



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

15th session of the Intergovernmental Committee of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

PRESS KIT



In this press kit, you will find:

- Practical information
- Overview of the 15th session of the Committee
- All elements proposed for inscription
- Living Heritage and the Convention
 - Why living heritage matters
 - The Convention
 - How does the Convention support States on safeguarding their living heritage?
 - Facts and figures about the Convention
- Frequently asked questions
- Living heritage during the COVID-19 pandemic

**DATE**

14 to 19 December 2020

VENUE

[Online](#)

CONTACT

ich.com@unesco.org

WEBSITE

<https://ich.unesco.org/en/15com>

AGENDA

The [agenda](#) of the meeting is available online.

PRESS**UNESCO contacts**

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Press briefing

Tuesday, 15 December, at 4.45pm
CET via Zoom.

Follow the live webcast of the
15.COM [here](#).

Press resources can be found
[here](#).

Videos of inscribed elements will
be available [here](#).

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Overview of the 15th session of the Committee

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage will hold its 15th session at UNESCO Headquarters and online from 14 to 19 December 2020, from 1.30 pm to 4.30 pm (Central European Time). The Olivia Grange, Minister of Culture, Gender, Entertainment and Sport of Jamaica will chair the Committee which once a year brings together representatives of 24 States Parties to the Convention to monitor the implementation of this legal instrument ratified by 180 States.

Given the online modality decided for this year's meeting due to the ongoing COVID-19 pandemic, the 15th session will keep to a restricted agenda. It will examine the report of the ICH-NGO Forum and periodic reports on the status of elements inscribed on the Urgent Safeguarding List, name the Evaluation Body for the 2021 cycle, and decide the date and venue for the 16th session of the Committee.

The Committee will also evaluate nominations submitted by States Parties for inscription on the Lists of the Convention:

- 41 elements for inscription on the Representative List of the Intangible Cultural Heritage of Humanity.
- 4 elements for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
- 4 proposals for the Register of Good Safeguarding Practices.
- 2 International Assistance requests exceeding US\$100,000 submitted by Malawi and the Central African Republic.

During the session, UNESCO will release *Dive into intangible cultural heritage!*, a set of online visualizations that illustrate the link between intangible cultural heritage and sustainable development.

MEMBERS OF THE INTERGOVERNMENTAL COMMITTEE

Western European and North American States: Netherlands, Sweden, Switzerland

Eastern European States: Azerbaijan, Czechia, Poland

Latin American and Caribbean States: Brazil, Jamaica, Panama, Peru

Asian and Pacific States: China, Japan, Kazakhstan, Republic of Korea, Sri Lanka

African States: Botswana, Cameroon, Côte d'Ivoire, Djibouti, Rwanda, Togo

Arab States: Kuwait, Morocco, Saudi Arabia

All elements proposed for inscription in 2020

*Countries can decide to withdraw a submitted nomination before the start of the inscription's process of 15.COM.
Thus, the number of nominations examined may differ from the one announced.

<p>Albania</p>	<p>Register of Good Safeguarding Practices</p> <p>National Folk Festival of Gjirokastra (NFFoGj), 50 years best practice in safeguarding Albanian intangible heritage</p>	<p>Draft decision: not to select 15.COM 8.c.1</p>	<p><i>For more information:</i></p> <p>Prof. Vasil S. Tole General Secretary Academy of Sciences of Albania President of the Albanian Music Council Head of Board of Directors ODEA Academy of Sciences Square "Fan Noli" Tirana Albanian Music Council Rr. Hodo BEG P. 12 kate, Ap. IV-D Tirana Albania Blvd. Bajram Curri P. 298, ap. 19 Tirana Albania + 355 4 374 127; cel. : +355 692055551 tole@albmail.com; vasiltole@hotmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1579</p>
<p>Established in 1968, the National Folk Festival of Gjirokastra provides a venue for the presentation of the traditional practices, expressions, knowledge, skills, costumes, instruments, objects and artefacts that Albanians and minorities recognize as part of their cultural heritage. The festival ensures the collection, documentation, preservation and transmission of these traditions, which are threatened, notably by globalization and urbanization. The festival aims to safeguard and promote the best values of Albanian intangible cultural heritage and revitalize the country's cultural life.</p>			
<p>Algeria; Mauritania; Morocco; Tunisia</p>	<p>Representative List</p> <p>Knowledge, know-how and practices pertaining to the production and consumption of couscous</p>	<p>Draft decision: inscribe 15.COM 8.b.14</p>	<p><i>For more information:</i></p> <p>Ms Ouiza GALLEZE Maître de recherche, Division de recherche "Patrimoine culturel, culture vécue et production de sens" Centre National de Recherches Préhistorique, Anthropologiques et Historiques 3 Rue Franklin Roosevelt ALGER Algeria +213 216173328 contact@cnrpah.org; galleze@yahoo.fr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1602</p>
<p>The knowledge, know-how and practices pertaining to the production and consumption of couscous encompass the methods of production, manufacturing conditions and tools, associated artefacts and circumstances of couscous consumption in the communities concerned. Preparing couscous is a ceremonial process involving different operations and is associated with a set of exclusive tools. Accompanied by a variety of vegetables and meats depending on the region, season and occasion, the dish is replete with symbols, meanings and social and cultural dimensions linked to solidarity, conviviality and the sharing of meals.</p>			
<p>Argentina</p>	<p>Representative List</p> <p>Chamamé</p>	<p>Draft decision: inscribe 15.COM 8.b.15</p>	<p><i>For more information:</i></p> <p>Mr José Gabriel Romero President of The Corrientes Institute for Culture San Juan 546 3400 Corrientes Argentina 00 54 9 3794 63 103 gabrielromero9@yahoo.com.ar</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1600</p>
<p>Chamamé is a form of cultural expression that is mainly practised in Corrientes province. Key elements include a style of 'close embrace' dancing, musiqueada social events, and sapukay, a typical cry accompanied by movements to convey emotions. The singing involved has its roots in religious songs. Originally, Chamamé was sung in Guarani, but it is now transmitted in a combination of Spanish and Guarani. Chamamé music and dancing are common features in community and family gatherings, religious celebrations, and other festive events.</p>			

Azerbaijan	Representative List Nar Bayrami, traditional pomegranate festivity and culture	Draft decision: inscribe 15.COM 8.b.16	<p><i>For more information:</i></p> <p>Mr Vasif Eyvazzade Head of Department of International Cooperation and Innovative Development Ministry of Culture 40, U. Hajibeyov str. Government House Baku AZ 1000 Azerbaijan +994 12 493 65 38; +994 12 493 02 33 vasifeyvazzade@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1511</p>
<p>Nar Bayrami is an annual festival in October/November in Azerbaijan's Goychay region that celebrates the pomegranate and its centuries-old traditional uses and symbolic meaning. Pomegranate culture encompasses practices, knowledge, traditions and skills related to the cultivation of the fruit, which is used not only in a range of culinary preparations, but is also featured in crafts, decorative arts, myths, storytelling, and other creative outlets. The festival highlights local nature and culture celebrating the pomegranate's practical and symbolic importance.</p>			
Azerbaijan; Iran (Islamic Republic of); Turkey; Uzbekistan	Representative List Art of miniature	Draft decision: inscribe 15.COM 8.b.17	<p><i>For more information:</i></p> <p>Mr İsa Satar Ministry of Culture and Tourism İsmet İnönü Bulvarı No: Kat:9 Oda:908 06100 Emek/Bahçelevler/Ankara Turkey +90 312 470 78 07 isa.satar@kulturturizm.gov.tr; isa.satar@gmail.com; hasan.erkal@kulturturizm.gov.tr; erkalhasan41@hotmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1598</p>
<p>The miniature is a type of artwork that involves the design and creation of small paintings in books, rugs, textiles, ceramics, and other supports using raw materials such as gold, silver, and various organic dyes. Historically miniature paintings were chiefly produced as book illustrations, but the practice has evolved and can now also be found in architecture and as an adornment in public spaces. It is a traditional craft typically transmitted through mentor-apprentice relationships and is an integral part of societies' social and cultural identity.</p>			
Bangladesh	Representative List Traditional art of nakshi kantha embroidery	Draft decision: refer 15.COM 8.b.18	<p><i>For more information:</i></p> <p>Mr Md. Reaz Ahmed Director-General Bangladesh National Museum Dhaka Bangladesh dgmuseum@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1588</p>
<p>Nakshi kantha is an embroidered quilt with a pictorial design and/or a floral pattern covering its surface on either side. This traditional handicraft is exclusively the domain of women and has been handed down amongst family members for centuries. Nakshi kantha embroidery is used in many different ways, in floor mats, wearable wraps, bags etc., and is a prized gift. The element is primarily safeguarded by its practitioners, but national museums and local governments also help preserve the tradition.</p>			

