music with other Afro-Antillean genres. In general, the lyrics express heartfelt love, passion and nostalgia. Bachata is traditionally performed by a small group of musicians with the guitar as lead instrument, along with percussion accompanied by a bass instrument. The dance is passionate involving sensual hip movements by couples who perform it at all traditional celebrations in the Dominican Republic. Bachata is learnt spontaneously from a young age. |
| **Ethiopia** | Representative ListEthiopian epiphany | Draft decision:**refer**14.COM 10.b.11 | *For more information:*Mr Dagne DemirewDirectorCultural Heritage Research DirectorateAuthority for Research and Conservation of Cultural Heritage (ARCCH)Addis AbabaEthiopia+251 111540041; +251 913069362 (cell)demerewdagne@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1491 |
| Ethiopian Epiphany is a colourful festival celebrated all over Ethiopia to commemorate the baptism of Jesus Christ. The commemoration starts on the eve of the main festival, when people escort their parish church tabot, a representation of the Tables of the Law, to a pool, river or artificial reservoir. Celebrants then attend night-long prayers and hymn services, before attending the actual festival the following day, when each tabot is transported back to its church. The Ethiopian Epiphany is a religious and cultural festival whose viability is ensured through continuous practice and the pivotal contribution of the Orthodox clergy. |
| **France; Italy; Switzerland** | Representative ListAlpinism | Draft decision:**inscribe**14.COM 10.b.12 | *For more information:*Ms Isabelle ChaveMinistère de la cultureDirection générale des patrimoinesDépartement du Pilotage de la recherche et de la Politique scientifique6 rue des Pyramides75001 PARIS+ 33 (0) 1 40 15 87 240033 (0)1 40 15 87 240033 (0)6 49 19 68 84isabelle.chave@culture.gouv.fr*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1471 |
| Alpinism is the art of climbing summits and walls in high mountains, in rocky or icy terrain. It requires physical, technical and intellectual abilities, and is characterized by a shared culture familiar with high-mountain environments, the history of climbing and associated values. Alpinism also involves knowledge of the natural environment and a strong team spirit. Most community members belong to alpine clubs, which act as a driving force for alpinist culture. All three countries are committed to fostering relationships through frequent bilateral or trilateral meetings. |
| **Germany** | Representative ListTheatres and orchestras in Germany and their socio-cultural spaces | Draft decision:**not to inscribe**14.COM 10.b.13 | *For more information:*Mr Benjamin HankeGerman Commission for UNESCOColmantstrasse 1553115 BonnGermany49 228 604970hanke@unesco.de*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1457 |
| The German theatre and orchestra scene is characterized by its high density and variety of repertoires, genres, aesthetics and means of expression, involving amateurs and professionals alike. Throughout the country, some 35 million spectators attend roughly 120,000 professional stage productions and 13,000 concerts a year, along with many amateur events. Acting and music teachers play a key role in passing on knowledge and skills, and more than 300 festivals and theatre meetings provide significant forums for the promotion of the tradition throughout Germany. |
| **India** | Representative ListSowa-Rigpa, knowledge of healing or science of healing | Draft decision:**refer (dialogue)**14.COM 10.b.14 | *For more information:*Ms Rita Swami ChoudharySecretarySangeet Natak AkademiRabindra BhavanFerozeshah RoadNew Delhi 110 001India+9111 23387246-48mail@sangeetnatak.gov.in; ich@sangeetnatak.gov.in*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1358 |
| Sowa-Rigpa is the traditional medical system of communities inhabiting the Himalayan region. Since its introduction, the practice has been transmitted by teachers to students and from one generation to another within families. The term derives from the Bhoti language, meaning ‘knowledge of healing’: Sowa-Rigpa is a complete guide to a healthy life based on the harmony of mind, body, spirituality and the cosmos. Its fundamental principles are based on dietary guidelines, pulse examinations, and do’s and don’ts. At present, traditional Amchi families, trained Sowa-Rigpa doctors, monasteries, educational centres and research institutions all uphold the element. |
