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| **Urgent Safeguarding List** | | | |
| **Belarus** | Urgent Safeguarding List  Spring rite of Juraŭski Karahod | Draft decision:  **refer**  14.COM 10.a.5 | *For more information:*  Viacheslav Kalatsey  Head of the Centre of the Traditional Culture  Department of the Ethnology and Folklore  Belarusian State Culture and Arts University  Rabkorovskaja Street, 17  Minsk 220001  Belarus  375 17 222 80 62  375 29 754 35 88  vietah@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 List  Seperu folkdance and associated practices | Draft decision:  **inscribe**  14.COM 10.a.1 | *For more information:*  Ms Dineo Phuti  Policy Specialist  Ministry of Youth Empowerment, Sport and Culture Development  Private Bag 00514  Gaborone  Botswana  +267 393 3387; +267 71392104  dphuti@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 List  Tally in Upper Egypt | Draft decision:  **refer**  14.COM 10.a.6 | *For more information:*  Ms Nawal El Messiri  Board member  Egyptian Society for Folk Traditions  47 St. Soliman Gohar - Dokki  Giza  Egypt  +20 1222 65484  nawal@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 List  Rituals and practices associated with Kit Mikayi shrine | Draft decision:  **refer (dialogue)**  14.COM 10.a.2 | *For more information:*  Mr Lagat Kiprop  Director of Culture  Department of Culture  Ministry of Sports, Culture and the Arts  P.O. Box 67374-00200  Nairobi  Kenya  +254-020 2727980-4; +254 722 853 504 (mobile  roplagat@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 List  Sega tambour Chagos | Draft decision:  **refer**  14.COM 10.a.3 | *For more information:*  Ms Rajwantee Ramrukheea  Permanent Secretary  Ministry of Arts and Culture  7th Floor  Renganaden Seeneevassen Building  Jules Koenig Stree  Port Louis  Mauritius  +230 2087439  psartsandculture@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 List  Buklog, thanksgiving ritual system of the Subanen | Draft decision:  **refer (dialogue)**  14.COM 10.a.4 | *For more information:*  Mr Virgilio Almario  Chairman  National Commission for Culture and the Arts  633 General Luna Street  Intramuros  Manila  Philippines  +632 24040021  ocncca15@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 List  Armenian letter art and its cultural expressions | Draft decision:  **inscribe**  14.COM 10.b.1 | *For more information:*  Ms Naira Kilichyan  Chief specialist of the Department of Cultural Heritage and Folk Crafts  Ministry of Culture of the Republic of Armenia  3 Government Building  Yerevan  Armenia  37410 52 39 03  nkilichyan@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 List  Transhumance, 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 Petrillo  University of Rome Unitelma Sapienza  Viale Regina Elena 295  00161 Rome  Italy  39 06 81110 0288  pierluigi.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 List  Date palm, knowledge, skills, traditions and practices | Draft decision:  **inscribe**  14.COM 10.b.3 | *For more information:*  Mr Saeed Hamad Al Kaabi  Director  Intangible Heritage Department  Department of Culture and Tourism  P 0 Box 94000  Abu Dhabi  United Arab Emirates  +97125995677  saeed.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 List  Ommegang of Brussels, an annual historical procession and popular festival | Draft decision:  **inscribe**  14.COM 10.b.4 | *For more information:*  Ms Isabelle Leroy  Service public régional Bruxelles Urbanisme et Patrimoine  Direction des Monuments et des Sites  Rue du Progrès 80/1  1035 BRUXELLES  Belgium  00-32-2-2042450  ileroy@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 List  The 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 Loza  Ministerio de Culturas y Turismo  Unidad de Arqueologia y Museos  Calle Tiahuanaco No. 33  La Paz  Bolivia (Plurinational State of)  591 2 2331633  cbloza@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 List  Cultural Complex of Bumba-meu-boi from Maranhão | Draft decision:  **inscribe**  14.COM 10.b.6 | *For more information:*  Ms Kátia Santos Bogéa  President  National Historic and Artistic Heritage Institute  IPHAN - Instituto do Patrimônio Histórico e Artistico Nacional  SEPS 713/913 Lote D 5 andar Brasilia - DF 70390-135  Brazil  +55 61 20305448  gabinete@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 List  Nedelino 