Bosnia and Herzegovina	Representative List Grass mowing competition custom in Kupres	Draft decision: inscribe 15.COM 8.b.19	<p><i>For more information:</i></p> <p>Ms Mirela Milićević Šečić Coordinator for Intangible Cultural Heritage in the Federation of Bosnia and Herzegovina Federal Ministry of Culture and Sport Obala Maka Dizdara 2 71000 Sarajevo Bosnia and Herzegovina 387 33 254 187 mirela.secic@fmks.gov.ba</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1512</p>
<p>The annual mowing competition that takes place in July at a specific meadow called Strljanica is the most important social event in the Kupres municipality. The contest involves the manual mowing of grass using a scythe and is judged by the time, effort, and amount mown as cutting grass at that altitude requires strength and a special technique. Traditionally, the competitors are men aged 18 and above. The practice is transmitted within families from father to son.</p>			
Brazil	Periodic Report (USL) Report of Brazil on the status of the element 'Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order'	Draft decision: select 15.COM 7.1	<p><i>For more information:</i></p> <p>Mr Santiago Irazabal Mourão Ambassadeur Délégué permanent du Brésil auprès de l'UNESCO Maison de l'UNESCO 01 45 68 29 01 dl.brazil@unesco-delegations.org</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1551</p>
Central African Republic	Assistance Request (COM) Capacity building for the safeguarding and management of intangible cultural heritage in the Central African Republic	Draft decision: refer 15.COM 8.d.1	<p><i>For more information:</i></p> <p>Mr Philippe Bokoula Directeur général Ministère des Arts, de la Culture et du Tourisme BP 655 BANGUI Central African Republic +236 72240008; +236 75023363 bokoulaphilippe@gmail.com; bokoulap@yahoo.fr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1615</p>
<p>Responding to a marked need to collect, process, safeguard and enhance the rich intangible cultural heritage of the Central African Republic, the 36-month project has two key objectives. Firstly, to strengthen the capacities of 20 officials of the Ministry of Arts and Culture to identify and safeguard living heritage in partnership with local communities. Secondly, to develop a degree programme in living heritage at the National School of Arts. This is expected to ensure the safeguarding of living heritage across the country, including minorities.</p>			
China	Representative List Taijiquan	Draft decision: inscribe 15.COM 8.b.21	<p><i>For more information:</i></p> <p>Ms Nannan Wang Director Research Division Center for the Safeguarding of the Intangible Cultural Heritage of Henan Province No. 15, Jingsan Lubei Jinshui District Zhengzhou City Henan Province 45000 China shengfeiyizhongxin@163.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#0424</p>
<p>Taijiquan is a traditional physical practice characterized by relaxed, circular movements in concert with breath regulation and cultivation of a righteous and neutral mind. Originating during the mid-17th century in the Henan Province of central China, the practice has spread to the rest of the country and is followed by a wide array of people. Influenced by Daoist and Confucian thought and traditional Chinese medicine, the element has developed into several schools (or styles) named after a clan or a master.</p>			

China; Malaysia	Representative List Ong Chun/Wangchuan/Wangkang ceremony, rituals and related practices for maintaining the sustainable connection between man and the ocean	Draft decision: inscribe 15.COM 8.b.22	<i>For more information:</i> Ms Ling Zhang Director Division of International Organizations Bureau of International Exchanges and Cooperation Ministry of Culture and Tourism No. 10, North Chaoyangmen Street Dongcheng District Beijing 100020 China +86 10 59882120 intl@chinaculture.org <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1608
<p>The Ong Chun ceremony and related practices is rooted in folk customs of worshipping Ong Yah, a deity believed to protect people and their lands from disaster. The element is centered in coastal communities in China's Minnan region and in Melaka, Malaysia. The ceremony includes welcoming Ong Yah to temples or clan halls, delivering 'good brothers' (people lost at sea) from torment, and honouring the connection between man and the ocean. Performances during the procession include different types of dancing.</p>			<i>For more information:</i> 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1599
Colombia	Urgent Safeguarding List Traditional knowledge and techniques associated with Pasto Varnish mopa-mopa of Putumayo and Nariño	Draft decision: inscribe 15.COM 8.a.1	<i>For more information:</i> 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1599
<p>The traditional knowledge and techniques associated with Pasto Varnish mopa-mopa of Putumayo and Nariño encompass three traditional trades: harvesting, woodwork and decorative varnishing. Harvesting the mopa-mopa requires extensive knowledge of the forest trails, tree climbing and delicate harvesting to avoid damaging the plants. The practice is important to communities' identity and a source of self-employment. It is however threatened by various factors including development and globalization as well as the fact that harvesting sites are hard to access and home workshops operate under precarious conditions.</p>			<i>For more information:</i> Ms Rut Carek Ministry of Culture Directorate for Cultural and Artistic Development and International Cultural Cooperation UNESCO Office Runjaninova 2 10000 Zagreb Croatia +385 1 4866 304 rut.carek@min-kulture.hr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1472
Croatia	Representative List Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from the Bay of Kotor who live in the Republic of Croatia	Draft decision: refer 15.COM 8.b.23	<i>For more information:</i> Ms Rut Carek Ministry of Culture Directorate for Cultural and Artistic Development and International Cultural Cooperation UNESCO Office Runjaninova 2 10000 Zagreb Croatia +385 1 4866 304 rut.carek@min-kulture.hr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1472
<p>Croats originating from Montenegro's Bay of Kotor have formed tightly-knit communities in the Croatian towns of Rijeka, Zagreb, Pula, Dubrovnik and Split since the 19th century. This minority group is known as Boka Croats. The feast day of St Tryphon held annually on 3 February and 'Boka Nights' held throughout February and March are important manifestations of their identity. A traditional chain dance which symbolizes characteristics of life at sea, along with other rituals, celebrate the group's maritime culture.</p>			