| **Indonesia** | Representative ListTraditions of Pencak Silat | Draft decision:**inscribe**14.COM 10.b.15 | *For more information:*Mr Hilmar FaridDirector General of CultureMinistry of Education and CultureKementerian Pendidikan dan KebudayaanGedung E Lantai 4Jalan Jenderal SudirmanSenayanJakarta 10270Indonesia+62 21 572 5035; +62 21 572 5578hilmarfarid@kemdikbud.go.id; warisanbudaya@kemdikbud.go.id; ditjenkebudayaan@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1391 |
| Although it is better known as a martial art, Pencak Silat is a long-standing tradition that encompasses numerous aspects: mental and spiritual, self-defence and aesthetics. The moves and styles of Pencak Silat reflect a strong artistic concern and require physical harmony with the accompanying music. The two terms describe a group of martial arts with many similarities, though each region has its own particularities. Pencak Silat practitioners are taught to maintain their relationship with God, human beings and nature, and trained in various techniques to defend themselves and others. |
| **Iran (Islamic Republic of)** | Representative ListTraditional skills of crafting and playing Dotār | Draft decision:**inscribe**14.COM 10.b.16 | *For more information:*Mr Vojidani BehroozEthnomusicologist and anthropologist4th floor, 28, 15th Str., Gisha St.TehranIran (Islamic Republic of)+98-9122475660vojdanibz@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1492 |
| The traditional skills of crafting and playing the Dotār – a two-string folk plucked musical instrument – are one of the most prominent social and cultural components of the folkloric music of the ethnic groups and communities of the Dotār regions. Performers play the Dotār on key social and cultural occasions such as weddings and ritual ceremonies, as well as in festivals. The Dotār is performed along with epic, historical, lyric and gnostic texts that are central to the ethnic history and identity of practitioners’ communities. |
| **Iraq** | Representative ListProvision of services and hospitality during the Arba'in visitation | Draft decision:**inscribe**14.COM 10.b.17 | *For more information:*Ms Iman Al OgiliCultural Relations DirectorateMinistry of Culture, Tourism + AntiquitiesAl Eskan StreetAl MansourBaghdadIraq+964 7811755412; +964 77006922442emanalogili@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1474 |
| The provision of services and hospitality during the Arba'in visitation is a social practice performed across the central and southern regions of Iraq, where millions of visitors begin their pilgrimage towards the Holy City of Karbala to visit the Holy Shrine of Imam Hussein. Great numbers of people dedicate time and resources to provide pilgrims with free access to prayer halls, guest houses and overnight accommodation among other services. The practice is deeply rooted in the Iraqi and Arab tradition of hospitality and considered to be a defining element of Iraq’s cultural identity. |
| **Ireland** | Representative ListIrish harping | Draft decision:**inscribe**14.COM 10.b.18 | *For more information:*Mr Stephen KenneallyDepartment of Culture, Heritage and the Gaeltacht23 Kildare StreetDublin 2D2 TD30Ireland353 (0)1 631 3822Stephen.Kenneally@chg.gov.ie; Sinead.OHara@chg.gov.ie*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1461 |
| The harp is Ireland’s national symbol and has been played for more than 1,000 years. Its music and bell-like sound captivate all who hear it and are celebrated in Irish mythology, folklore and literature. Contemporary gut-strung harpers have safeguarded the old repertoire and ensured its continuity while responding to evolving styles. There has been a major resurgence of interest in harp playing over the past 60 years thanks to a growing appreciation of the harp’s role in Irish culture, language and identity. |
| **Italy** | Representative ListCelestinian forgiveness celebration | Draft decision:**inscribe**14.COM 10.b.19 | *For more information:*Ms Luisa MontevecchiMinisterio dei Beni e delle Attività Culturali e del TurismoSegretariato Generale Servizio ICoordinamento e Ufficio UNESCOVia Del Collegio Romano, 2700186 RomaItalysg.servizio1@beniculturali.it*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1276 |
| Celestinian Forgiveness is a traditional celebration inspired by Pope Celestine V, who issued a historical bull as an act of partnership among local populations. Taking place in the city and province of L’Aquila, the tradition comprises a set of rituals and celebrations. The ‘Forgiveness Walk’ involves a candlelight procession along a traditional itinerary marked by the lighting of tripods in twenty-three villages. Participants walk with three main characters symbolizing hospitality, solidarity and peace. The community’s constant participation in the celebration has ensured its viability over time. |
