



Seventeenth session of the
Intergovernmental Committee for
the Safeguarding of the Intangible
Cultural Heritage

28 November - 3 December 2022
Rabat, Morocco

PRESS KIT



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Practical information

DATE

28 November to 3 December 2022

VENUE

Sofitel Rabat Jardin des Roses,
Bp 450 Quartier Aviation,
Rabat 10000, Morocco

CONTACT TELEPHONE

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WEBSITE

<https://ich.unesco.org/en/17com>

WORKING DOCUMENTS

available [online](#).

TIMETABLE

available [online](#).

GENERAL INFORMATION

available [online](#).

PRESS UNESCO CONTACT

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A **press conference** will be held
at Sofitel Rabat on **Monday 28
November** at **12.45 p.m.**

*Journalists can also join the press conference
via Zoom.*

An **opening ceremony** will be
held on **Sunday 27 November**
from **7.00 p.m.** to **9.00 p.m.** at
the Royal Club Equestre Dar
Essalam.

Registration available [here](#).

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

A **calendar of events**
available [online](#).

Overview of the seventeenth session of the Committee

The seventeenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage will be hosted by the Kingdom of **Morocco** in **Rabat** from **28 November to 3 December 2022**.

H.E. Mr Samir Addahre, Ambassador and Permanent Delegate of the Kingdom of Morocco to UNESCO, will chair this annual gathering which will be attended by 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:

- **4 elements** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
- **46 elements** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity.
- **5 proposals** for the Register of Good Safeguarding Practices.
- **1 International Assistance request.**

The Committee will also examine **24 reports** by States Parties on the status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, followed by **42 reports** on the implementation of the Convention and the status of elements inscribed on the Representative List in **Europe**.

Committee members: **Angola, Bangladesh, Botswana, Brazil, Burkina Faso, Côte d'Ivoire, Czechia, Ethiopia, Germany, India, Malaysia, Mauritania, Morocco, Panama, Paraguay, Peru, Republic of Korea, Rwanda, Saudi Arabia, Slovakia, Sweden, Switzerland, Uzbekistan** and **Viet Nam**

Highlights

- **New nominations** on the Lists

There are **56 nominations** to be examined during the Committee. The inscriptions will take place from **Tuesday 29 November to Thursday 1st December** (subject to change).

- Thematic initiatives on **sustainable development**

Stakeholders of the Convention recently took part in **three surveys on thematic initiatives** related to living heritage and sustainable development: "**Economic dimensions** of safeguarding intangible cultural heritage", "Safeguarding intangible cultural heritage and **climate change**", and "Safeguarding intangible cultural heritage in **urban contexts**".

- **Reports** to the Committee

There are several reports to be examined during the Committee. **Europe** is the second region, after Latin America, to undertake the **reformed cycle of periodic reporting** on the implementation of the Convention and on the status of elements from the region inscribed on the Representative List. The Committee will also examine the reports by States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

- **International Assistance**

The International Assistance (IA) mechanism provides dedicated resources for States Parties to implement a wide range of projects. States Parties will report on the use of the IA mechanism for the **42 ongoing projects**. The Secretariat has produced further materials to encourage States Parties to apply for IA: a toolkit and a video.

- **20th anniversary** of the Convention

The 2003 Convention will celebrate its 20th anniversary in 2023. The Committee is the occasion to discuss the festivities that will take place next year.

Facts and figures

More than **US\$9.5 million** have been granted to over **115 projects** in more than **60 countries** from the **Intangible Cultural Heritage Fund** since 2008 to date

List of Intangible Cultural Heritage in Need of Urgent Safeguarding: **72 elements** inscribed from **38 countries** prior to the session, and **4 nominations** to be examined during the 17COM

Register of Good Safeguarding Practices: **29 programmes** selected from **26 countries** and **5 proposals** to be examined during the 17COM

180 of UNESCO's 193 Member States have ratified the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage as of October 2022

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** More than **3,500 people** have **enrolled in the MOOC on living heritage and sustainable development**

Representative List of the Intangible Cultural Heritage of Humanity: **530 elements** from **136 countries**, including **58 multinational elements** inscribed and **46 nominations** to be examined during the 17COM

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 practice 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. 180 of UNESCO's 193 Member States have ratified the 2003 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 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 of each other's cultural practices 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, every six years, periodic reports on measures taken to implement the Convention, with information on the current situation 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 free, prior and informed 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 must be submitted by States to 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 files 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 certain types of International Assistance requests.