Czechia	Representative List Handmade production of Christmas tree decorations from blown glass beads	Draft decision: inscribe 15.COM 8.b.25	<p><i>For more information:</i></p> <p>Ms Dita Limová Head of UNESCO Division Department of International Relations Ministry of Culture Maltézské náměstí 1 Praha 1 – Malá Strana Czechia +420 257085371; +420 725001305 dita.limova@mkr.cz</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1559</p>
<p>The handmade production of Christmas tree decorations from blown glass beads, involves beads that are silvered, coloured and decorated by hand. Considered a key cultural element of the Giant and Jizera Mountain regions of North Bohemia, the traditional craft has been passed down through families for generations. It is also safeguarded by the Kulhavý family workshop, the only small production workshop which survived economic transformation. The creation of Christmas ornaments such as these appear in folk tales about Krakonoš, the legendary ruler of the mountains.</p>			<p><i>For more information:</i></p> <p>Mr Myong Il Pak Department of International Relations and Cooperation National Authority for the Protection of Cultural Heritage Taedongmun-dong Central District Pyongyang Democratic People's Republic of Korea napch@star-co.net.kp</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1299</p>
Democratic People's Republic of Korea	Representative List Custom of Korean costume in the Democratic People's Republic of Korea	Draft decision: not to inscribe 15.COM 8.b.26	<p><i>For more information:</i></p> <p>Mr Myong Il Pak Department of International Relations and Cooperation National Authority for the Protection of Cultural Heritage Taedongmun-dong Central District Pyongyang Democratic People's Republic of Korea napch@star-co.net.kp</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1299</p>
<p>Custom of Korean costume refers to the dress and customary practices related to the traditional Korean costume in the Democratic People's Republic of Korea. Made from natural fibers such as ramie and silk, the costume is considered a symbol of national identity that stretches back to ancient times. Once worn in daily life, it is now worn on special occasions such as folk holidays, wedding celebrations, first and 60th birthdays. The custom is celebrated in all parts of the country, with Pyongyang as the center of the practice.</p>			<p><i>For more information:</i></p> <p>Dr. Ahmed Morsi Chairman Egyptian Society for Folk Traditions (ESFT) 47 Soliman Gohar St-Dokki- Giza Egypt 202-37626702 amorsi9@yahoo.es; info@esft.info</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1605</p>
Egypt	Urgent Safeguarding List Handmade weaving in Upper Egypt (Sa'eed)	Draft decision: refer 15.COM 8.a.3	<p><i>For more information:</i></p> <p>Dr. Ahmed Morsi Chairman Egyptian Society for Folk Traditions (ESFT) 47 Soliman Gohar St-Dokki- Giza Egypt 202-37626702 amorsi9@yahoo.es; info@esft.info</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1605</p>
<p>'Handmade weaving in Upper Egypt (Sa'eed)' is a complex process requiring intricate craftsmanship. Many steps and techniques are involved in preparing the looms, threading and weaving to achieve the final product. The basic principles have remained unchanged through the ages, but factories have gradually shifted to using cotton rather than expensive silk yarn and small narrow looms have replaced wider ones. Despite being a source of identity and pride for the communities concerned, the practice faces many threats, which have led to its neglect and weakened transmission to the young.</p>			<p><i>For more information:</i></p> <p>Ms Leena Marsio Finnish Heritage Agency P.O. Box 913 FI-00101 Helsinki Finland +359 295 33 6017 +358 29533 6017 leena.marsio@museovirasto.fi</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1596</p>
Finland	Representative List Sauna culture in Finland	Draft decision: inscribe 15.COM 8.b.27	<p><i>For more information:</i></p> <p>Ms Leena Marsio Finnish Heritage Agency P.O. Box 913 FI-00101 Helsinki Finland +359 295 33 6017 +358 29533 6017 leena.marsio@museovirasto.fi</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1596</p>
<p>Sauna culture is an integral part of the lives of the majority of the Finnish population. Traditionally the sauna was considered a sacred space – 'a church of nature'. It is not only used to wash one's body, but also to cleanse the mind and enjoy a sense of inner peace. There are a variety of forms and approaches in sauna culture, with none taking precedence over another. Traditions are transmitted through families and can be practised in private homes or public places.</p>			

France	Register of Good Safeguarding Practices The Martinique yole, from construction to sailing practices, a model for heritage safeguarding	Draft decision: select 15.COM 8.c.2	<i>For more information:</i> 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1582
Created several centuries ago, the Martinique yole reflects the importance of traditional boats in the history of the region and is ideally adapted to the specific conditions along the island's coasts. A spontaneous movement to safeguard these boats developed while they faced the threat of disappearing and the safeguarding programme has grown over the years. The programme's main purpose is to preserve the know-how of local boat builders, transmit know-how on sailing, strengthen ties between yole practitioners and the local community, and create a federation to organize major events.			
France; Belgium; Luxembourg ; Italy	Representative List Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality	Draft decision: inscribe 15.COM 8.b.28	<i>For more information:</i> 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1581
The musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality relates to the techniques and skills used to play the horn. Playing the horn is a performative art open to musical creativity and practised on festive occasions. Players come from all backgrounds and this great social mix is one of the hallmarks of current horn practice. Horn music maintains a vast, lively musical repertoire constantly enriched since the 17th century and a great sense of belonging and continuity stems from interpreting this common repertoire.			
Georgia	Urgent Safeguarding List Wheat culture in Georgia, culture of wheat endemic species and landraces cultivation and utilization in Georgia	Draft decision: refer 15.COM 8.a.2	<i>For more information:</i> Ms Manana Vardzelashvili Head of the UNESCO and International Relations Unit National Agency for Cultural Heritage Preservation of Georgia 5, Tabukashvili street 0105 Tbilisi Georgia +995 577 25 33 15 manana_v@hotmail.com; mananavardzelashvili@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1595
Wheat culture, culture of wheat endemic species and landraces cultivation and utilization in Georgia' encompasses numerous traditions related to wheat cultivation and use. Each region in Georgia has diverse baking and pastry traditions, and wheat and bread have retained their social and cultural value. The tradition is threatened by various factors, despite efforts to safeguard it. Few wheat breeders continue working on endemic species and landrace conservation, and only one out of five endemic species is still cultivated, in small quantities.			

<p>Germany; Austria; France; Norway; Switzerland</p>	<p>Register of Good Safeguarding Practices</p> <p>Craft techniques and customary practices of cathedral workshops, or Bauhütten, in Europe, know-how, transmission, development of knowledge and innovation</p>	<p>Draft decision: select 15.COM 8.c.3</p>	<p><i>For more information:</i></p> <p>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</p>
<p>The Bauhüttenwesen appeared in the Middle Ages on the construction sites of European cathedrals. In German Bauhüttenwesen refers both to the organization of a network of workshops which build and restore edifices and to the workshops themselves. Now, as then, these workshops are home to various trades working in close collaboration, forming a supra-regional network that extends beyond national borders. Faced with the progressive shortage of technical skills, the workshops have become institutions that preserve, transmit and develop traditional techniques and know-how.</p>			<p>+ 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</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1558</p>
<p>Greece</p>	<p>Register of Good Safeguarding Practices</p> <p>Polyphonic caravan, researching, safeguarding and promoting the Epirus polyphonic song</p>	<p>Draft decision: select 15.COM 8.c.4</p>	<p><i>For more information:</i></p> <p>Ms Stavroula Fotopoulou Director Modern Cultural Heritage Hellenic Ministry of Culture and Sports</p>
<p>The Polyphonic Caravan is a longstanding project aimed at researching, safeguarding and promoting the Epirus polyphonic song that touches on almost every aspect of life and is performed by a group of singers. In the mid-1990s, a group of young people founded the NGO 'Apiros (Polyphonic Caravan)' to address the threats to the element after inhabitants of Epirus began migrating to large urban centers. Their primary goals remains to raise awareness of the practice, document it, build bridges among practitioners and bring them together.</p>			<p>Tritis Septemvriou 42 10433 Athens Greece +30-210 32 340 390 sfotopoulou@culture.gr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1611</p>
<p>Indonesia</p>	<p>Periodic Report (USL)</p> <p>Report of Indonesia on the status of the element 'Saman dance'</p>	<p>Draft decision: select 15.COM 7.2</p>	<p><i>For more information:</i></p> <p>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</p>
			<p>+62 21 572 5035; +62 21 572 5578</p> <p>hilmarfarid@kemdikbud.go.id; warisanbudaya@kemdikbud.go.id; ditjenkebudayaan@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1549</p>