| **Kyrgyzstan** | Representative ListAk-kalpak craftsmanship, traditional knowledge and skills in making and wearing Kyrgyz men’s headwear | Draft decision:**inscribe**14.COM 10.b.20 | *For more information:*Ms Sabira SoltongeldievaSecretary-GeneralNational Commission of the Kyrgyz Republic for UNESCOErkindik blvd. 54720040 BishkekKyrgyzstan996 312 62 67 61+996 (312) 62-67-61+996 (553) 744-334natcomunesco.kg@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1496 |
| Ak-kalpak craftsmanship is a traditional Kyrgyz handicraft. The Ak-kalpak is a traditional male hat made with white felt which bears deep sacral meanings. Ak-kalpak craftsmanship encompasses a cumulative body of knowledge and skills pertaining to felting, cutting and sewing, and pattern embroidery. The Ak-kalpak’s shape resembles a snow peak, with the four sides resembling the four elements, and the edging lines symbolising life. Ak-kalpak fosters inclusivity and unites different Kyrgyz tribes and communities. Traditionally, related knowledge and skills are transmitted from mother to daughter in craftswomen communities. |
| **Lao People's Democratic Republic** | Representative ListFone Lam Vong Lao (lamvonglao) (lamvong) | Draft decision:**refer**14.COM 10.b.21 | *For more information:*Ms Manivone ThoummabouthDirectrice générale adjointeDépartement du patrimoineMinistère de l'information, de la culture et du tourismeDirector of projectNational coordination of ICHMinistry of Information, Culture and Tourism-+856 21 213129mthoummabouth@gmail.com;*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1488 |
| The origin of lamvonglao can be traced to a simple dance performed around a central bale of rice to celebrate harvest time. Over time, this has evolved into the fine stylistic dance now recognized as the classic lamvonglao, a feature of all national events. During the dance, the men form an inner circle while the women form an outer circle, and the dance consists of eight movements per cycle, fitting the length of the music. The dance symbolizes ancient and popular culture and is transmitted by many associations within the Lao community. |
| **Malaysia** | Representative ListSilat | Draft decision:**refer**14.COM 10.b.22 | *For more information:*Mr Khalid Syed AliDirectorIntangible Cultural Heritage DivisionDepartment of National HeritageMinistry of Tourism, Arts and CultureBlok A & BBangunan Sultan Abdul SamadJalan Raja50050 Kuala LumpurMalaysia+603 2604 4904syedkhalid@heritage.gov.my*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1504 |
| Silat is a combative art of self-defence and survival rooted in the Malay Archipelago. Traced back to the early days of the Langkasuka Kingdom, Silat has now evolved into a fine practice of physical and spiritual training associated with traditional Malay attire, musical instruments and customs. There are many styles of Silat, named after natural elements such as animals and plants from the area where they are practiced. Many practitioners have been trained, and Silat is now a popular sport for health and leisure. |
| **Mexico; Spain** | Representative ListArtisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process | Draft decision:**refer**14.COM 10.b.23 | *For more information:*Mr Irving Mayett MuciñoCulture and Tourism Secretariat of the State of PueblaAvenida Reforma 1305Edificio de San Javier, Col. Centro, Puebla72000 PueblaMexico+52 222 122 11 00 Ext. 8100 et 8203mayett.irving@gmail.com; sossilvia@hotmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1462 |
| The making processes associated with the artisanal talavera in Mexico and ceramics in Spain are identified with two communities in each country. Despite changes over time – including the use of electric potter’s wheels – the artisanal processes closely resemble those of the 16th century. Key skills include preparing the clay, making the earthenware using a potter’s wheel or cast, decorating, preparing pigments and glazing and tending the kiln. Related knowledge and skills are mostly borne by master earthenware artisans and ceramists, who transmit them to the next generation in their workshops or families. |
