



16th session of the
Intergovernmental Committee of
the 2003 Convention for the
Safeguarding of the Intangible
Cultural Heritage

13 to 18 December 2021

PRESS KIT



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Intangible Cultural Heritage

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DATE

13 to 18 December 2021

PRESS UNESCO CONTACT

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VENUE

UNESCO Headquarters, Room I,
7, place de Fontenoy, 75007 Paris,
France

A **press briefing** will be held
online on Monday 13th
December, at 5.30pm.
Registration available [here](#).

CONTACT TELEPHONE

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Press resources can be found
on the [dedicated page](#).

WEBSITE

ich.unesco.org/en/16com

A **live webcast** will be available
in English and French.

AGENDA

Available [online](#). Inscriptions will
be declared from Tuesday 14 until
Thursday 16 December.

Overview of the sixteenth session of the Committee

Mr Punchi Nilame Meegaswatte, Secretary-General - Sri Lanka National Commission for UNESCO, will chair this annual gathering which brings together hundreds of participants – representatives of States Parties, non-governmental organizations, cultural institutions and other stakeholders – from across the globe.

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

- **48 elements** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity.
- **6 elements** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
- **5 proposals** for the Register of Good Safeguarding Practices.
- **3 International Assistance requests** exceeding US\$100,000 submitted by Djibouti, Mongolia and Timor-Leste.

The 16th session will also examine:

- the report of the **Intangible Cultural Heritage-NGO Forum**,
- periodic reports on the implementation of the Convention in **Latin American countries**,
- periodic reports of elements inscribed on the **Urgent Safeguarding List**,
- reforms to the **listing mechanisms** of the 2003 Convention,
- report produced by **UNESCO's Internal Oversight Service** on the 2003 Convention.

Committee Members: **Azerbaijan, Botswana, Brazil, Cameroon, China, Côte d'Ivoire, Czechia, Djibouti, Jamaica, Japan, Kazakhstan, Kuwait, Morocco, Netherlands, Panama, Peru, Poland, Republic of Korea, Rwanda, Saudi Arabia, Sri Lanka, Sweden, Switzerland and Togo.**

Highlights

- **New inscriptions** on the Lists

There are 62 files to be examined during the Committee. The inscriptions will take place from Tuesday 14 until Thursday 16 December.

- Living heritage and the **COVID-19 pandemic**

In April 2020 the Living Heritage Entity launched an online survey aimed at grasping the impact of the COVID-19 pandemic. UNESCO received more than 200 testimonies from 78 countries. Read the report online.

- **Sustainable development**

Living heritage is connected to the 17 Sustainable Development Goals (SDG) and is essential in achieving the Agenda 30. Discover more here.

- **Reports** to the Committee

There are several reports to be presented during the Committee, including: **18 reports** of States Parties of elements inscribed on the Urgent Safeguarding List (USL), **28 reports** of ICH elements inscribed on the Representative List from Latin America and the Caribbean and **88 reviews** of NGOs accredited in 2010 and 2014.

- **International assistance**

The International Assistance (IA) mechanism provides dedicated resources for State Parties to implement a wide range of projects.

Facts and figures

More than **US\$8 million** have been granted to over **100 projects** in more than **55 countries** from the **Intangible Cultural Heritage Fund** since 2008 to date

List of Intangible Cultural Heritage in Need of Urgent Safeguarding: **67 elements** inscribed from **35 countries** prior to the 16th session, and **6 elements** to be examined during the 16COM

Register of Good Safeguarding Practices: **25 elements** selected from **22 countries** and **5 proposals** to be examined during the 16COM

180 of UNESCO's 193 Member States have ratified the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage as of October 2021

3,200+ people have been **trained** by UNESCO with skills and knowledge for living heritage safeguarding and **300+ training workshops** were provided in **over 100 countries**

Representative List of the Intangible Cultural Heritage of Humanity: **492 elements** from **128 countries**, including **55 multinational elements**, inscribed, **48 elements** to be examined during the 16COM

Annexes

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.

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.

Elements to be discussed

Find below a table summarizing all the elements that will be discussed and examined, including descriptions, recommendations of the Evaluation Body, contact details, and videos and photos of the elements as submitted.

Armenia	Representative List Trndez, the feast of the newlyweds and the precursor of spring in Armenia	Draft decision: refer 16.COM 8.b.2	<i>For more information:</i> Ms Naira Kilichyan Senior Specialist Department of Cultural Heritage and Folk Crafts Ministry of Education, Science, Culture and Sport Government House # 2 3 Vazgen Sargsyan str. 0010 Yerevan Armenia +374 10 52 39 03; 59 94 29 nkilichyan@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1179
<p>Trndez is a centuries-old festival that celebrates the beginning of spring. It takes place between 13 and 14 February and is characterized by public bonfire ceremonies with traditional round dances, folk songs, games and food. During the festival, Armenians circle and jump over the bonfire, to which they attribute purifying properties. The stars of the festival are newlyweds and newly engaged couples, for whom Trndez ceremonies are believed to bestow fertility and well-being. To Armenians, Trndez is a celebration of new life, family values and solidarity. The practice is passed on through family, the Armenian Apostolic Church and local institutions.</p>			
Bahamas	Urgent Safeguarding List Junkanoo	Draft decision: refer 16.COM 8.a.1	<i>For more information:</i> Ms Deidre Bevans Secretary General The Bahamas National Commission for UNESCO #13 East Avenue Nassau Bahamas 242-322-4072 dbevans7180@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1721
<p>Junkanoo is the national cultural festival of The Bahamas. Dating back to the beginning of the nineteenth century, it was brought to The Bahamas by enslaved Africans who used their three-day holiday to recreate their festivals from home. Junkanoo is viewed as a celebration of life and of the strength and spirit of the people of The Bahamas. An outlet for creative expression, today it is mainly celebrated through parades with colourful costumes and indigenous music and performances. The practice is passed on to youth and community members by senior members of Junkanoo shacks.</p>			
Bahrain	Representative List Fjiri	Draft decision: inscribe 16.COM 8.b.3	<i>For more information:</i> Mr Mohamed Al-Khalifa Director of National Heritage Bahrein Authority for Culture and Antiquities P.O. Box 2199 Manama Bahrain +975 17299833 m.alkhalifa@culture.gov.bh <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1747
<p>Fjiri is a musical performance that commemorates the history of pearl diving in Bahrain. Viewed as a means of expressing the connection between the Bahraini people and the sea, the practice dates back to the late nineteenth century, it is usually performed and transmitted in cultural spaces called durs by descendants of pearl divers and pearling crews and by other individuals interested in preserving the tradition. During the performance, an all-male group of musicians sits in a circle, singing and playing percussion instruments. The centre of the circle is occupied by dancers and the lead singer.</p>			
Belgium	Representative List Namur stilt jousting	Draft decision: inscribe 16.COM 8.b.4	<i>For more information:</i> Mr Roland Van Der Hoeven Directeur général adjoint Fédération Wallonie-Bruxelles Administration générale de la Culture Service général du Patrimoine culturel Boulevard Léopold II, 44 1080 Bruxelles Belgium +32 (0) 2 413 37 50 roland.vanderhoeven@cfwb.be <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1590
<p>Namur stilt jousting is a Belgian tradition dating back to the early fifteenth century. During a joust, participants attempt to knock all the members of the opposing team to the ground. Jousts usually take place during festivals in the streets and squares of Namur. Entry is free, and spectators gather around the jousting zone and cheer on their favourite teams. Stilt jousting is a strong marker of Namur's identity and is seen as a factor of cohesion. The practice is transmitted through trainings at the local stilt jousting association as well as through family tradition and in schools.</p>			