Indonesia; Malaysia	Representative List Pantun	Draft decision: refer 15.COM 8.b.30	<i>For more information:</i> 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1613
Pantun is a rhyming form of Malay verse. It is the most widespread oral form in maritime Southeast Asia. Many verses express love of a romantic partner, family, community, and the natural world. Pantun offers a socially acceptable way to communicate indirectly and it is also an instrument of moral guidance as verses contain religious and cultural values. Pantun is recited in song and writing at weddings, rituals, and official ceremonies.			
Iran (Islamic Republic of)	Periodic Report (USL) Report of the Islamic Republic of Iran on the status of the element 'Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf'	Draft decision: select 15.COM 7.4	<i>For more information:</i> Mr Mostafa Pourali Director General of Registration and Preservation and Revitalization of Intangible and Natural Heritage Deputy for Cultural Heritage Ministry of Cultural Heritage, Tourism and Handicrafts (MCTH) Azadi Avenue Yadegar-e Imam Highway Tehran Iran (Islamic Republic of) +98 21 66027637 pouralii.mostafa@yahoo.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1548
Iran (Islamic Republic of)	Periodic Report (USL) Report of the Islamic Republic of Iran on the status of the element 'Naqqāli, Iranian dramatic story-telling'	Draft decision: select 15.COM 7.3	<i>For more information:</i> Mr Mostafa Pourali Director General of Registration and Preservation and Revitalization of Intangible and Natural Heritage Deputy for Cultural Heritage Ministry of Cultural Heritage, Tourism and Handicrafts (MCTH) Azadi Avenue Yadegar-e Imam Highway Tehran Iran (Islamic Republic of) +98 21 66027637 pouralii.mostafa@yahoo.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1547

Iran (Islamic Republic of); Armenia	Representative List Pilgrimage to the St. Thaddeus Apostle Monastery	Draft decision: inscribe 15.COM 8.b.31	<i>For more information:</i> Mr Ali Rangchian Iranian Historical Churches' Base No. 15, Mirza Khuchak Khan St. Jomhuri Eslami St. Tehran 1131664381 Iran (Islamic Republic of) +98-21 66736106 ali.rangchian@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1571
<p>The annual three-day pilgrimage to St Thaddeus Apostle Monastery in northwestern Iran venerates two prominent saints: St Thaddeus, an Apostle of Christ, and St Santukhd, the first female Christian martyr. The pilgrimage is the primary social and cultural event of Iranian-Armenians and followers of the Armenian Apostolic Church. The commemoration ceremony includes special liturgies, processions, prayers, and fasting. It culminates in a Holy Mass. Special times are set aside for traditional Armenian folk performances and Armenian dishes are served during the event.</p>			
Iran (Islamic Republic of); Syrian Arab Republic	Representative List Crafting and playing the Oud	Draft decision: refer 15.COM 8.b.32	<i>For more information:</i> Mr Daryoush Pirniakan Head Public Relations Section Iran House of Music No. 270, Corner of Jamaalzaade Str, Dr Faatemi Ave P.O. Box 141557977 Tehran Iran (Islamic Republic of) +98-21 66917711, -2 daryoushpirniakan@yahoo.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1569
<p>The oud is a pear-shaped, stringed musical instrument and its practice is passed down through master-apprentice relationships, through families and in formal training. While there are differences in the oud's size and string number, the instrument is considered a shared tradition throughout the Middle East. Played solo or in ensembles, the popular instrument is important to communities' identity. In the Islamic Republic of Iran, it is played during some ritual and folklore ceremonies. In the Syrian Arab Republic it is often played at events such as weddings, festivals, and family gatherings.</p>			
Iran (Islamic Republic of); Tajikistan	Representative List Ceremony of Mehrgan	Draft decision: refer 15.COM 8.b.33	<i>For more information:</i> Mr Alireza Hazzanzadeh Director Anthropological Research Centre 30th St., Imam Khomeini St. Tehran 1136913431 Iran (Islamic Republic of) a.hasanzadeh@richt.ir; parishriver@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1570
<p>The Ceremony of Mehrgan is an annual festival that marks the autumn equinox and expresses communities' gratitude for an abundant harvest. It is celebrated by Iranian Zoroastrians (a religious ethnic group) and by the people of Tajikistan. The ceremony of Mehrgan is named after Mehr, the Zoroastrian god of friendship, peace, and solidarity. The ceremony is an important part of ethnic, religious, and national identity which contributes to people's social integration. The celebration features music, sacred texts, games, and special foods.</p>			

Italy; France	Representative List The art of glass beads	Draft decision: inscribe 15.COM 8.b.34	<p><i>For more information:</i></p> <p>Ms Pia Petrangeli 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 39 06-6723 2411/2403/2546 sg.servizio1@beniculturali.it; sg@beniculturali.it</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1591</p>
<p>The art of glass beads is linked to the wealth of knowledge and mastery of a material (glass) and an element (fire). It uses specific traditional tools and processes. Different types of beads are produced, such as a lume and da canna beads in Italy, or hollow beads made either on a mandrel or by blowing into a hollow cane in France. Gifts made with glass beads are used to mark certain events and social occasions and the practice promotes social cohesion and dexterity in manual and craft work.</p>			
Japan	Representative List Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan	Draft decision: inscribe 15.COM 8.b.35	<p><i>For more information:</i></p> <p>Ms Hiroko Moriyama Agency for Cultural Affairs Office for International Cooperation on Cultural Properties Cultural Resources Utilization Division 3 - 2 - 2 Kasumigaseki Chiyoda - ku Tokyo 100 - 8959 Japan +81 3-6734-2870 moriyama@mext.go.jp</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1618</p>
<p>Traditional skills, techniques and knowledge for the conservation and transmission of wooden architecture in Japan involves a set of traditional skills, techniques and knowledge, including sakan plastering, harvesting of Japanese cypress bark, lacquer painting, production of tatami mats, and much more. Wood has been used in houses since ancient times, with master craftsmen training apprentices as successors. Nowadays, knowledge and traditional skills are mainly transmitted through preservation associations. Restoration of traditional wooden structures requires cooperation, fosters social cohesion and strengthens the cultural identity of communities.</p>			
Kazakhstan; Kyrgyzstan; Turkey	Representative List Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme	Draft decision: refer 15.COM 8.b.37	<p><i>For more information:</i></p> <p>Mr Serkan Emir Erkmen Head of Turkish ICH Department Ministry of Culture and Tourism Kültür ve Turizm Bakan Bakanlığı İsmet İnönü Bulvarı No:32, Kat: 9 Oda: 908 06100 Ankara Turkey +90 312 470 78 05 sokum@kulturturizm.gov.tr; serkanemirerkmen@hotmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1597</p>
<p>Traditional intelligence and strategy game: Togyzqumalaq, Toguz Korgool, Mangala/Göçürme is a traditional game played on either dedicated or improvised boards such as pits on the ground. The game has several variations and can be played with pellets made of stone, wood, nuts or seeds, which are distributed across the pits. The player who gathers the most pellets wins. The practice is also linked to other traditional crafts such as wood and stone carving and jewellery making. The game improves players' cognitive, motor and social skills, and is transmitted both informally and through formal education.</p>			