| **Mongolia** | Representative ListTraditional technique of making Airag in Khokhuur and its associated customs | Draft decision:**inscribe**14.COM 10.b.24 | *For more information:*Ms Saruul ArslanDivision of Intangible Cultural HeritageCenter for Cultural HeritageCentral Palace of Culture BSukhbaatar square 3Ulaanbaatar 210620a1st khooroP.B.-269Ulaanbaatar 210648Mongolia+976 99099842; +976 99030405+976-99030405+976-99030405ichfr@monheritage.mn; cch@monheritage.mn; saku\_tuntic@yahoo.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1172 |
| The traditional technique of making Airag in Khokhuur and its associated customs includes the production of Airag – a fermented beverage made from mare’s milk – and related equipment, such as the khokhuur (cowhide vessel). To prepare Airag, freshly-milked mare’s milk is churned inside the khokhuur over 500 times, using starter to assist fermentation. Airag is a nutritious beverage that is a staple in the Mongolian diet. Bearers and practitioners inherit the related knowledge from their parents, which has kept the tradition alive for thousands of years. |
| **Montenegro** | Representative ListBoka Navy, traditional maritime organization | Draft decision:**refer**14.COM 10.b.25 | *For more information:*Ms Marija IvaniševićMinistry of CultureNjegoševa StreetCetinjeMontenegro00 382 41 23 25 81kabinet.kultura@mku.gov.me*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1507 |
| Boka Navy represents a series of activities, practices and rituals associated with transportation of the remains of St. Tryphon to Kotor by seafarers. It forms the backbone of the traditional festivities of the St. Tryphon days. It involves the participation of communities in traditional festivities held on streets and public squares, with the medieval traditional circle dance ‘Kolo’ as a central element. While it represents a symbol of renewal and durability, Boka Navy bears witness to the continuity of maritime activities. |
| **Morocco** | Representative ListGnawa | Draft decision:**inscribe**14.COM 10.b.26 | *For more information:*Mr Mustapha NamiChef du Service du patrimoine culturel immatérielDirection du patrimoine culturelMinistère de la culture17, Avenue Michlifen AgdalRABATMorocco+212 672 288 398; 663 858 712+212537274009+212663859712mustapha.nami@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1170 |
| Gnawa refers to a set of musical events, performances, fraternal practices and therapeutic rituals combining secular and sacred features including all-night therapeutic possession rituals in cities and communal meals offered to marabout saints in rural areas. Originally practised by groups and individuals from slavery and the slave trade dating back to the 16th century, Gnawa culture now forms part of Morocco’s multifaceted culture and identity. The number of fraternal groups and master musicians is constantly growing in Morocco’s villages and major cities and Gnawa groups hold festivals all year round. |
| **Nigeria** | Representative ListKwagh-Hir theatrical performance | Draft decision:**refer (dialogue)**14.COM 10.b.27 | *For more information:*Ms Ruby Onengia DavidDeputy Director Federal Ministry of Information and CultureDepartment of International Cultural RelationsBlock E, Room 205 Federal Secretariat Complex, Phase IIOff Shehu Shagari Way, MaitamaAbuja Nigeria+234 803 306 3267rubydavid.on@gmail.com ; maniegail@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#0683 |
| Kwagh-hir is a composite, visually stimulating and culturally rich theatrical performance rooted in the storytelling tradition of the Tiv people and the practice of creative storytelling. With time, storytellers began dramatizing their stories leading to the consolidation of the practice of Kwagh-hir in its present form. The practice incorporates puppetry, masquerade, poetry, music, dance and animated narratives and expresses the realities of the Tiv people. Regular performances keep the art alive, while its skills and knowledge are transmitted through apprenticeship within the troupe. |
| **Norway** | Representative ListPractice of traditional music and dance in Setesdal, playing, dancing and singing (stev/stevjing) | Draft decision:**inscribe**14.COM 10.b.28 | *For more information:*Mr Haakon VinjeSenior AdvisorCultural Heritage DepartmentRoyal Norwegian Ministry of CulturePb. 8030 Dep.N-0030 OsloNorway+47 22 24 79 77postmottak@kud.dep.no*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1432 |