Bolivia (Plurinational State of)	Representative List Grand Festival of Tarija	Draft decision: inscribe 16.COM 8.b.5	<i>For more information:</i> Mr Nelvin Acosta Tapia Gouvernement du Département de Tarija Rue Ingavi entre la rue Général Trigo et Sucre Tarija Bolivia (Plurinational State of) +591 4 6672233; +591 65833535 GUITARRA_04ACOSTA@hotmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1477
<p>Bolivia's Grand Festival of Tarija takes place every year in August and September, with devotional processions, festivals, competitions and fireworks. Transmitted through families and the church, the festival has its origins in the colonial period, when the inhabitants of Tarija entreated Saint Roch to cure diseases and protect their loved ones. It is characterized by lively music and dancing, regional crafts, traditional dishes and pilgrims dressed in colourful costumes and masks. In addition to its religious significance, the festival marks the beginning of the growing season.</p>			
Bulgaria	Representative List Visoko multipart singing from Dolen and Satovcha, South-western Bulgaria	Draft decision: inscribe 16.COM 8.b.6	<i>For more information:</i> Ms Lina Gergova Institute of Ethnology and Folklore Studies with Ethnographic Museum Bulgarian Academy of Sciences Acad. G. Bonchev str., bl. 6 1113 Sofia Bulgaria +359 88 7608 699 lina.gergova@gmail.com; lozanka.peycheva@gmail.com; nikolai.vukov@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#967
<p>Visoko is a traditional practice of multipart singing that is unique to the Bulgarian villages of Dolen and Satovcha. There are three types: low-pitched, high-pitched, and a combination of the two. Visoko songs, also known as summer songs, were traditionally sung outdoors by women working in the fields. Today, the practice is passed on to women and girls through local singing groups. It is emblematic of local musical practice and creates a sense of community among singers in the groups while contributing to social ties between the singers and their audiences.</p>			
Cameroon	Representative List Nguon, rituals around the sacred power of the Mfon (Monarch)	Draft decision: refer 16.COM 8.b.7	<i>For more information:</i> Mr Christophe Mbida Mindzie Directeur du patrimoine culturel Ministère des arts et de la culture B.P. 5310 YAOUNDÉ Cameroon +237 677 786 270 whatsapp: (+237) 677 786 270 mbidamc@yahoo.fr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1728
<p>Nguon refers to a series of rituals between the Bamum monarch and his people. It is a combination of private and public dialogue rituals with the monarch and includes traditional practices such as holding a trial in which a community leader provides a critical appraisal of the monarch's actions and shortcomings. Observed in Cameroon's West Region, the centuries-old rituals aim to promote dialogue and peace. Knowledge about the rituals are transmitted informally by initiation within family lines and by co-optation, as well as formally through schools, museums and publications.</p>			

Democratic Republic of the Congo; Congo	Representative List Congolese rumba	Draft decision: inscribe 16.COM 8.b.8	<i>For more information:</i> Mr André Yoka Lye Mudaba Président Commission nationale pour l'inscription et la promotion de la rumba 1 avenue du Commerce Commune de la Gombe Kinshasa Democratic Republic of the Congo +243 998202777; 998010802 cnip.rumba.rdc@gmail.com; andreyokalye@yahoo.fr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1711
<p>Congolese rumba is a musical genre and a dance used in formal and informal spaces for celebration and mourning. It is primarily an urban practice danced by a male-female couple. Performed by professional and amateur artists, the practice is passed down to younger generations through neighbourhood clubs, formal training schools and community organisations. The rumba is considered an integral part of Congolese identity and a means of promoting intergenerational cohesion and solidarity.</p>			
Denmark	Representative List Inuit drum dancing and singing	Draft decision: inscribe 16.COM 8.b.9	<i>For more information:</i> Mr Daniel Thorleifsen Nunatta Katersugaasivia Allagaateqarfialu Hans Egedesvej 8 3900 Nuuk Greenland (Kingdom of Denmark) (+299) 34 22 01 daniel@natmus.gl <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1696
<p>Drum dancing and drum singing are traditional forms of Inuit artistic expression in Greenland. Frequently featured in celebrations and social events, they can be performed by an individual or group. During a drum dance, the drum, or qilaat, is moved in different directions and its frame is struck to produce a sharp, echoing beat. The drum song is a lyrical narration of daily life. For Greenlandic Inuit, drum dancing and singing represents a shared identity and a sense of community. The practice is passed on through cultural associations, clubs, dance studios and institutions.</p>			
Denmark; Finland; Iceland; Norway; Sweden	Representative List Nordic clinker boat traditions	Draft decision: inscribe 16.COM 8.b.10	<i>For more information:</i> 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;Haakon-O.V.Vinje@kud.dep.no;hvv@kud.dep.no <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1686
<p>Nordic clinker boats are small, open wooden boats between five and ten metres long. For almost two millenia, the people of the Nordic region have been building clinker boats using the same basic techniques: thin planks are fastened to a backbone of keel and stems, and the overlapping planks are fastened together with metal rivets, treenails or rope. A symbol of common Nordic coastal heritage, today's clinker boats are primarily used in traditional festivities and sporting events. Traditionally, knowledge was transmitted through apprenticeships, but formal training from public and private specialized boat-building institutions is now available as well.</p>			