Malawi	Assistance Request (COM) Safeguarding of ludodiversity of Malawi through non-formal education and community transmission	Draft decision: refer 15.COM 8.d.2	<p><i>For more information:</i></p> <p>Mr Christopher Magomelo Assistant Executive Secretary for Culture Malawi National Commission for UNESCO P.O. Box 30278 Lilongwe 3 Malawi +265 (0) 1774044</p> <p>mnatcomunesco@mtlonline.mw; juliomagomelo@gmail.com; cjmagamelo.mnatcomunesco@mtlonline.mw</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1498</p>
<p>The objective of this project is to contribute to the safeguarding of ludodiversity, or the diversity of games, in Malawi through non-formal learning and community transmission of nine traditional games, as identified in an inventory compiled in 2013. Lasting 36 months, the project will lead to the creation and distribution of a handbook of the games' rules and regulations and the first regional annual festival of traditional games organized by practising communities. This approach is expected to strengthen capacities to document, manage and publicize living heritage in the country.</p>			
Malawi; Zimbabwe	Representative List Art of crafting and playing Mbira/Sansi, the finger-plucking traditional musical instrument in Malawi and Zimbabwe	Draft decision: inscribe 15.COM 8.b.38	<p><i>For more information:</i></p> <p>Mr Lovemore C.J. Mazibuko Acting Deputy Director Museums of Malawi P. O. Box 30360 Blantyre 3 Malawi +265 1 675 909 +265996954672 265.888.551.808 lovemoremazibuko@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1541</p>
<p>The art of crafting and playing Mbira/Sansi, a traditional finger-plucking musical instrument in Malawi and Zimbabwe, has a key role for the communities concerned. The Mbira/Sansi consists of a wooden board with metal keys attached on top and is sometimes mounted on a calabash/wooden resonator. The instrument produces a fluid percussive sound considered to be mystic, tranquil and enchanting. The music played on the instrument is characterized by its cyclical nature with songs that convey important messages condemning negative behaviour, for example. The Mbira/Sansi acts as a 'weapon' to denounce violence and other societal ills.</p>			
Mali	Periodic Report (USL) Report of Mali on the status of the element 'Secret society of the Kôrêdugaw, the rite of wisdom in Mali'	Draft decision: select 15.COM 7.5	<p><i>For more information:</i></p> <p>Mr Moulaye Coulibaly Directeur Direction Nationale du Patrimoine Culturel (DNPC) Ministère de la culture BP 91 Quartier Commercial Route de Koulouba BAMAKO Mali +223 76 46 13 31 - 20 22 33 82 - mob. 69 13 31 84 - 76 46 13 31 coulibalybmoulaye@gmail.com; dnpcmali@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1550</p>

Malta	Representative List II-Ftira, culinary art and culture of flattened sourdough bread in Malta	Draft decision: inscribe 15.COM 8.b.39	<i>For more information:</i> Mr Mario Azzopardi Director of Culture Ministry for National Heritage, the Arts and Local Government Culture Directorate Chateau De La Ville Archbishop Street Valletta Malta +356 2567 4201 mario.d.azzopardi@gov.mt; melanie.ciantar-harrington@gov.mt
II-Ftira, culinary art and culture of flattened sourdough bread in Malta, is a key part of the cultural heritage of the Maltese archipelago. Ftira has a thick crust and light internal texture, characterized by an open crumb. The halved loaf is filled with Mediterranean-type ingredients such as olive oil, tomatoes, capers, and olives, with seasonal variants. Eating ftira as a filled snack or appetiser fosters a shared identity in Malta, and skilled bakers are required to shape it by hand. Apprentices learn the practice in bakeries and various other types of training programmes are also available.			<i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1580
Mongolia	Periodic Report (USL) Report of Mongolia on the status of the element 'Coaxing ritual for camels'	Draft decision: select 15.COM 7.7	<i>For more information:</i> Ms Tsolmon Tserendorj National Center for Cultural Heritage Central Palace of Culture 'B' section Sukhbaatar square 3 Sukhbaatar District Ulaanbaatar 210620a Mongolia +976 11 312735; +976 99057308 cch@monheritage.mn; tsolmon.ncch@gmail.com
			<i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1554
Mongolia	Periodic Report (USL) Report of Mongolia on the status of the element 'Folk long song performance technique of Limbe performances - circular breathing'	Draft decision: select 15.COM 7.6	<i>For more information:</i> Ms Tsolmon Tserendorj National Center for Cultural Heritage Central Palace of Culture 'B' section Sukhbaatar square 3 Sukhbaatar District Ulaanbaatar 210620a Mongolia +976 11 312735; +976 99057308 cch@monheritage.mn; tsolmon.ncch@gmail.com
			<i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1544

Namibia	Urgent Safeguarding List Aixan/Gana/Ob#ANS TSI //Khasigu, ancestral musical sound knowledge and skills	Draft decision: inscribe 15.COM 8.a.4	<i>For more information:</i> Ms Esther Moombolah-Goagoses Director Heritage and Culture Programmes National Museums of Namibia P.O. Box 147 Windhoek Namibia +264 61 276 800/13 goagoses@hotmail.com; boyson.ngondo@moe.gov.na <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1540
Aixan/Gana/Ob#ANS TSI //Khasigu ancestral musical sound, knowledge and skills relates to the specific traditional music of the Nama people. Nama ancestral music involves the use of traditional instruments and is characterized by a specific sound, texture and rhythm, consisting of a leading melody and rhythm accompanied by a systematic harmony. The music is also complemented by dances known as 'Nama-stap'. In the past, the music connected entire communities and villages, but it now faces many threats and only a few elders still practise the tradition and possess the related knowledge and skills.			
Oman	Representative List Khanjar, knowledge of cultural and social practices	Draft decision: refer 15.COM 8.b.40	<i>For more information:</i> Mr Ibrahim Saif Salim Bani Oraba Head Intangible Cultural Heritage Ministry of Heritage and Culture P.O. Box 668 Post Code 100 Muscat Oman +968 24116644 baniarab8@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1485
Worn by men on their waist during important events, the Khanjar is a key component of Omani traditional dress. It is rich in antique designs and creativity and comes in different styles. Makers of the Khanjar teach their children about the crafts involved and parents teach their children to wear it from around the age of 12. The Khanjar is a symbol of the identity of Omani society and a source of inspiration for intellectuals, writers and artists.			
Paraguay	Representative List Practices and traditional knowledge of Terere in the culture of Pohã Ñana, Guaraní ancestral drink in Paraguay	Draft decision: inscribe 15.COM 8.b.41	<i>For more information:</i> Mr Rubén Darío Capdevila Yampey Minister of Culture Ministry of Culture Estados Unidos 284 esq. Mcal. Estigarribia Asunción Paraguay + 595 21 442 515 ministro@cultura.gov.py; investigacionsnc@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1603
Terere is a traditional drink prepared in a jug or thermos, in which cold water is mixed with Pohã Ñana medicinal herbs crushed in a mortar. It is served in a glass pre-filled with yerba mate and sucked with a bombilla. Preparing the Terere is an intimate ritual based on a series of pre-established codes and each Pohã Ñana herb has health benefits linked to popular wisdom passed down through the generations. The practice fosters social cohesion and helps raise awareness of the Garani rich cultural and botanical heritage.			