| In the practice of traditional music and dance in Setesdal, dance and music belong together. The melodies are named after the ‘gangar’ dance and the ‘stev’ songs, often performed in intervals between dancing/music-making, either solo or by two or more singers in dialogue with each other. The dance is performed by couples in a clockwise circle and the music is played on the Hardanger fiddle and the jaw harp. This practice has been transmitted continuously since the 18th century, and continues to evolve, with the regular composition of new songs and tunes. |
| **Peru** | Representative List‘Hatajo de Negritos’ and ‘Hatajo de Pallitas’ from the Peruvian south-central coastline | Draft decision:**inscribe**14.COM 10.b.29 | *For more information:*Ms Patricia Balbuena PalaciosMinister of CultureMinistry of CultureAv. Javier Prado Este 2465 San BorjaLimaPeru51 1 47 69933pbalbuena@cultura.gob.pe*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1309 |
| The ‘Hatajo de Negritas’ and ‘Hatajo de Pallitas’ are two complementary traditional expressions featuring music and singing originating in the central department of Ica in Peru. Performed during Christmas celebrations in December and January they offer representations of biblical shepherds’ visit to the new-born baby Jesus and the arrival of the Wise Men. A fiddle or guitar accompanies the dancing that takes place in town squares and churches as well as in family homes featuring nativity scenes. |
| **Portugal** | Representative ListWinter festivities, Carnival of Podence | Draft decision:**inscribe**14.COM 10.b.30 | *For more information:*Ms Patrícia CordeiroSociologist - Municipality of Bragança, PortugalCity Council of Macedo of CavaleirosCâmara Municipal de Macedo de CavaleirosJardim 1 de Maio5340-218 Macedo de CavaleirosPortugalcordpatricia@gmail.com; presidencia@cm-macedodecavaleiros.pt*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1463 |
| The Carnival of Podence is a social practice associated with the end of winter and the arrival of spring. The festivities take place over three days in village streets and houses where neighbours visit each other. During the performance, the Caretos – masked characters dressed in colourful costumes and bells – visit the homes of families and relatives in a ritual of conviviality. Participation begins during childhood and the Group of Caretos Association plays a key role in ensuring the Carnival’s continued viability. |
| **Samoa** | Representative List'Ie Samoa, fine mat and its cultural value | Draft decision:**refer (dialogue)**14.COM 10.b.31 | *For more information:*Ms Karoline Afamasaga-Fuata'iChief Executive OfficerMinistry of Education, Sports and CultureMalifaSamoa+685 64601educatrion@mesc.gov.ws; k.fuatai@mesc.gov.ws*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1499 |
| The 'Ie Samoa is a finely hand-woven mat fastened at the hem with two rows of green and red feathers. Traditionally woven with strippings of the pandanus plant, the final product is silk-like and coppery in colour. The production process is highly intricate and can take years. The 'Ie Samoa is, however, more than a cultural product, its true value lies in its exchange during traditional ceremonies and rituals. Women and master weavers have now set up fine mat committees in their villages, contributing to the transmission of the art form. |
| **Seychelles** | Representative ListMoutya | Draft decision:**refer**14.COM 10.b.32 | *For more information:*Ms Julienne BarraDirector-GeneralNational Culture CentreFrancis Rachel StreetP.O. Box 1383MaheSeychellesbarrajulienne@yahoo.co.uk; julienne.barra@gov.sc*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1487 |
| Traditionally, Moutya was a nocturnal dance performed around a bonfire. The dance would begin by heating the drum over the bonfire while male members of the assembly called out various themes, usually social commentaries. The men and women would then begin to dance, with increasing fervour. Contemporary Moutya has retained some aspects of the original though it is no longer exclusively performed at night. It remains a social expression involving the sharing of stories and news. Moutya has experienced a revival in recent years and enthusiastic groups ensure frequent spontaneous performances. |
| **Slovakia** | Representative ListDrotárstvo, wire craft and art | Draft decision:**inscribe**14.COM 10.b.33 | *For more information:*Mr Juraj HamarDirectorSĽUK - The Slovak State Traditional Dance CompanyBalkánska 31853 08 BratislavaSlovakia+421 917 760 143juraj.hamar@sluk.sk*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1478 |