Djibouti	Assistance Request (COM) Xeedho	Draft decision: select - 8.a.2	<p><i>For more information:</i></p> <p>Mr Idriss Moussa Ahmed Ministère de la culture B.P. 32 Djibouti RDD Djibouti + 253818002 diriehdis@yahoo.fr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1843</p>
<p>In Djibouti, xeedho is a dish given by a mother-in-law to her son-in-law to celebrate the first week of her daughter's marriage. The practice entails preparing a container that holds small pieces of dried dromedary meat. Women decorate the container, cover it with fabric, and tie ropes around it to give it a feminine shape. The ends of the ropes are carefully hidden, and the groom and his friends must try to find and untie them to open the container.</p>			
Djibouti	Urgent Safeguarding List Xeedho	Draft decision: refer 16.COM 8.a.5	<p><i>For more information:</i></p> <p>Mr Idriss Moussa Ahmed Ministère de la culture B.P. 32 Djibouti RDD Djibouti + 253818002 diriehdis@yahoo.fr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1736</p>
<p>In Djibouti, xeedho is a dish given by a mother-in-law to her son-in-law to celebrate the first week of her daughter's marriage. The practice, which is passed on by women to their daughters and nieces, entails preparing a container that holds small pieces of dried dromedary meat. Women decorate the container, cover it with fabric, and tie ropes around it to give it a feminine shape. The ends of the ropes are carefully hidden, and the groom and his friends must try to find and untie them to open the container.</p>			
Ecuador	Representative List Pasillo, song and poetry	Draft decision: inscribe 16.COM 8.b.11	<p><i>For more information:</i></p> <p>Mr Joaquín Moscoso Novillo Executive Director National Institute of Cultural Heritage Colón Oe 1-93 y Av. 10 de Agosto Quito Ecuador +593 2 2227-927 / 2549-257 / ext. 102 joaquin.moscoso@patrimoniocultural.gob.ec; secretariainpc@patrimoniocultural.gob.ec</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1702</p>
<p>The pasillo is a type of music and dance that emerged in Ecuador in the nineteenth century. It is a fusion of elements of indigenous music, such as the yaraví, with a variety of genres including the waltz, the minuet and the bolero. The music is usually accompanied by guitars and performed in ballroom dances, public events and outdoor concerts. In terms of lyrics, it is essentially a musicalized poem, with lyrics relating to love, the homeland and daily life. To Ecuadorians, the pasillo is an identity marker and a form of collective expression. It is transmitted within families, in formal training centres, and through musical groups.</p>			
Estonia	Urgent Safeguarding List Building and use of expanded dugout boats in the Soomaa region	Draft decision: inscribe 16.COM 8.a.2	<p><i>For more information:</i></p> <p>Leelo Viita Head of the ICH Department Estonian Centre of Folk Culture Leola 15a 71020 Viljandi Estonia +372 600 9177 +372 5850 7506 +372 5306 9897 leelo.viita@rahvakultuur.ee</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1680</p>
<p>The Estonian expanded dugout boat from the Soomaa region is a canoe-like boat, hollowed out from a single tree, with expanded sides and a shallow base. The most distinctive stage of the dugout boat construction is the expansion of the sides. With a combination of heat and moisture, the board of the dugout boat is significantly expanded, thus increasing its volume and maneuverability. Transmitted through apprenticeships and formal studies, dugout boat building and use is a communal activity that is accompanied by storytelling about legendary masters and their boats.</p>			

Ethiopia	Representative List Ashenda, Ashendye, Aynewari, Maria, Shadey, Solel, Ethiopian girls' festival	Draft decision: refer 16.COM 8.b.12	For more information: Mr Dagne Demerew 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1606
Ashenda, or the Ethiopian girls' festival, is celebrated by young women and girls in Northern Ethiopia's Tigray and Amhara regions. During the festival, which takes place from 22 to 24 August, the participants wear colourful traditional clothes and go door to door to express their best wishes through dance and song. Families welcome them and offer traditional gifts, which are often donated to charity. The festival is transmitted through families and used as a forum to discuss issues such as human rights and freedom of expression.			
Finland	Representative List Kaustinen fiddle playing and related practices and expressions	Draft decision: inscribe 16.COM 8.b.13	For more information: 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1683
Kaustinen folk music is a Finnish tradition of which the fiddle is the leading instrument. Based on playing by ear, it is characterized by syncopated and accented rhythms that are easy for people to dance to. Most inhabitants of Kaustinen and neighbouring communities consider it an essential aspect of their identity and a symbol of equality. Its distinctive style and technique have been transmitted formally and informally for over 250 years, and the music is performed in public and private contexts, including at the annual Folk Music Festival.			
Denmark; Germany	Register of Good Safeguarding Practices Danish-German minority model: a framework for living together in peace in a culturally diverse region	Draft decision: refer 16.COM 8.c.1	For more information: Ms Marianne Holm Pedersen Head of Section Special Collections Danish Royal Library Søren Kierkegaards Plads 1 DK-1221 København K Denmark (+45) 3347 4747 mape@kb.dk <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1697
The area of Schleswig is home to three interrelated but distinct cultures: Danish, German and Friesian. With the rise of nationalism in the nineteenth century, tensions arose, especially between Danes and Germans. In 1920, Schleswig was divided into a Danish and a German part, creating a majority of Danes in the north and a majority of Germans in the south. The 1955 Bonn-Copenhagen Declarations have since made it possible for minority communities in both regions to enjoy a well-established infrastructure to safeguard their heritage.			

<p>Germany; Saudi Arabia; Austria; Belgium; Croatia; United Arab Emirates; Spain; France; Hungary; Ireland; Italy; Kazakhstan; Kyrgyzstan; Morocco; Mongolia; Pakistan; Netherlands ; Poland; Portugal; Qatar; Syrian Arab Republic; Republic of Korea; Slovakia; Czechia</p>	<p>Representative List</p> <p>Falconry, a living human heritage</p>	<p>Draft decision:</p> <p>inscribe</p> <p>16.COM 8.b.14</p>	<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</p> <p>saeed.alkaabi@dctabudhabi.ae</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1708</p>
<p>Falconry is the traditional art and practice of training and flying falcons and other birds of prey. Originally a means of obtaining food, falconry has acquired other values and has been integrated into communities as a recreational practice and a way of connecting with nature. Today, it is practiced by people of all ages in over eighty countries. Modern falconry focuses on safeguarding falcons, quarry and habitats as well as the practice itself. It is transmitted through mentoring, learning within families and formal training in clubs and schools.</p>			
<p>India</p>	<p>Representative List</p> <p>Durga Puja in Kolkata</p>	<p>Draft decision:</p> <p>refer</p> <p>16.COM 8.b.15</p>	<p><i>For more information:</i></p> <p>Ms Rita Swami Choudhary Secretary Sangeet Natak Akademi Rabindra Bhavan 35, Ferozeshah Road Mandi House New Delhi 110 001 India +91 11 23387246-48</p> <p>secretary@sangeetnatak.gov.in; mail@sangeetnatak.gov.in; ich@sangeetnatak.gov.in</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#703</p>
<p>Durga Puja is an annual festival celebrated in the fall in India and Bangladesh. It marks the ten-day worship of the Hindu mother-goddess Durga. Characterized by Bengali drumming, large-scale installations and clay sculptures made from unfired clay from the Ganga River, the festival has come to signify 'home-coming' or a seasonal return to one's roots. During the event, the divides of class, religion and ethnicities collapse as crowds of spectators walk around to admire the installations. Durga Puja is transmitted by families, art centres and traditional media, among others.</p>			