Poland; Belarus	Representative List Tree beekeeping culture	Draft decision: inscribe 15.COM 8.b.42	<p><i>For more information:</i></p> <p>Ms Joanna Ewa Cicha-Kuczynska Minister Counselor Ministry of Culture and National Heritage ul. Krakowskie Przedmiescie 15/17 00-071 Warsaw Poland +48 22 21 21 120 jcicha@mkidn.gov.pl</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1573</p>
<p>Tree beekeeping culture includes knowledge, skills, practices, rituals and beliefs connected to wild bees breeding in tree hives or log hives in forest areas. Tree beekeepers take care of bees in a special way by trying to minimize any interference with their natural life cycle. Tree beekeeping culture has given rise to numerous social practices and culinary and medicine traditions. Transmission takes place mainly within tree beekeeping families and through brotherhoods. The practice fosters a sense of community and a shared awareness of responsibility to the environment.</p>			<p><i>For more information:</i></p> <p>Ms Eunseon Jeong Programme Coordinator Cultural Heritage Administration Government Complex 189, Cheongsa-ro, Seo-gu Daejeon Republic of Korea +82 42 481 31 86 +82-10-717-45242 ejeong@korea.kr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#0882</p>
Republic of Korea	Representative List Yeondeunghoe, lantern lighting festival in the Republic of Korea	Draft decision: inscribe 15.COM 8.b.1	<p><i>For more information:</i></p> <p>Ms Eunseon Jeong Programme Coordinator Cultural Heritage Administration Government Complex 189, Cheongsa-ro, Seo-gu Daejeon Republic of Korea +82 42 481 31 86 +82-10-717-45242 ejeong@korea.kr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#0882</p>
<p>Yeondeunghoe, lantern lighting festival, takes place throughout the Republic of Korea. As the eighth day of the fourth lunar month (Buddha's birthday) approaches, streets are hung with colourful lanterns and crowds holding handmade lanterns gather for a celebratory parade. The annual festival starts with the sacred ritual of bathing an image of the baby Buddha. This is followed by a public procession, after which participants gather for recreational events and collective games. The festival plays a key role in integrating society and is a time of joy in which social boundaries are temporarily erased.</p>			<p><i>For more information:</i></p> <p>Mr Zamfir Dejeu Institute Folklore Archive of the Romanian Academy 9 Republicii Street Cluj-Napoca Romania 4 0264-591864 ; 4 0744-672162 dejeuzamfir@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1594</p>
Romania	Representative List Traditional music band from Romania	Draft decision: refer 15.COM 8.b.2	<p><i>For more information:</i></p> <p>Mr Zamfir Dejeu Institute Folklore Archive of the Romanian Academy 9 Republicii Street Cluj-Napoca Romania 4 0264-591864 ; 4 0744-672162 dejeuzamfir@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1594</p>
<p>The traditional music band of Romania is an instrumental ensemble formed by a minimum of three performers who play the melody, harmonic arrangements and rhythmic-harmonic support on three different instruments. Although more than three instrumentalists can perform in the band, the number of instruments always remains the same. Traditional music bands perform at Sunday dances and most villages have dance bands, which must be accompanied by music bands. The musicians' vast musical repertoire contributes to the prestige of the practice and the music bands help strengthen social cohesion.</p>			<p><i>For more information:</i></p> <p>Mr Zamfir Dejeu Institute Folklore Archive of the Romanian Academy 9 Republicii Street Cluj-Napoca Romania 4 0264-591864 ; 4 0744-672162 dejeuzamfir@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1594</p>

Saudi Arabia	Representative List Knowledge and practices related to cultivating Khawlani coffee beans	Draft decision: refer 15.COM 8.b.3	<i>For more information:</i> Mr Khalid Alomar Director Intangible Cultural Heritage Department Ministry of Media Directeur du Département du patrimoine immatériel Riyadh Ministère de l'Information Agence des Affaires Culturelles P.O. Box 11161 Riyadh 570 Saudi Arabia +966 505216509 kaomar@media.gov.sa <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1585
<p>The process of cultivating Khawlani coffee beans involves various stages, from planting and storing the seeds to picking the fruits one by one using a careful twisting method to ensure the branches are not damaged, and finally, roasting and grinding the peeled coffee beans. Boys accompany their fathers in planting, harvesting, dehydrating and pruning of coffee plants and beans as well as maintaining the terraces they grow on. Girls help their mothers with the picking, peeling and grinding process. For the community of Khawlan, preparing coffee for visitors and guests using coffee beans harvested from their farms is an important sign of respect and honour.</p>			
Saudi Arabia; Kuwait	Representative List Traditional weaving of Al Sadu	Draft decision: refer 15.COM 8.b.4	<i>For more information:</i> Mr Khalid Alomar Director Intangible Cultural Heritage Department Ministry of Media Directeur du Département du patrimoine immatériel Riyadh Ministère de l'Information Agence des Affaires Culturelles P.O. Box 11161 Riyadh 570 Saudi Arabia +966 505216509 kaomar@media.gov.sa <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1586
<p>Traditional weaving of Al Sadu refers to the traditional woven textile made by Bedouin women: in Arabic, 'Al Sadu' means weaving done in a horizontal style. It is a form of warp-faced plain weave made on a ground loom using natural fibres. The cloth forms a tightly woven, durable textile, with patterns that reflect the desert environment. The primary bearers of Al Sadu are older Bedouin women, who play a key role in transmitting their skills to others. Nowadays, Al Sadu has become less of a functional object than a bearer of deep tradition and culture.</p>			
Serbia	Representative List Zlakusa pottery making, hand-wheel pottery making in the village of Zlakusa	Draft decision: inscribe 15.COM 8.b.5	<i>For more information:</i> Ms Danijela Filipović Head Center for Intangible Cultural Heritage of Serbia Ethnographic Museum in Belgrade Studentski trg 13 11000 Belgrad Serbia +381 11 32 81 888 +381 11 32 8 1888 +381 64 22 18 789 danijela.filipovic@etnografskimuzej.rs ; filipovic.danijela@gmail.com; centarkns@etnografskimuzej.rs (01466) <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1466
<p>Zlakusa pottery making, hand-wheel pottery making in the village of Zlakusa, relates to the practice of making unglazed vessels for thermic food processing. Used in households and restaurants across Serbia, Zlakusa pottery is made of clay and calcite and the wheel is run exclusively by hand. The finished vessels are decorated with geometrical ornaments. It is claimed that some dishes prepared in Zlakusa earthenware have a unique taste, and the pottery is also closely associated with the village of Zlakusa and its environs reflecting its close link with the natural environment.</p>			

Singapore	Representative List Hawker culture in Singapore, community dining and culinary practices in a multicultural urban context	Draft decision: inscribe 15.COM 8.b.6	<p><i>For more information:</i></p> <p>Mr Kirk Siang Yeo Director Heritage Research and Assessment National Heritage Board 61 Stamford Road, #3-08 Singapore 178892 Singapore yeo_kirk_siang@nhb.gov.sg</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1568</p>
<p>Hawker culture is present throughout Singapore. Hawkers prepare a variety of food for people who dine and mingle at hawker centres. These centres serve as ‘community dining rooms’ where people from diverse backgrounds gather and share the experience of dining together. Activities such as chess-playing, busking and art-jamming also take place. Having evolved from street food culture, hawker centres have become markers of Singapore as a multicultural city-state. Hawkers often specialize in a particular dish refined over many years and transmit their recipes, knowledge and skills to younger family members or apprentices.</p>			<p><i>For more information:</i></p> <p>Mr Roman Fernandez-Bacas Casares Director General de Bellas Artes Plaza del Rey, s/n. 28004 Madrid Spain 917 017 262 secretaria.bellasartes@cultura.gob.es</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#0860</p>
Spain	Representative List Wine Horses	Draft decision: refer 15.COM 8.b.7	<p><i>For more information:</i></p> <p>Mr Roman Fernandez-Bacas Casares Director General de Bellas Artes Plaza del Rey, s/n. 28004 Madrid Spain 917 017 262 secretaria.bellasartes@cultura.gob.es</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#0860</p>
<p>Los Caballos del Vino is an equestrian ritual that takes place each year from 1-3 May in Caravaca de la Cruz, involving a series of events. First, the horses are dressed in richly embroidered cloaks and various parades are held to showcase them. The most awaited moment is a race up the hill to the castle, when prizes are awarded to the best racers and finest cloaks. Wine-growing and horse-breeding form an inherent part of the economy, history and culture of the area and the festival showcases values such as comradeship and the relationship between humans and horses.</p>			<p><i>For more information:</i></p> <p>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</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1560</p>
Switzerland; France	Representative List Craftsmanship of mechanical watchmaking and art mechanics	Draft decision: inscribe 15.COM 8.b.8	<p><i>For more information:</i></p> <p>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</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1560</p>
<p>The skills related to the craftsmanship of mechanical watchmaking and art mechanics used to create objects designed to measure and indicate time, art automata and mechanical androids, sculptures and animated paintings, music boxes and songbirds. These technical and artistic objects all feature a mechanical device that generates movements or emits sounds. While serving an economic function, these skills have also shaped the architecture, urban landscape and everyday social reality of the regions concerned, where craftsmanship remains particularly dynamic.</p>			<p><i>For more information:</i></p> <p>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</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1560</p>