| Drotárstvo, wire craft and art, refers to the technique of manufacturing and using wire. The practice was developed in the 18th century when specialized craftspeople discovered the interesting properties of wire for the production of utility objects and devised a simple technique to produce and repair basic utensils without welding or soldering, a technique still used to this day. Currently, bearers and practitioners work mainly on artistic products and some practitioners come from families with a multi-generational tradition of transmitting the related skills and knowledge. |
| **Switzerland** | Representative ListHoly Week processions in Mendrisio | Draft decision:**inscribe**14.COM 10.b.34 | *For more information:*Mr Julien VuilleumierOffice fédéral de la cultureSection culture et sociétéHallwylstrasse 15CH-3003 BerneSwitzerland+41 58 467 89 75julien.vuilleumier@bak.admin.ch*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1460 |
| The Holy Week Processions take place in the historic town of Mendrisio on Maundy Thursday and Good Friday, attracting over 10,000 spectators. During the processions, the city’s lights are turned off and the streets are lit by ‘transparencies’: translucent paintings mounted on wooden frames and lit from within. The Thursday Procession is devoted to staging the Passion and the Stations of the Cross, while the Good Friday Procession is more austere. Hundreds of men and women volunteer to organize the processions, which are attended by a large portion of the population. |
| **Syrian Arab Republic** | Representative ListPractices and craftsmanship associated with the Damascene rose in Al-Mrah | Draft decision:**inscribe**14.COM 10.b.35 | *For more information:*Mr Farid KallasSecretary GeneralSyria Trust for DevelopmentAlexandria St.Eastern Mazzeh VillasDamascusSyrian Arab Republic+9631 16125026; +963 944666633f.kallas@syriatrust.sy*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1369 |
| The practices and craftsmanship associated with the Damascene Rose include medical, nutritional and cosmetic uses. The Damascene Rose begins to bloom in May, when the picking commences and the annual festival kicks off. Farmers and their families handpick the roses and then collect buds for tea. Village women make rose syrup, jam and pastries, and apothecaries sell the dried Damascene Rose for its numerous medicinal benefits. The festival is attended in large numbers and is a testament to the element’s unfading cultural significance for its bearers. |
| **Tajikistan** | Representative ListFalak | Draft decision:**refer**14.COM 10.b.36 | *For more information:*Ms Faroghat AziziTajik National ConservatoryKhuseynzoda 155DushanbeTajikistan992 918 700 621farog48aziz@mail.ru*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1455 |
| Falak is a musical genre of mountain-dwelling Tajiks, which includes vocal and instrumental variations in both one-part and cyclic forms. Falak may be sung a cappella or to the accompaniment of one or several musical instruments. Practitioners, known as ‘falakkhons’, are master singers and instrumentalists who perform at various festivities, ceremonies and ritual events. Falak is integral to the cultural and spiritual life of communities, and falakkhons and the community-based ensembles around them are not only tradition-bearers but tradition-innovators, constantly creating new falaks. |
| **Thailand** | Representative ListNuad Thai, traditional Thai massage | Draft decision:**refer (dialogue)**14.COM 10.b.37 | *For more information:*Ms Pimrawee WathanavarangkulDirector-GeneralDepartment of Cultural PromotionMinistry of Culture14 Thiamruammit RoadHuay Khwangangkok 10310Thailand+66 22470013, etx. 1312; 4201safeguard.ich@gmail.com; pimravee@hotmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1384 |
| Nuad Thai, traditional Thai massage, is regarded as part of the art and science of traditional Thai healthcare. As a non-medicinal remedy and manual therapy, it involves bodily manipulation to help rebalance the patient’s body, energy and structure to treat illnesses believed to be caused by the obstruction of energy flow along ‘sen’, lines crisscrossing the human body. Nuad Thai has its roots in self-care in ancient Thai peasant society. The expertise of practitioners has been passed down for generations evolving into a formal system of knowledge. |
| **Turkey** | Representative ListTraditional Turkish archery | Draft decision:**inscribe**14.COM 10.b.38 | *For more information:*Mr Serkan Emir ErkmenMinistry of Culture and TourismKültür ve Turizm Bakan Bakanlığıİsmet İnönü Bulvarı No:32 Kat: 9 Oda: 90806100 AnkaraTurkey+90 312 212 83 00 ext. 2904sokum@kulturturizm.gov.tr; serkanemirerkmen@hotmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1367 |