Indonesia	Representative List Gamelan	Draft decision: inscribe 16.COM 8.b.16	<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/-01119#1607</p>
<p>Gamelan refers to the traditional Indonesian percussion orchestra and to the set of musical instruments used. The ensemble typically includes xylophones, gongs, gong-chimes, drums, cymbals, string instruments and bamboo flutes. The music is played by men, women and children of all ages, and is typically used in religious rituals and public events. Gamelan is an integral part of Indonesian identity dating back centuries. Transmission is done in formal contexts in primary through to tertiary education and in informal contexts such as within families and during workshops.</p>			
Iran (Islamic Republic of)	Register of Good Safeguarding Practices National programme to safeguard the traditional art of calligraphy in Iran	Draft decision: select 16.COM 8.c.2	<p><i>For more information:</i></p> <p>Mr Seyyed Abdolmajid Sharifzadeh Head of the Traditional Arts Department Cultural Heritage and Tourism Research Institute Ministry of Cultural Heritage, Tourism and Handicrafts Cnr of Yadegar Emam and Azadi Streets Tehran Iran (Islamic Republic of)</p> <p>+989 121892087</p> <p>sam.sharif.3960@gmail.com; z.taghados@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1716</p>
<p>With the advent of technology, the tradition of Iranian calligraphy gradually declined. The safeguarding of the Iranian calligraphic tradition thus became a major concern in the 1980s, and a national programme was developed for this purpose by NGOs in collaboration with the government. This programme aimed to expand informal and formal public training in calligraphy, publish books and pamphlets, hold art exhibitions, and develop academic curricula while promoting appropriate use of the calligraphic tradition in line with modern living conditions.</p>			
Iraq	Representative List Traditional craft skills and arts of Al-Naoor	Draft decision: inscribe 16.COM 8.b.17	<p><i>For more information:</i></p> <p>Ms Iman Al Ogili Cultural Relations Directorate Ministry of Culture, Tourism and Antiquities Al Easkan Street Al Mansour Baghdad Iraq</p> <p>+964 7811755412; +964 77006922442</p> <p>emanalogili@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1694</p>
<p>Al-naoor is a wooden wheel made of twenty-four columns and with clay jugs attached to its outer circumference. The wheel is used on the streams of the Euphrates River in Iraq, where water levels are lower than the adjacent fields. It is installed vertically on the streams of the river. As the current rotates the wheel, the jugs collect water, carry it to the top of the wheel, and pour it into the waterways leading to the fields. A source of livelihood for many, including local artisans, al-naoor knowledge and skills are transmitted through family, literature and formal education.</p>			

Italy	Representative List Truffle hunting and extraction in Italy, traditional knowledge and practice	Draft decision: inscribe 16.COM 8.b.18	<i>For more information:</i> Ms Mariassunta Peci Ministerio dei Beni e delle Attività culturali e del Turismo Segretariato Generale Servizio 2 Via del Collegio Romano, 27 00186 Roma Italy sg.servizio2@beniculturali.it ; sg@beniculturali.it <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1395
Italian truffle hunting and extraction is a set of practices that has been transmitted orally for centuries. With the help of a dog, the truffle hunters, or tartufai, identify the areas where the underground fungus grows. They then use a spade to extract the truffles without disturbing the soil conditions. A source of revenue for many rural communities, truffle hunting involves a wide range of skills and knowledge related to the management of natural ecosystems. It is also associated with popular feasts that mark the beginning and end of the truffle season.			
Jamaica	Representative List Revivalism, religious practice in Jamaica	Draft decision: not to inscribe 16.COM 8.b.19	<i>For more information:</i> Ms Olivia Grange Minister of Culture, Gender, Entertainment and Sport Ministry of Culture, Gender, Entertainment and Sport 4-6 Trafalgar Road Kingston 5 Jamaica 876-978-7654 hmoffice@mcges.gov.jm <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1732
Revivalism is an Afro-Jamaican religion that combines Western and Christian philosophy with Afro-Caribbean beliefs, stories and languages. People convene in churches or yards to practise through rituals, music and dance. The knowledge and skills related to Revivalism are transmitted through community-based events and ceremonies. Once relegated to the rural interior of the island or practised in secrecy due to opposition from the Christian Church, Revivalism is now embraced by a wide cross-section of Jamaican society and viewed as an identity marker for much of Jamaica’s Black population.			
Kenya	Register of Good Safeguarding Practices Success story of promoting traditional foods and safeguarding traditional foodways in Kenya	Draft decision: select 16.COM 8.c.3	<i>For more information:</i> Mr Patrick Maundu Ethnobotanist National Museums of Kenya P.O. Box 40658 00100 Nairobi Kenya patrickmaundu@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1409
In Kenya, traditional foodways were under threat. Understanding that a decline in food diversity and knowledge would have serious ramifications on health and on food and nutrition insecurity, in 2007 Kenya committed to safeguarding related practices. Two main initiatives were launched, in collaboration with scientists and communities. The first involved inventorying traditional foods and their uses, and the second entailed working with primary schools to identify and inventory traditional foodways. Both initiatives have led to related activities carried out independently by local institutions.			

Kyrgyzstan	Register of Good Safeguarding Practices Nomad games, rediscovering heritage, celebrating diversity	Draft decision: select 16.COM 8.c.4	<i>For more information:</i> 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; sabiras@mail.ru <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1738
Kyrgyz people's cultural heritage is intrinsically linked to the nomadic lifestyle. However, during the Soviet era, which came with forced sedentation, many elements became endangered, including traditional games. Traditional game practitioners and knowledge bearers held their first major meeting in 2007 to discuss current challenges and safeguarding needs for the traditional nomad games. These discussions shaped the Nomad Games: Rediscovering Heritage programme, which focused on documentation and identification of the variety of traditional games in different parts of the country.			
Lao People's Democratic Republic	Representative List Traditional craft of Naga motif weaving in Lao communities	Draft decision: refer 16.COM 8.b.20	<i>For more information:</i> 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; <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1593
The naga is a mythical, serpent-like creature that lives in rivers. Lao people believe that the naga are their ancestors and that they watch over them. To show their respect, Lao people produce naga motifs on many different objects, the most common of which is textiles. This entails weaving the motif by hand with a traditional wooden loom. Naga weaving techniques are passed down within households, schools and training centres. The motif holds important social, religious and cultural meanings for Lao communities.			
Madagascar	Representative List Malagasy Kabary, the Malagasy oratorical art	Draft decision: inscribe 16.COM 8.b.21	<i>For more information:</i> Ms Tiana Lalaina RAZAFIMANANTSOA Directeur du Patrimoine Ministère de la Communication et de la Culture Bibliothèque Nationale Anosy - +261 34 05 532 96 tianasolalaina@yahoo.fr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1741
Malagasy kabary is a poeticized dialogue performed in front of an audience. It is highly structured and consists of proverbs, maxims, rhetorical figures and wordplay. Originally used by leaders to communicate with the community, it has become inseparable from social life in Madagascar, used for festivities, funerals, ceremonies and popular events. The practice, which is transmitted formally and informally through observation, usually involves two orators in front of a gathering. It can last several hours, depending on the type of event.			