Tunisia	Representative List Charfia fishing in the Kerkennah Islands	Draft decision: inscribe 15.COM 8.b.9	<p><i>For more information:</i></p> <p>Mr Imed Ben Soula Directeur Département de l'inventaire et de l'étude des biens ethnographiques et des arts contemporaines Institut National du Patrimoine 4, place du Château 1008 TUNIS Tunisia +216 98953645 imed_soula@yahoo.fr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1566</p>
<p>Charfia fishing in the Kerkennah Islands is a traditional, passive fishing technique that capitalizes on local hydrographic conditions, seabed contours and natural resources at sea and on land. The 'charfia' is a fixed fishery system usually operated only between the autumn equinox and June, to give the marine wildlife a biological rest period. The annual rebuilding of the charfias involves communities' social practices. Charfia fishing requires extensive knowledge of underwater topography and marine currents and is the main fishing technique used in the islands, making it a unifying element for all Kerkennians.</p>			<p><i>For more information:</i></p> <p>Mr Stephen Rwagweri Executive Director Engabu Za Tooro (Tooro Youth Platform for Action) P.O. Box 886 Fort Portal Uganda +256 772469751 +256 772 469751 engabuzatooro@gmail.com; info@empaako.org</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1556</p>
Uganda	Periodic Report (USL) Report of Uganda on the status of the element 'Koogere oral tradition of the Basongora, Banyabindi and Batooro peoples'	Draft decision: select 15.COM 7.8	<p><i>For more information:</i></p> <p>Mr Saeed Al Kaabi Director Intangible Heritage Department Department of Culture and Tourism P O Box 94000 Abu Dhabi United Arab Emirates +97125995677 saeed.alkaabi@dctabudhabi.ae</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1542</p>
United Arab Emirates	Periodic Report (USL) Report of the United Arab Emirates on the status of the element 'Al Sadu, traditional weaving skills in the United Arab Emirates'	Draft decision: select 15.COM 7.9	<p><i>For more information:</i></p> <p>Mr Saeed Al Kaabi Director Intangible Heritage Department Department of Culture and Tourism P O Box 94000 Abu Dhabi United Arab Emirates +97125995677 saeed.alkaabi@dctabudhabi.ae</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1542</p>

United Arab Emirates	<p>Representative List</p> <p>Al Aflaj, traditional irrigation network system in the UAE, oral traditions, knowledge and skills of construction, maintenance and equitable water distribution</p>	<p>Draft decision:</p> <p>inscribe</p> <p>15.COM 8.b.10</p>	<p><i>For more information:</i></p> <p>Mr Saeed Al Kaabi Director Intangible Heritage Department Department of Culture and Tourism P 0 Box 94000 Abu Dhabi United Arab Emirates +97125995677</p> <p>saeed.alkaabi@dctabudhabi.ae</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1577</p>
<p>Al Aflaj and the related oral traditions, knowledge and skills of construction, maintenance and equitable water distribution relate to the irrigation system used to conduct water over long distances from an underground source to a basin. The water flows by gradual gradient, while underground tunnels reduce evaporation. Al Aflaj also includes a network of surface channels to distribute water to local farms. For centuries, the Al Aflaj system has served to provide drinking water and irrigate farms, demonstrating the community's creativity in the face of water scarcity in a desert environment.</p>			<p><i>For more information:</i></p> <p>Mr Saeed Al Kaabi Director Intangible Heritage Department Department of Culture and Tourism P 0 Box 94000 Abu Dhabi United Arab Emirates +97125995677</p> <p>saeed.alkaabi@dctabudhabi.ae</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1576</p>
United Arab Emirates; Oman	<p>Representative List</p> <p>Camel racing, a social practice and a festive heritage associated with camels</p>	<p>Draft decision:</p> <p>inscribe</p> <p>15.COM 8.b.11</p>	<p><i>For more information:</i></p> <p>Mr Saeed Al Kaabi Director Intangible Heritage Department Department of Culture and Tourism P 0 Box 94000 Abu Dhabi United Arab Emirates +97125995677</p> <p>saeed.alkaabi@dctabudhabi.ae</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1576</p>
<p>Camel racing, a social practice and festive heritage associated with camels is popular in the communities concerned. Camels are selected based on type, origin and age, given a special diet and trained to take part in the races. The racing, usually involving fifteen to twenty camels per round, is conducted in specially designed fields. Related knowledge and skills are acquired through observation, simulation and oral expressions and the importance of camel racing in Bedouin society is connected to the prominent role camels play in the desert environment.</p>			<p><i>For more information:</i></p> <p>Mr Thomas Mambo Mubita Chief Cultural Affairs Office (Foklore) Department of Arts and Culture P.O. Box 50177 Kwacha House Lusaka Zambia +260 21 1 229417</p> <p>thomasmubita@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1567</p>
Zambia	<p>Representative List</p> <p>Budima dance</p>	<p>Draft decision:</p> <p>inscribe</p> <p>15.COM 8.b.12</p>	<p><i>For more information:</i></p> <p>Mr Thomas Mambo Mubita Chief Cultural Affairs Office (Foklore) Department of Arts and Culture P.O. Box 50177 Kwacha House Lusaka Zambia +260 21 1 229417</p> <p>thomasmubita@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01053#1567</p>
<p>The Budima Dance is a warrior dance performed all year round by the Wee people on various spiritual and sombre occasions. The dance includes men, women and children. The men represent skilled soldiers or fighters who mimic war with long spears, while others blow the sets of one-note antelope horn flutes/trumpets and shout chants. The women sing along and dance energetically wearing beaded jewellery and rattles on their feet,. The Budima Dance serves as a unifying practice for the communities concerned, who take great pride in the dance.</p>			

Living heritage and the Convention

Why living heritage matters

Intangible Cultural Heritage – or ‘living heritage’ – is inherited from our ancestors and passed on to our descendants. It includes oral traditions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, as well as handicraft know-how and skills. It is continuously recreated as it is transmitted from generation to generation and evolves in response to our environment.

“To be defined as intangible cultural heritage, a cultural practise needs to be dynamic... a living, breathing thing transmitted from generation to generation and constantly recreated to adapt to evolving social and environmental conditions. It has to be meaningful to people’s lives.” **(Tim Curtis, Secretary of the Convention)**

Living heritage is important because it offers communities and individuals a sense of identity and continuity. It can promote social cohesion, respect for cultural diversity and human creativity, while it helps communities build resilient, peaceful and inclusive societies.