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-Hacheryan  Head of International Cooperation and Regional Unit  Ministry of Culture  17 Al. Stamboliyski Blvd.  1040 Sofia  Bulgaria  + 359 2/ 940 08 27  silva\_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 List  Morna, musical practice of Cabo Verde | Draft decision:  **inscribe**  14.COM 10.b.8 | *For more information:*  Ms Sandra Martins  Director  Intangible Cultural Heritage Department  Rua do Funchal  Achada Santo António  Praia  Cabo Verde  +238 2623385  +238 9833190  sadegual@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 List  Byzantine chant | Draft decision:  **inscribe**  14.COM 10.b.9 | *For more information:*  Ms Stavroula Fotopoulou  Director  Modern Cultural Heritage  Hellenic Ministry of Culture and Sports  Tritis Septemvriou 42  10433 Athens  Greece  +30-210 32 340 390  sfotopoulou@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 List  Music and dance of Dominican Bachata | Draft decision:  **refer**  14.COM 10.b.10 | *For more information:*  Mr José Antonio Rodríguez Duvergé  Ambassador  Permanent Delegate to UNESCO  UNESCO House  Dominican Republic  00-18-(809)-221-4141  dl.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 List  Ethiopian epiphany | Draft decision:  **refer**  14.COM 10.b.11 | *For more information:*  Mr Dagne Demirew  Director  Cultural Heritage Research Directorate  Authority for Research and Conservation of Cultural Heritage (ARCCH)  Addis Ababa  Ethiopia  +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 List  Alpinism | Draft decision:  **inscribe**  14.COM 10.b.12 | *For more information:*  Ms Isabelle Chave  Ministère de la culture  Direction générale des patrimoines  Département du Pilotage de la recherche et de la Politique scientifique  6 rue des Pyramides  75001 PARIS  + 33 (0) 1 40 15 87 24  0033 (0)1 40 15 87 24  0033 (0)6 49 19 68 84  isabelle.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 List  Theatres and orchestras in Germany and their socio-cultural spaces | Draft decision:  **not to inscribe**  14.COM 10.b.13 | *For more information:*  Mr Benjamin Hanke  German Commission for UNESCO  Colmantstrasse 15  53115 Bonn  Germany  49 228 604970  hanke@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 List  Sowa-Rigpa, knowledge of healing or science of healing | Draft decision:  **refer (dialogue)**  14.COM 10.b.14 | *For more information:*  Ms Rita Swami Choudhary  Secretary  Sangeet Natak Akademi  Rabindra Bhavan  Ferozeshah Road  New Delhi 110 001  India  +9111 23387246-48  mail@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 List  Traditions of Pencak Silat | Draft decision:  **inscribe**  14.COM 10.b.15 | *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  hilmarfarid@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 List  Traditional skills of crafting and playing Dotār | Draft decision:  **inscribe**  14.COM 10.b.16 | *For more information:*  Mr Vojidani Behrooz  Ethnomusicologist and anthropologist  4th floor, 28, 15th Str., Gisha St.  Tehran  Iran (Islamic Republic of)  +98-9122475660  vojdanibz@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 List  Provision of services and hospitality during the Arba'in visitation | Draft decision:  **inscribe**  14.COM 10.b.17 | *For more information:*  Ms Iman Al Ogili  Cultural Relations Directorate  Ministry of Culture, Tourism + Antiquities  Al Eskan Street  Al Mansour  Baghdad  Iraq  +964 7811755412; +964 77006922442  emanalogili@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 List  Irish harping | Draft decision:  **inscribe**  14.COM 10.b.18 | *For more information:*  Mr Stephen Kenneally  Department of Culture, Heritage and the Gaeltacht  23 Kildare Street  Dublin 2  D2 TD30  Ireland  353 (0)1 631 3822  Stephen.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 List  Celestinian forgiveness celebration | Draft decision:  **inscribe**  14.COM 10.b.19 | *For more information:*  Ms Luisa Montevecchi  Ministerio dei Beni e delle Attività Culturali e del Turismo  Segretariato Generale Servizio I  Coordinamento e Ufficio UNESCO  Via Del Collegio Romano, 27  00186 Roma  Italy  sg.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 List  Ak-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 Soltongeldieva  Secretary-General  National Commission of the Kyrgyz Republic for UNESCO  Erkindik blvd. 54  720040 Bishkek  Kyrgyzstan  996 312 62 67 61  +996 (312) 62-67-61  +996 (553) 744-334  natcomunesco.