| Traditional Turkish archery – practised both on foot and on horseback – encompasses principles, rituals and social practices, the craftsmanship of traditional equipment manufacture, archery disciplines and shooting techniques that have evolved over centuries. Traditional archery equipment, generally decorated with calligraphy, ornaments and marquetry, is also a key component of the element, requiring specific skills and knowledge. Bearers and practitioners ensure the continued viability of the element by adapting it to contemporary conditions, and there has been a remarkable increase in female archers and trainees in recent years. |
| **Turkmenistan** | Representative ListTraditional turkmen carpet making art in Turkmenistan | Draft decision:**inscribe**14.COM 10.b.39 | *For more information:*Ms Djamilya GurbanovaDirectorDepartment of Intangible Cultural HeritageMinistry of Culture461, Bitarap Turkménistan aveAshgabat, 744000Turkmenistan+99312 44 00 37j\_kourbanova@mail.ru; poladov@mail.ru*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1486 |
| Traditional Turkmen carpet making art in Turkmenistan relates to the production of traditional, beautifully ornamented, hand-woven woollen Turkmen carpets and carpet products. The carpets are dense in texture and ornamented with coloured patterns pertaining to one of the five main Turkmen tribes, serving as a sign of cultural identity. The context in which the carpet weaver lives – including local flora and fauna – is reflected in the carpet design. The carpets serve both as floor coverings and wall decorations, and special carpets are also woven for specific occasions. |
| **Ukraine** | Representative ListTradition of Kosiv painted ceramics | Draft decision:**inscribe**14.COM 10.b.40 | *For more information:*Ms Mariia GryniukFund Authentic of HutsulshchynaSahaidachnoho st. 2778600 KosivUkraine+380 67 950 28 93mariagrinykua@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1456 |
| The tradition of Kosiv painted ceramics – dishes, ceremonial items, toys and tiles – arose in the 18th century and has a practical and artistic value. Made of local clay, the ceramics are characterized by their figurative designs, with the motifs depicting the history, life, folklore, beliefs and customs of the Hutsuls. Another characteristic feature of the ceramics is their traditional green, yellow and brown colours. Masters of the craft work in small, often family-owned workshops. The Kosiv College Department of Art Ceramics bears a special responsibility for sustaining the tradition. |
| **Uzbekistan** | Representative ListKhorazm dance, Lazgi | Draft decision:**inscribe**14.COM 10.b.41 | *For more information:*Mr Amirqul KarimovChairman'Oltin meros' Public Foundation21, Katartal StreetChilanzar DistrictTashkentUzbekistan(998 71) 273.36.5; (998 97) 703.29.44amir-karim@mail.ru; oltinmeros96@mail.ru*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1364 |
| The movements of the Khorazm dance, Lazgi, exemplify human creativity in reflecting the sounds and phenomena of surrounding nature, feelings of love and happiness. Centuries-old, the Lazgi dance represents real life in all its movements, informed by the social life and activities of the local communities. Two types of the dance exist: the ‘scenery’ dance, involving concrete movements, and its interpretive form, focusing on improvisation and more changeable movements. Lazgi is a key form of self-expression transmitted over the generations through the creation of new versions of performances. |
| **Viet Nam** | Representative ListPractices of Then by Tày, Nùng and Thái ethnic groups in Viet Nam | Draft decision:**inscribe**14.COM 10.b.42 | *For more information:*Mr Thế Hùng NguyễnDirector GeneralDepartment of Cultural HeritageMinistry of Culture, Sports and Tourism51, Ngô Quyền StreetHoàn Kiếm DistrictHanoiViet Nam+84 4 3943 6131; +84 913510142+84 913510142nthung@dsvh.gov.vn; trangnguyen@dsvh.gov.vn; ncben\_vicas@yahoo.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1379 |
| Then, an essential ritual practice in the spiritual life of the ethnic groups Tày, Nùng and Thái, reflects concepts about human beings, nature and the universe. Then ceremonies describe a journey in which the Then Master controls ghost soldiers travelling from earth to heaven to present items of worship and prayers for peace, good crops, health, etc. During the practice, the Then Master sings and plays a tính lute, wearing ceremonial dress. Then is always transmitted orally while the rituals are conducted, reflecting its succession across the generations. |