Malaysia	Representative List Songket	Draft decision: refer 16.COM 8.b.22	<p><i>For more information:</i></p> <p>Mr Mesran Mohd Yusop Commissioner of Heritage Department of National Heritage Ministry of Tourism and Culture Blok A & B Bangunan Sultan Abdul Samad Jalan Raja 50050 Kuala Lumpur Malaysia +603 2612 7200 mesran@heritage.gov.my; muda@heritage.gov.my</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1505</p>
<p>Songket is a Malaysian fabric handwoven on a traditional, two-pedal floor loom. The decorative weaving technique used to make the fabric entails inserting gold or silver thread in between the base threads so that they seem to float over a colourful woven background. The technique, which dates back to the sixteenth century, is passed on from mother to daughter and through formal training programmes. Men participate by creating the weaving equipment. Songket is used in traditional clothing for ceremonies, festive occasions and formal state functions.</p>			
Mali	Urgent Safeguarding List Cultural practices and expressions linked to the 'M'Bolon', a traditional musical percussion instrument	Draft decision: refer 16.COM 8.a.3	<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/-01119#1689</p>
<p>The M'Bolon is a musical instrument used in southern Mali. It has a large calabash sound box covered with cowhide and a bow-shaped wooden neck with strings. The number of strings of the M'Bolon determines how it is used. Single-stringed and two-stringed M'Bolon are used for popular events and for rituals and religious ceremonies, whereas three-stringed and four-stringed M'Bolon are used to accompany the praising of traditional chiefs, celebrate the heroic deeds of kings and accompany farmers in the fields. The instrument is taught through apprenticeships and by local associations.</p>			
Malta	Representative List L-Għana, a Maltese folksong tradition	Draft decision: inscribe 16.COM 8.b.23	<p><i>For more information:</i></p> <p>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</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1681</p>
<p>Għana is used to describe three related types of rhymed folksong in Malta. The most popular form is the 'quick-wit' għana, an improvised duel between one or two pairs of singers, focusing on rhymes, convincing argumentation and witty repartee. Għana sessions are held year-round in public and private venues and are viewed as a platform for informal social and political debate and reflection on shared history. An integral part of Maltese culture, the practice is transmitted through families and is considered vital to the preservation of the unique Semitic Maltese language.</p>			

Mauritania	Representative List Traditional teaching system of the Mahadras in Mauritania	Draft decision: refer 16.COM 8.b.24	<p><i>For more information:</i></p> <p>Mr Nami Mohamed Kaber Salihi Conservateur national du patrimoine culturel Ministère de la culture et de l'artisanat B.P. 169 NOUAKCHOTT Mauritania +22236302677 namisalihi@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1691</p>
<p>Mahadra is a traditional education system that uses methods and tools adapted to the lifestyle of the nomadic populations in Mauritania. It is free of charge and open to all, regardless of age, gender, level or social status. Subjects include religion, grammar, literature and ethics. Lessons are written on wooden boards using ink made from local materials, and students are asked to repeat the lessons until they can recite them. Mahadra is viewed as a centre for learning and disseminating values such as honesty and solidarity, and a space where students learn to respect each other's differences.</p>			
Micronesia (Federated States of)	Urgent Safeguarding List Carolinian wayfinding and canoe making	Draft decision: inscribe 16.COM 8.a.4	
<p>Carolinian wayfinding and canoe making refers to the centuries-old tradition of building and navigating long-distance canoes. Communities in Micronesia continue the indigenous traditions of building the ocean voyaging sailing canoes from local materials and of navigating, or wayfinding, with environmental cues rather than with maps or instruments. The canoes have a unique form and use dynamics quite unlike western craft. The asymmetrical design supports high-speed sailing and allows access to very shallow water. The practice is passed on through traditional apprenticeships lead by master canoe carvers and navigators who are organized into guilds.</p>			<p><i>For more information:</i></p> <p>Mr Augustine Kohler FSM National Government Historic Preservation Officer FSM Office of National Archives, Culture and Historic Preservation P.O. Box 175 Palikir Pohnpei 96941 Micronesia (Federated States of) +691 320 2343 guskohler1961@gmail.com; kusgoose@hotmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1735</p>
Mongolia	Assistance Request (COM) Sustaining and transmitting Mongol biyelgee	Draft decision: select 16.COM 8.d	<p><i>For more information:</i></p> <p>Ms Erdenetsetseg Shinen Director Institute of Culture and Arts Studies Mongolian State University of Arts and Culture The 1/51 building of MSUAC Baga toiruu-26 Chingeltei district Ulaanbaatar Mongolia +976 99108679 shierdee@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1500</p>
<p>This three-year project aims to enhance the viability of Biyelgee, a traditional Mongolian folk dance, and to transfer the element from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity. To be implemented by the Institute of Culture and Arts Study of the Mongolian State University of Arts and Culture, the project is expected to increase the number of bearers and trainers and build the capacities of local actors to safeguard intangible cultural heritage.</p>			

Montenegro	Representative List Cultural Heritage of Boka Navy Kotor: a festive representation of a memory and cultural identity	Draft decision: inscribe 16.COM 8.b.25	For more information: Ms Milica Nikolić Secretary General National Commission of Montenegro to UNESCO Ministarstvo kulture Njegoševa ulica Cetinje Montenegro +382 41 23 25 99 milica.nikolic@mku.gov.me <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1727
Boka Navy is a traditional NGO founded in 809. Comprised of a community of seafarers, it has played a vital role in preserving and promoting maritime history and tradition. The organization is also the backbone of the annual St. Tryphon festivities. During formal celebrations, members wear traditional uniforms, carry historic weapons and perform a traditional circle dance. Membership is voluntary and open to men, women and children of all ages. Knowledge and skills are transmitted from generation to generation within families and through Boka Navy committees, which organize trainings, exhibitions, conferences and publications.			
Morocco	Representative List Tbourida	Draft decision: inscribe 16.COM 8.b.26	For more information: Ms Meryem Ihrai Chargée de la communication Zénith Rabat-Angle Rocade de Rabat et Rue Ait Malek Bâtiment C Souissi-Rabat Morocco mihrai@sorec.ma <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1483
Tbourida is a Moroccan equestrian performance dating back to the sixteenth century. It simulates a succession of military parades, reconstructed according to ancestral Arab-Amazigh conventions. During a tbourida, a troupe of riders perform a parade composed of an acrobatic arms drill and the simulation of a war departure. The riders wear period costumes and accessories representing their tribe or region, and the horses are bridled and saddled with traditional materials. Transmission takes place from generation to generation within families, through oral traditions and by observation.			
Myanmar	Representative List Practice of Thanakha culture in Myanmar	Draft decision: refer 16.COM 8.b.27	For more information: Mr Oo Lwin Kyaw Director General Department of Archaeology and National Museum Ministry of Religious Affairs and Culture Nay Pyi Taw Myanmar +95 67 408038 kyawoolwin.arch@gmail.com; yemyat.museum@gmail.com; ichmyanmar.secretariat@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1720
Thanakha is a paste used by men, women and children in Myanmar for beauty, skin care and traditional medicine. Beloved for its cooling, soothing effects and fragrance, the paste is made by grinding the bark of the thanakha tree with water on a circular stone slab. The creamy paste is applied to the face and hands, and sometimes the entire body. Thanakha, which is transmitted through family and cultural festivals, is associated with prayer and the teaching of good manners, ethics and values. It also plays an important role in festivals and rituals.			