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 List  Fone Lam Vong Lao (lamvonglao) (lamvong) | Draft decision:  **refer**  14.COM 10.b.21 | *For more information:*  Ms Manivone Thoummabouth  Directrice générale adjointe  Département du patrimoine  Ministère de l'information, de la culture et du tourisme  Director of project  National coordination of ICH  Ministry of Information, Culture and Tourism  -  +856 21 213129  mthoummabouth@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 List  Silat | Draft decision:  **refer**  14.COM 10.b.22 | *For more information:*  Mr Khalid Syed Ali  Director  Intangible Cultural Heritage Division  Department of National Heritage  Ministry of Tourism, Arts and Culture  Blok A & B  Bangunan Sultan Abdul Samad  Jalan Raja  50050 Kuala Lumpur  Malaysia  +603 2604 4904  syedkhalid@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 List  Artisanal 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 Muciño  Culture and Tourism Secretariat of the State of Puebla  Avenida Reforma 1305  Edificio de San Javier, Col. Centro, Puebla  72000 Puebla  Mexico  +52 222 122 11 00 Ext. 8100 et 8203  mayett.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 List  Traditional technique of making Airag in Khokhuur and its associated customs | Draft decision:  **inscribe**  14.COM 10.b.24 | *For more information:*  Ms Saruul Arslan  Division of Intangible Cultural Heritage  Center for Cultural Heritage  Central Palace of Culture B  Sukhbaatar square 3  Ulaanbaatar 210620a  1st khooro  P.B.-269  Ulaanbaatar 210648  Mongolia  +976 99099842; +976 99030405  +976-99030405  +976-99030405  ichfr@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 List  Boka Navy, traditional maritime organization | Draft decision:  **refer**  14.COM 10.b.25 | *For more information:*  Ms Marija Ivanišević  Ministry of Culture  Njegoševa Street  Cetinje  Montenegro  00 382 41 23 25 81  kabinet.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 List  Gnawa | Draft decision:  **inscribe**  14.COM 10.b.26 | *For more information:*  Mr Mustapha Nami  Chef du Service du patrimoine culturel immatériel  Direction du patrimoine culturel  Ministère de la culture  17, Avenue Michlifen  Agdal  RABAT  Morocco  +212 672 288 398; 663 858 712  +212537274009  +212663859712  mustapha.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 List  Kwagh-Hir theatrical performance | Draft decision:  **refer (dialogue)**  14.COM 10.b.27 | *For more information:*  Ms Ruby Onengia David  Deputy Director  Federal Ministry of Information and Culture  Department of International Cultural Relations  Block E, Room 205  Federal Secretariat Complex, Phase II  Off Shehu Shagari Way, Maitama  Abuja  Nigeria  +234 803 306 3267  rubydavid.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 List  Practice 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 Vinje  Senior Advisor  Cultural Heritage Department  Royal Norwegian Ministry of Culture  Pb. 8030 Dep.  N-0030 Oslo  Norway  +47 22 24 79 77  postmottak@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 Palacios  Minister of Culture  Ministry of Culture  Av. Javier Prado Este 2465 San Borja  Lima  Peru  51 1 47 69933  pbalbuena@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 List  Winter festivities, Carnival of Podence | Draft decision:  **inscribe**  14.COM 10.b.30 | *For more information:*  Ms Patrícia Cordeiro  Sociologist - Municipality of Bragança, Portugal  City Council of Macedo of Cavaleiros  Câmara Municipal de Macedo de Cavaleiros  Jardim 1 de Maio  5340-218 Macedo de Cavaleiros  Portugal  cordpatricia@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'i  Chief Executive Officer  Ministry of Education, Sports and Culture  Malifa  Samoa  +685 64601  educatrion@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 List  Moutya | Draft decision:  **refer**  14.COM 10.b.32 | *For more information:*  Ms Julienne Barra  Director-General  National Culture Centre  Francis Rachel Street  P.O. Box 1383  Mahe  Seychelles  barrajulienne@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 List  Drotárstvo, wire craft and art | Draft decision:  **inscribe**  14.COM 10.b.33 | *For more information:*  Mr Juraj Hamar  Director  SĽUK - The Slovak State Traditional Dance Company  Balkánska 31  853 08 Bratislava  Slovakia  +421 917 760 143  juraj.