| **Register of Good Safeguarding Practices** |
| **Colombia** | Register of Good Safeguarding PracticesSafeguarding strategy of traditional crafts for peace building | Draft decision:**select**14.COM 10.c.1 | *For more information:*Mr Alberto Escovar Wilson-WhiteDirector of Cultural HeritageMinistry of CultureCarrera 8 N 8-55Bogota DCColombia+57-1 3424100; cel +57-316 7449196aescovar@mincultura.gov.co*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1480 |
| The safeguarding strategy of traditional crafts for peace building addresses the weakening of traditional crafts through a system of intergenerational transmission of knowledge between a master and apprentice based on the ‘learning by doing’ method. Training is combined with work, guaranteeing apprentices’ future employability. The strategy thus aims to train different sectors of the population, establish labour connections and foster entrepreneurship, giving priority to apprentices in situations of vulnerability. It also helps communities recognize the cultural and societal value of safeguarding different traditional skills and crafts. |
| **Panama** | Register of Good Safeguarding PracticesEcological and cultural programme associated with the Armila Sea Turtle Festival | Draft decision:**refer**14.COM 10.c.2 | *For more information:*Ms Emma GómezGeneral Coordinator in charge of the Project Safeguarding of the ICH of PanamaMinistry of Commerce and IndustriesPlaza EdisonPanama+507 560 0600 ext. 2347emgomez@mici.gob.pa; emmagomezg@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1481 |
| The ecological and cultural programme associated with the Armila Sea Turtle Festival takes place in the town of Armila. Due to increased pressure on the sensitive marine system, the local community identified a marked need to protect the survival of new-born sea turtles and launched the annual Armila Sea Turtle Festival in 2017. Activities include beach clean-ups, monitoring and patrolling the nests, as well as related cultural practices such as dances and gastronomic traditions. The festival is an example of a community working together to protect its beaches, safeguard biodiversity, and strengthen traditions. |
| **Venezuela (Bolivarian Republic of)** | Register of Good Safeguarding PracticesBiocultural programme for the safeguarding of the tradition of the Blessed Palm in Venezuela | Draft decision:**select**14.COM 10.c.3 | *For more information:*Mr George AmaizCentro de la Diversidad CulturalQtq MicomiconaAv. Zuloaga con calle AméricaLos RosalesCaracasVenezuela (Bolivarian Republic of)+58 212 6939845amaizg@gmail.com*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1464 |
| The activities associated with the biocultural programme for safeguarding the tradition of the Blessed Palm in Venezuela involve gathering several palm species in a specific mountain chain. After attending a religious ceremony, the ‘palmeros’ climb the mountain where they undertake various activities, including planting and pruning palm trees. Thirty years ago, the tradition appeared threatened by deforestation but the palmeros have modified the way the palm trees are collected and initiated a series of innovative educational measures. The programme has encouraged hundreds of children and young people to get involved. |
| **International assistance request** |
| **Burkina Faso** | Assistance Request (COM)Capacity building for stakeholders involved in safeguarding the intangible cultural heritage in Burkina Faso | Draft decision:**select**14.COM 10.d.1 | *For more information:*Mr Vincent SedogoDirecteur général du patrimoine culturelMinistère de la culture, des arts et du tourisme624, rue Sao Tome et Principe Somgandé03 BP 7007 OUAGADOUGOU 03Burkina Faso+226 78070625; 71412717vsedogo@yahoo.fr; traoresidi@gmail.com; traoresidi3@yahoo.fr*Nomination, photos, film:*https://ich.unesco.org/en/-00989#1501 |
| The proposed 24-month project is geared at building the capacities of stakeholders involved in safeguarding intangible cultural heritage in Burkina Faso. To be conducted in two stages, the project is directed at a process of training trainers, which is expected to lead to the establishment of a team of ten national facilitators who will train 225 local stakeholders. These stakeholders are then expected to work with their communities to safeguard living heritage at the local level and help ensure its effective sustainability. |