Netherlands	Representative List Corso culture, flower and fruit parades in the Netherlands	Draft decision: inscribe 16.COM 8.b.28	<i>For more information:</i> Ms Riet De Leeuw Ministry of Education, Culture and Science Cultural Heritage and Arts Department P.O. Box 16375 2500 BJ Den Haag Netherlands 31 6 468 49 402 r.deleeuw@minocw.nl <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1707
<p>Dating back to the late nineteenth century, a corso is an annual Dutch parade and competition of elaborate floats or boats decorated with flowers, fruit, vegetables and, in some cases, people in costumes. The practice creates a sense of social cohesion and solidarity, as groups of friends or entire neighbourhoods often spend months preparing floats up to 20 metres long and 10 metres high. Corso culture is passed on through apprenticeships, school programmes and participation in the annual parade, which takes place on streets or in rivers and is typically accompanied by bands and theatre performances.</p>			
Nigeria	Representative List Sango festival, Oyo	Draft decision: refer 16.COM 8.b.29	<i>For more information:</i> 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1617
<p>The ten-day Sango Festival of Oyo marks the beginning of the Yoruba Traditional New Year in August. It is held in commemoration of King Tella-Oko, believed to be the incarnation of Sango, the divinity of thunder and lightning. Festivities involve dancing, singing and drumming. The festival, which is strongly connected to the social, religious, cultural and political institutions of the Oyo State, is passed on from generation to generation through the lived practice of the festival, as well as at the Sango Temple and the Palace.</p>			
Palestine	Representative List The art of embroidery in Palestine, practices, skills, knowledge and rituals	Draft decision: inscribe 16.COM 8.b.30	<i>For more information:</i> Ms Junidi Amani Director National Heritage Register Ministry of Culture Ramallah Palestine +972 597886174 amanijunidi@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1722
<p>In Palestine, women’s village clothing usually consists of a long dress, trousers, a jacket, a headdress and a veil. Each garment is embroidered with a variety of symbols including birds, trees and flowers. The embroidery is sewn with silk thread on wool, linen or cotton, and the choice of colours and designs indicates the woman’s regional identity and marital and economic status. Embroidery is a social and intergenerational practice around which women gather and collaborate to supplement their family’s income. The practice is transmitted from mother to daughter and through formal training courses.</p>			

Panama	Representative List Dances and expressions associated with the Corpus Christi Festivity	Draft decision: inscribe 16.COM 8.b.31	<i>For more information:</i> Ms Emma Gómez General Coordinator of the Safeguarding of the Intangible Cultural Heritage of Panama Project Ministry of Culture San Felipe Panama +507 6657 6839 egomez@micultura.gob.pa; emmagomezg@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1612
<p>The Corpus Christi festival is a religious festival in Panama that celebrates the body and blood of Christ. It combines Catholic tradition with popular practices and is characterized by theatrical performances, burlesque dances and colourful costumes and masks. The festival starts with a theatrical performance depicting the battle between good and evil, followed by a procession and gatherings in the streets and in family homes. The related knowledge and skills are passed on through participation in the festival and the involvement of youth in dance groups and mask-making teams, among others.</p>			
Peru	Representative List Pottery-related values, knowledge, lore and practices of the Awajún people	Draft decision: inscribe 16.COM 8.b.32	<i>For more information:</i> Mr Alejandro Neyra Minister of Culture of Peru Av. Javier Prado Este 2465 San Borja Lima 41 Peru 51 1 61 89 393 aneyra@cultura.gob.pe <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1557
<p>The Awajún people view pottery as an example of their harmonious relationship with nature. The preparation process comprises five stages: the collection of materials, modelling, firing, decorating and finishing. Each stage has specific meanings and values. The pots are used for cooking, drinking, eating and serving food, as well as for rituals and ceremonies. The thousand-year-old practice has permitted the empowerment of Awajún women, who use it as a means of expressing their personality. The practice is transmitted by the Dukúg wisewomen, female elders who pass on their expertise to other women in their families.</p>			
Philippines	Register of Good Safeguarding Practices The School of Living Traditions (SLT)	Draft decision: select 16.COM 8.c.5	<i>For more information:</i> Mr Arsenio Lizaso Chairperson National Commission for Culture and the Arts 633 Gen. Luna St. Intramuros Manila Philippines +02 527 2195; 527 2196; 527 2197; 527 2198 oc@ncca.gov.ph; sltncca@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1739
<p>In 1995, the Sub-commission on Cultural Communities and Traditional Arts of the National Commission for Culture and the Arts – the lead agency mandated to preserve, promote and develop Philippine culture and the arts – affirmed the need to safeguard traditional knowledge and practices from rapid cultural devaluation. This paved the way for the School of Living Traditions programme, involving informal, community-managed learning centres where practitioners can transmit their communities’ knowledge, intangible cultural heritage, skills and values to younger generations.</p>			

Poland	Representative List Flower carpets tradition for Corpus Christi processions	Draft decision: inscribe 16.COM 8.b.33	<p><i>For more information:</i></p> <p>Ms Joanna Ewa Cicha-Kuczyńska 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/-01119#1743</p>
<p>The tradition of arranging flower carpets is inherently linked to the feast of Corpus Christi in Poland. For the feast, which involves a mass followed by a procession, families in several villages use flowers to arrange colourful and symbolic carpets on the route of the procession. The tradition unites the entire community and has shaped local identity. The practice has been passed on for generations, especially within families. Pattern-making workshops are also regularly held in schools, with support from the parish and non-governmental organizations.</p>			
Portugal	Representative List Community festivities in Campo Maior	Draft decision: inscribe 16.COM 8.b.34	
<p>The Community Festivities of Campo Maior is a popular event during which the streets of Campo Maior in Portugal are decorated with millions of colourful paper flowers. The community's street commissions decide the date and colour themes, and neighbours work on the decorations for months. There is a sense of friendly competition between streets to see which one will have the best design. The decorations are thus kept secret until the eve of the festivities, when the town is transformed overnight. The practice strengthens creativity and community belonging, and is transmitted within families and schools.</p>			<p><i>For more information:</i></p> <p>Ms Vanda Portela Associação das Festas do Povo de Campo Maior Rua 25 de Abril, nº4, Apartado 76 7370-054 Campo Maior Portugal (+351) 961 946 996 portelavanda@hotmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1604</p>
Saudi Arabia; Algeria; Bahrain; Egypt; Iraq; Jordan; Kuwait; Lebanon; Mauritania; Morocco; Oman; Palestine; Sudan; Tunisia; United Arab Emirates; Yemen	Representative List Arabic calligraphy: knowledge, skills and practices	Draft decision: inscribe 16.COM 8.b.35	<p><i>For more information:</i></p> <p>Mr Sultan Alsaleh Head Heritage Department Saudi Heritage Preservation Society P.O. Box 848 Riyadh 11482 Saudi Arabia +966 562979935; +966 507793205 (Mr Abdulmajeed Mahboob, ICH projects manager)</p> <p>ssaleh@shps.org.sa; amahboob@shps.org. sa</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1718</p>
<p>Arabic calligraphy is the artistic practice of handwriting Arabic script in a fluid manner to convey harmony, grace and beauty. Its fluidity offers infinite possibilities, even within a single word, since letters can be stretched and transformed to create different motifs. Arabic calligraphy is widespread in Arab and non-Arab countries and is practised by men and women of all ages. Originally intended to make writing clear and legible, it gradually became an Islamic Arab art for traditional and modern works. Skills are transmitted informally or through formal schools or apprenticeships.</p>			