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 List  Holy Week processions in Mendrisio | Draft decision:  **inscribe**  14.COM 10.b.34 | *For more information:*  Mr Julien Vuilleumier  Office fédéral de la culture  Section culture et société  Hallwylstrasse 15  CH-3003 Berne  Switzerland  +41 58 467 89 75  julien.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 List  Practices and craftsmanship associated with the Damascene rose in Al-Mrah | Draft decision:  **inscribe**  14.COM 10.b.35 | *For more information:*  Mr Farid Kallas  Secretary General  Syria Trust for Development  Alexandria St.  Eastern Mazzeh Villas  Damascus  Syrian Arab Republic  +9631 16125026; +963 944666633  f.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 List  Falak | Draft decision:  **refer**  14.COM 10.b.36 | *For more information:*  Ms Faroghat Azizi  Tajik National Conservatory  Khuseynzoda 155  Dushanbe  Tajikistan  992 918 700 621  farog48aziz@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 List  Nuad Thai, traditional Thai massage | Draft decision:  **refer (dialogue)**  14.COM 10.b.37 | *For more information:*  Ms Pimrawee Wathanavarangkul  Director-General  Department of Cultural Promotion  Ministry of Culture  14 Thiamruammit Road  Huay Khwang  angkok 10310  Thailand  +66 22470013, etx. 1312; 4201  safeguard.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 List  Traditional Turkish archery | Draft decision:  **inscribe**  14.COM 10.b.38 | *For more information:*  Mr Serkan Emir Erkmen  Ministry of Culture and Tourism  Kültür ve Turizm Bakan Bakanlığı  İsmet İnönü Bulvarı No:32  Kat: 9 Oda: 908  06100 Ankara  Turkey  +90 312 212 83 00 ext. 2904  sokum@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 List  Traditional turkmen carpet making art in Turkmenistan | Draft decision:  **inscribe**  14.COM 10.b.39 | *For more information:*  Ms Djamilya Gurbanova  Director  Department of Intangible Cultural Heritage  Ministry of Culture  461, Bitarap Turkménistan ave  Ashgabat, 744000  Turkmenistan  +99312 44 00 37  j\_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 List  Tradition of Kosiv painted ceramics | Draft decision:  **inscribe**  14.COM 10.b.40 | *For more information:*  Ms Mariia Gryniuk  Fund Authentic of Hutsulshchyna  Sahaidachnoho st. 27  78600 Kosiv  Ukraine  +380 67 950 28 93  mariagrinykua@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 List  Khorazm dance, Lazgi | Draft decision:  **inscribe**  14.COM 10.b.41 | *For more information:*  Mr Amirqul Karimov  Chairman  'Oltin meros' Public Foundation  21, Katartal Street  Chilanzar District  Tashkent  Uzbekistan  (998 71) 273.36.5; (998 97) 703.29.44  amir-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 List  Practices 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 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  +84 913510142  nthung@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 Practices  Safeguarding strategy of traditional crafts for peace building | Draft decision:  **select**  14.COM 10.c.1 | *For more information:*  Mr Alberto Escovar Wilson-White  Director of Cultural Heritage  Ministry of Culture  Carrera 8 N 8-55  Bogota DC  Colombia  +57-1 3424100; cel +57-316 7449196  aescovar@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 Practices  Ecological and cultural programme associated with the Armila Sea Turtle Festival | Draft decision:  **refer**  14.COM 10.c.2 | *For more information:*  Ms Emma Gómez  General Coordinator in charge of the Project Safeguarding of the ICH of Panama  Ministry of Commerce and Industries  Plaza Edison  Panama  +507 560 0600 ext. 2347  emgomez@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 Practices  Biocultural 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 Amaiz  Centro de la Diversidad Cultural  Qtq Micomicona  Av. Zuloaga con calle América  Los Rosales  Caracas  Venezuela (Bolivarian Republic of)  +58 212 6939845  amaizg@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 Sedogo  Directeur général du patrimoine culturel  Ministère de la culture, des arts et du tourisme  624, rue Sao Tome et Principe  Somgandé  03 BP 7007  OUAGADOUGOU 03  Burkina Faso  +226 78070625; 71412717  vsedogo@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. | | |