Awareness of the intangible cultural heritage of different communities is crucial to the promotion of cultural diversity and intercultural dialogue in today’s world. It can also be instrumental in ensuring sustainable development, as intangible cultural heritage has an important impact on food security, health, education, the sustainable use of natural resources and the prevention of natural disasters. Traditional knowledge and practice concerning nature and the universe, for example, can contribute to environmental sustainability and the protection of biodiversity through the sustainable safeguarding of natural resources.

The Convention for the Safeguarding of the Intangible Cultural Heritage

In 2003, the UNESCO's member States adopted the Convention for the Safeguarding of the Intangible Cultural Heritage. The Convention is the international community's first binding multilateral instrument tasked with safeguarding living heritage and ensuring its transmission to future generations. It recognises the importance of intangible cultural heritage and supports countries to take the necessary measures to ensure that communities can safeguard their living heritage. It aims to:

- safeguard the intangible cultural heritage (or living heritage);
- ensure respect for the living heritage of communities, groups and individuals;
- raise awareness of the importance of living heritage, and of the need to ensure mutual appreciation each other's cultural practises at local, national and international levels,
- provide for international cooperation and assistance.

[Read more](#) about the Convention.

How does the Convention support States on safeguarding their living heritage?

The Convention has allowed for the establishment of numerous programmes to help safeguard different aspects of living heritage:

1. Mechanisms for international cooperation:

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

- **The List of Intangible Cultural Heritage in Need of Urgent Safeguarding** aims at mobilizing international cooperation and assistance for stakeholders to undertake appropriate safeguarding measures for intangible cultural elements. [See criteria](#)
- **The Representative List of the Intangible Cultural Heritage of Humanity** is made up of intangible cultural heritage elements that help demonstrate the diversity of such heritage and raise awareness about its importance. [See criteria](#)

- **The Register of Good Safeguarding Practices** includes programmes, projects and activities that best reflect the principles and objectives of the Convention. [See criteria](#)
- **The Intangible Cultural Heritage Fund** provides technical and financial help to support communities in their safeguarding measures through [International Assistance](#). Requests may concern the safeguarding of heritage inscribed on the Urgent Safeguarding List, the preparation of inventories, capacity-building activities or the elaboration of policies and standard-setting frameworks.

2. **Periodic Reporting** is a process of ongoing monitoring. Every four years, States Parties are required to submit a detailed report to the Committee on the status of elements inscribed on the Urgent Safeguarding List. States Parties must also present periodic reports on measures taken to implement the Convention, with information on the current state of conservation of all the elements on their territory that are inscribed on the Representative List.

3. The **capacity-building programme**, is a crucial priority for the implementation of the 2003 Convention. It offers capacity-building services at country level through a global network of facilitators, combining training, advisory services, stakeholder consultation and pilot activities. Training can be adapted to specific country needs and thematic topics.

The transmission of intangible cultural heritage **through formal and non-formal education** is recognized as a key safeguarding measure.

Transmission includes a form of informal education within communities that consist both of learning content and methods. For education providers, there is also much potential to improve the quality, relevance and value of learning outcomes by integrating living heritage into curricula and activities.

Interview

[Q and A](#) with the Secretary of the 2003 Convention, Tim Curtis.

Podcast

'[The stuff of life](#)': from the coaxing ritual for camels in Mongolia to the Bigwala music and dance of Uganda, the podcast focuses on Living Heritage and UNESCO's efforts to safeguard it for the future.

Facts & Figures about the Convention



180 of UNESCO's 193 Member States have ratified the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (as of October 2020).

150+ UNESCO-trained facilitators supporting countries in building their safeguarding capacities with **3,200+** people trained with skills and knowledge relating to living heritage safeguarding and **300+** training workshops provided in over **100** countries.

Representative List of the Intangible Cultural Heritage of Humanity: 463 elements from **124** countries, including **42** multinational elements, inscribed

More than **US\$7.9 million** have been granted to 102 projects in 52 countries from the Intangible Cultural Heritage Fund since 2008 to date.

List of Intangible Cultural Heritage in Need of Urgent Safeguarding: 64 elements inscribed from 34 countries as of October 2020.

Register of Good Safeguarding Practices: 22 elements selected from **18** countries

Frequently asked questions

What are the responsibilities of States that ratify the Convention?

At the national level, States Parties must: define and inventory intangible cultural heritage with the participation of the communities concerned; adopt policies and establish institutions to monitor and promote it; encourage research; and take other appropriate safeguarding measures, always with the full consent and participation of the communities concerned. Each State Party must also adhere to specific reporting requirements after ratifying the Convention.

How does the nomination process work?

PHASE 1: Files have to be received by the Secretariat by 31 March (in Year 1), to be examined by the Committee twenty months later.

PHASE 2: The Secretariat checks the files and requests missing information from the submitting State; revised files must be completed and returned to the Secretariat by 30 September (in Year 1).

PHASE 3: Files are examined by the Evaluation Body, which is composed of 12 members appointed by the Committee: six experts qualified in the various fields of intangible cultural heritage, representatives of States Parties non-Members of the Committee, and six accredited non-governmental organizations. The Evaluation Body assesses the candidacies in private sessions and issues evaluation reports (during the 2nd year of the process). Evaluations are submitted to the Committee and made public online four weeks before the annual session of the Committee.

PHASE 4: At its annual November/December session, in the year following submission, the Intergovernmental Committee examines and decides on nominations to the Lists, proposals of Good Safeguarding Practices and requests for International Assistance requests exceeding US\$100, 000.

* Consult the complete nomination/proposal/request files (forms, supporting documents, photos and videos) as submitted by the States at the following link, or the summaries of nominations and contact information [here](#).

* The interactive web platform [Dive into ICH](#) also proposes a broader conceptual and visual navigation through elements already inscribed on [UNESCO Lists of the Convention](#).

Who decides?

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage decides on inscriptions, taking into consideration the recommendations of the Evaluation Body. The elected, 24-member Intergovernmental Committee, is a body established by the Convention to promote the objectives of the Convention, monitor its implementation and make recommendations on measures for the safeguarding of the intangible cultural heritage.

Once elements are included in the Lists, what steps should States take to safeguard them?

The safeguarding of intangible cultural heritage is the responsibility of States Parties to the Convention. For example, States should undertake a process of on-going monitoring. Every four years, States Parties need to submit a report to the Committee on

the status of elements inscribed on the Urgent Safeguarding List, which must include an assessment of the actual state of the element, the impact of safeguarding plans and the participation of communities in the implementation of these plans.

Furthermore, States Parties must present periodic reports on measures taken to implement the Convention, in which they must inform the Committee of the current state of the elements on their territory that are inscribed on the Representative List. These detailed reports contain information on the viability and action taken to safeguard inscribed elements.



Living heritage and the COVID-19 pandemic

Experience from over 70 countries has shown the devastating impact of the COVID-19 pandemic on living heritage and the role of heritage in maintaining social connectivity and solidarity during physical distancing and lockdown.

As part of UNESCO's response to the ongoing crisis, the Organization mobilized its networks to document and exchange experiences from communities around the world on the impact of the pandemic on living heritage and ways in which heritage can support community resilience and recovery.

In April this year, UNESCO launched an online survey targeting a broad range of stakeholders, notably the communities that are at the heart of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. It invited respondents to share their experiences of living heritage in their own words giving rise to a rich collection of testimonies in English, French and Spanish available to the public in their original language through [here](#).

As of October 2020, the online platform includes more than 200 experiences from over 70 countries showing the diverse ways in which communities have responded to the impact of the pandemic on their living heritage.