Senegal	Representative List Ceebu Jën, a culinary art of Senegal	Draft decision: inscribe 16.COM 8.b.36	<p><i>For more information:</i></p> <p>Mr Abdoul Aziz Guissé Directeur du patrimoine culturel Ministère de la culture 3, Rue Ngalandou Diouf BP 4001 DAKAR-PLATEAU Senegal</p> <p>+ 221 33 821 74 38; +221 77 554 42 46</p> <p>abdaziz3155@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1748</p>
<p>Ceebu jën is an emblematic Senegalese dish. Although recipes vary from one region to the next, it is typically made with fish steak, broken rice, dried fish, mollusc and seasonal vegetables, such as onions, parsley, carrots, eggplant, white cabbage, cassava, sweet potato, okra and bay leaf. The recipe and techniques are traditionally passed down from mother to daughter. In most families, ceebu jën is eaten with the hands, although spoons or forks are usually used in restaurants. Viewed as an affirmation of Senegalese identity, the dish has become the national dish of Senegal.</p>			
Seychelles	Representative List Moutya	Draft decision: inscribe 16.COM 8.b.37	<p><i>For more information:</i></p> <p>Ms Cecile Kalebi Principal Secretary for Culture Culture House Providence Mahe -</p> <p>+248 4321333; +248 2722666</p> <p>cecile.kalebi@gov.sc</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1690</p>
<p>Moutya was brought to Seychelles by the enslaved Africans who arrived with the French settlers in the early eighteenth century. A sensual dance with simple choreography, it is traditionally performed around a bonfire to the beating of drums. Historically, moutya was a psychological comfort against hardship and a means of resisting social injustice. It is usually performed spontaneously within the community, as well as at gatherings and cultural events. Moutya is transmitted informally through performance, observation and imitation and formally through research, documentation and dissemination.</p>			
Sri Lanka	Representative List Traditional craftsmanship of making Dumbara Ratā Kalāla	Draft decision: inscribe 16.COM 8.b.38	<p><i>For more information:</i></p> <p>Mr Bandula Harischandra Madduma Kankanamge Secretary Cultural and Religious Affairs Ministry of Buddhasasana Sethsiripaya Battaramulla Sri Lanka</p> <p>+94 011 2861108</p> <p>minister@houseconmin.gov.lk</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1693</p>
<p>Dumbara mats are traditional hand-made mats used as wall hangings, tapestries or cushion covers. Of great cultural significance for Sri Lankans, the mats are made by a community called kinnara that traditionally supplied ornamental mats to the royal palace between the fifteenth and nineteenth centuries. Today, artisans weave the mats for local buyers and tourists. Dumbara mats are made with the fibres of the hana plant and decorated with symbolic motifs and designs. The weaving techniques are transmitted from parents to children through observation and practice.</p>			
Sudan	Representative List Al Toub Al Sudani, Sudanese national dress for women	Draft decision: refer 16.COM 8.b.39	<p><i>For more information:</i></p> <p>Mr Asaad Abdel Rahman Secretary General National Council for Cultural Heritage and Languages Development Khartoum Sudan</p> <p>+249 123 406 016; +249 912 436 911</p> <p>asaadhajam@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1729</p>
<p>Al toub, a traditional dress of Sudanese women, is a long piece of soft cotton, silk or chiffon cloth that is wrapped around the body, looped over the head and tossed over the right shoulder. Women wear the toub during all activities, and the occasion and time dictates the type, fabric and colour used. Toub designs are varied and include embroidery and multi-colour designs which are governed by traditions and fashion. Knowledge and skills related to wearing the toub is transmitted within families.</p>			

Syrian Arab Republic	Representative List Al-Qudoud al-Halabiya	Draft decision: inscribe 16.COM 8.b.40	<p><i>For more information:</i></p> <p>Ms Reme Sakr Managing Director Syria Trust for Development Alexandria Street Western Mazzeh Villas Damascus Syrian Arab Republic +963 951333817; +913 11 6125026 remesakr1@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1578</p>
<p>Al-Qudoud al-Halabiya is a form of traditional music from Aleppo with a fixed melody. Sung for religious and entertainment purposes with the accompaniment of a musical ensemble, the lyrics vary according to the type of event. Although it has been influenced by social changes, the qudoud has retained its traditional elements and continues to be performed throughout the city. It is a vital part of Aleppan culture and is viewed as a source of resilience, particularly during the Syrian Civil War. The practice is transmitted informally between mentors and youth and formally through school curricula, media broadcasts and programmes.</p>			
Tajikistan	Representative List Falak	Draft decision: inscribe 16.COM 8.b.41	<p><i>For more information:</i></p> <p>Ms Zulfiya Burkhon Secretary General Tajikistan National Commission for UNESCO Sherozi Street 33 434001 Dushanbe Tajikistan (+992) 37 221 6001; (+992) 37 221 1750 unesco@mfa.tj</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1725</p>
<p>Falak, meaning 'heaven', 'fortune' and 'universe', is the traditional folklore music of the mountain people of Tajikistan. The expressive and philosophical musical genre may be performed by a male or female soloist, a cappella, with a single instrumental accompaniment or with an ensemble and dancers. Characterized by their high range, falak songs most often relate to love, pain, suffering and the homeland. The practice is viewed as a state of mind and an identity marker for mountain communities, and it is passed from one generation to the next within families and through formal education.</p>			
Thailand	Representative List Nora, dance drama in southern Thailand	Draft decision: inscribe 16.COM 8.b.42	<p><i>For more information:</i></p> <p>Mr Chai Nakhonchai Director-General Department of Cultural Promotion 14 Thiamruammit Road Huay Khwang Bangkok 10310 Thailand safeguard.ich@gmail.com; thailand.ich2003@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1587</p>
<p>Nora is a centuries-old form of dance theatre and improvisational singing usually based on stories about the Buddha or legendary heroes. Performers wear colourful costumes with headdresses, bird-like wings, ornate scarves, and swan tails that give them a bird-like appearance. Performed in local community centres and at temple fairs and cultural events, nora is a community-based practice with deep cultural and social significance for the people of southern Thailand. Performances use regional dialects, music and literature to reinforce cultural life and social bonds. The practice is passed on by masters in homes, community organizations and educational institutions.</p>			

Timor-Leste	Assistance Request (COM) Tais, traditional textile	Draft decision: select - 8.a.6	<i>For more information:</i> Mr Francisco Barreto Interim Executive Officer Timor-Leste National Commission for UNESCO Avenida da Patria, Antigua rua de Mouzinho de Albuquerque Beco da UNAMET c/o Kampaun Onfordepe Balide Dili Timor-Leste +670 77240672; +670 7706-2222; +670 7727 1829 tlnationalcom@gmail.com; franciscobarreto74yahoo.com.au <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1842
<p>Tais is the handwoven traditional textile of Timor-Leste. Used for decoration and to create traditional clothing for ceremonies and festivals, it is also a means of expressing cultural identity and social class, since the colours and motifs vary according to ethnic groups. Tais is made from cotton dyed with natural plants, and the complex process is traditionally reserved for women, although men sometimes participate by searching for plants to dye the cotton and by making the weaving equipment.</p>			
Timor-Leste	Urgent Safeguarding List Tais, traditional textile	Draft decision: inscribe 16.COM 8.a.6	<i>For more information:</i> Mr Francisco Barreto Interim Executive Officer Timor-Leste National Commission for UNESCO Avenida da Patria, Antigua rua de Mouzinho de Albuquerque Beco da UNAMET c/o Kampaun Onfordepe Balide Dili Timor-Leste +670 77240672; +670 7706-2222; +670 7727 1829 tlnationalcom@gmail.com; franciscobarreto74yahoo.com.au <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1688
<p>Tais is the handwoven traditional textile of Timor-Leste. Used for decoration and to create traditional clothing for ceremonies and festivals, it is also a means of expressing cultural identity and social class, since the colours and motifs vary according to ethnic groups. Tais is made from cotton dyed with natural plants, and the complex process is traditionally reserved for women, who pass on the skills to the next generation in their communities. However, men sometimes participate by gathering plants to dye the cotton and by making the weaving equipment.</p>			
Turkey	Representative List Hüsn-i Hat, traditional art of Islamic calligraphy	Draft decision: inscribe 16.COM 8.b.43	<i>For more information:</i> Mr Hasan Erkal Ministry of Culture and Tourism İsmet İnönü Bulvarı No:32 Kat: 9 Oda: 901 Emek 06100 Bahçelievler Ankara Turkey +90 312 470 78 03 erkalhasan41@hotmail.com; hasan.erkal@ktb.gov.tr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1684
<p>The hüsn-i hat is the centuries-old Turkish calligraphy art. Traditional tools include a glazed paper, a reed pen, pen knives and soot ink. Many calligraphers, or hattats, make their own tools and play an important role in the transmission of the hüsn-i hat tradition, passing on their knowledge, craftsmanship skills and values through apprenticeships. The hüsn-i hat can be written on paper, leather, stone, marble, glass and wood, among others. It is traditionally used for religious and literary texts.</p>			

Turkmenistan	Representative List Dutar making craftsmanship and traditional music performing art combined with singing	Draft decision: inscribe 16.COM 8.b.44	<i>For more information:</i> Ms Djamilya Gurbanova Director Department of Intangible Cultural Heritage Ministry of Culture 461, Bitarap Turkmenistan ave Ashgabat, 744000 Turkmenistan +99312 44 00 37 j_kourbanova@mail.ru; poladov@mail.ru <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1565
<p>Dutar is a traditional instrument and musical genre from Turkmenistan. The dutar instrument is a long-necked, two-stringed lute with a pear-shaped body covered by a thin wooden sounding board. The instrument is used in all of the main genres of Turkmen music and singing. As for dutar music, it can either be played alone or accompanied by singing or poetry and prose. Dutar music is an essential part of Turkmen ceremonies, national celebrations, festivals and social gatherings. Artisanry and related skills are traditionally passed on from father to son, and performance skills are transmitted orally and through demonstration.</p>			
Ukraine	Representative List Ornek, a Crimean Tatar ornament and knowledge about it	Draft decision: inscribe 16.COM 8.b.45	<i>For more information:</i> Ms Esma Adzhiieva NGO 'Alem' 30 Urvivska Str., apt. 104 02068 Kyiv Ukraine + 38 (050) 863 56 63 esmaadzieva@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1601
<p>Örnek is a Ukrainian system of symbols and their meanings, used in various mediums such as embroidery, weaving and pottery. The symbols are arranged to create a narrative composition. There are around thirty-five symbols in total, each with its unique meaning and connotations. The Crimean Tatar communities understand the meaning of the symbols and often commission artisans to create certain compositions with specific meanings. The practice and knowledge are transmitted by skilled artisans within families and communities, in informal contexts such as embroidery classes, and in formal contexts such as universities.</p>			
Uzbekistan	Representative List Bakhshi art	Draft decision: inscribe 16.COM 8.b.46	<i>For more information:</i> Mr Sayidafzal Mallakhanov Acting Secretary-General of Uzbekistan National Commission for UNESCO National Commission of the Republic of Uzbekistan for UNESCO 171, Olmazor Street 100066 Tashkent Uzbekistan (+998-95) 193.34.12 unesconatcom@umail.uz <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1706
<p>Bakhshi is the performance of epic stories with the accompaniment of traditional musical instruments. The storytellers, also called bakhshis, recount heroic, historical and romantic epic poems based on myths, legends, folk tales and legendary chants. Successful bakhshis must be able to captivate listeners with their melodies and to narrate stories in an interesting and original way. Bakhshi is a vital part of Uzbek lifestyle, and the storytellers are always welcome guests in family ceremonies, rituals, public holidays and local festivities. The practice is passed on within families and through formal bakhshi schools.</p>			

Venezuela (Bolivarian Republic of)	Representative List Festive cycle around the devotion and worship towards Saint John the Baptist	Draft decision: inscribe 16.COM 8.b.47	For more information: Mr George Amaíz Coordinador de la Oficina Técnica Centro de la Diversidad Cultural Avenida Panteón, Foro Libertador, Edificio de la Biblioteca Nacional AP-4 Distrito Capital, Municipio Libertador Caracas Venezuela (Bolivarian Republic of) +58 212 564 9822 +584242920287 amaizg@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1682
The Venezuelan Saint John the Baptist celebrations originated in the eighteenth century in Afro-Venezuelan communities. Viewed as a symbol of cultural resistance and freedom, the festivities are characterized by joyful drumming, dancing, storytelling and singing and by processions with a statue of Saint John the Baptist. On 23 June, the Sanjuaneros visit with friends and go to churches and religious centres. On 24 June, the image of the saint is baptized in the local river, to commemorate the biblical event. The practices and knowledge are transmitted within families and through community groups and schools.			
Viet Nam	Representative List Art of Xòe dance of the Tai people in Viet Nam	Draft decision: inscribe 16.COM 8.b.48	For more information: Ms Thị Thu Hiền Lê Director General Department of Cultural Heritage Ministry of Culture, Sports and Tourism 51, Ngô Quyền street Hoàn Kiếm district Hanoi Viet Nam +84 941919699 lethuhien75@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1575
Xòe is a form of Vietnamese dancing that is performed at rituals, weddings, village festivals and community events. There are several types of xòe dances, but the most popular form is circle xòe, wherein dancers form a circle and perform basic movements that symbolize wishes for community health and harmony. An important identity marker for the Tai people in northwestern Viet Nam, the xòe dance is accompanied by various instruments, including gourd lutes, drums, cymbals and reed flutes. It is transmitted within families, dance troupes and schools.			
Yemen	Representative List Hadrami Dân	Draft decision: refer 16.COM 8.b.1	For more information: Mr Rafeq Al Akori Director General Yemeni Music Heritage Center Saawn Sanaa Yemen +967 733033733; +967 774598050 rafiksaad@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01119#1699
Dân is a live performance of sung poetry that is widespread among the Hadrami people of Yemen. Two or more poets improvise verses, and a singer adds a melody to the lyrics. A third person repeats the verses to ensure that the singer gets the words properly, and writes the verses in a notebook for the record. Today, dân is used as a means of celebrating religious teachings, promoting public debate about social and political issues and preserving collective memory. The practice is generally transmitted from generation to generation informally, through attendance in performances.			