* 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 every six years 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 summarising 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.

A **recommendation to refer a file** reflects only the opinion of the Evaluation Body on the quality of the nomination file, in particular on the adequacy of the information contained therein, and does not as such constitute a judgement on the merits of the element itself.

Malawi	Assistance Request Safeguarding of ludodiversity in Malawi through formal and non-formal education	Draft decision: approved 17.COM 7.d	For more information: Mr Christopher Magomelo Senior Assistant Secretary (Culture) Secretary of the National Intangible Heritage Committee Malawi National Commission for UNESCO P.O. Box 30278 Lilongwe 3 Malawi +265 880 060 537 cmagomelo@unesconatcom.mw, admin@unesconatcom.mw <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1897
The objective of this three-year project is to contribute to the safeguarding of the ludodiversity (diversity of games) in Malawi through informal learning and transmission of nine inventoried traditional games in three regions of Malawi. The project aims to produce reference materials for each game based on consultations with practicing communities and sports-development experts. Other activities include the creation of a draft curriculum and apprenticeships to allow 270 teachers and youth to acquire traditional game skills and to create their own teams.			
Bosnia and Herzegovina	Register of Good Safeguarding Practices Nevesinje Olympics, traditional games	Draft decision: refer 17.COM 7.c.5	For more information: Ms Božana Đuzelović Senior curator Museum of Herzegovina Stari grad br. 59 Trebinje Bosnia and Herzegovina (+387) 59 271-060 bozanicap@yahoo.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1731
The Nevesinje Olympics are held every year on the first weekend of August, drawing participants of all ages, genders, religions and backgrounds who travel from Bosnia and Herzegovina, Montenegro, Serbia and Croatia. The organizers continuously carry out activities to safeguard the event, including the allocation of funds, the creation of audiovisual records, and ongoing ethnographic research. An exhibition was also prepared to promote the event in various cities and to teach youth about the development and safeguarding of traditional sports games.			
Czechia	Register of Good Safeguarding Practices Strategy for safeguarding traditional crafts: The Bearers of Folk Craft Tradition programme	Draft decision: select 17.COM 7.c.1	For more information: 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1468
In 1997, the National Institute of Folk Culture (NIFC) began to implement the project 'Folk Trades and Handicrafts' in the Czech Republic. Fieldwork revealed that most workshops were struggling financially and had difficulty selling and creating their products. In response, the Ministry of Culture and the NIFC launched the Bearers of Folk Craft Tradition programme in 2000, which aims to support, protect and safeguard traditional crafts through public awards, grants, donations, and an exclusive trademark, among others.			

Italy; Belgium; Croatia; Cyprus; France	Register of Good Safeguarding Practices Tocatì, a shared programme for the safeguarding of traditional games and sports	Draft decision: select 17.COM 7.c.2	<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/-01172#1709
Launched by the Associazione Giochi Antichi, Tocatì ('it's your turn') is a festival and platform uniting communities, groups and individuals that practise traditional games in Italy, Belgium, Croatia, Cyprus and France. Tocatì's safeguarding measures explicitly link traditional games and sports to the values of intangible cultural heritage, mobilizing thousands of players, volunteers, admirers and media actors and raising awareness of the existence of intangible cultural heritage and the related risks.			
Kuwait	Register of Good Safeguarding Practices Al Sadu Educational Programme: Train the trainers in the art of weaving	Draft decision: select 17.COM 7.c.3	<i>For more information:</i> Ms Bibi Al Sabah Chairperson and General Manager Al Sadu Handcraft Cooperative Society Kuwait City Kuwait +965 99700006 balsabah@alsadu.org.kw; info@alsadu.org.kw <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1905
The Al Sadu Society developed the Educational Programme: Train the Trainers in the Art of Weaving in collaboration with the Arts Department of the Ministry of Education to raise awareness about traditional Al Sadu weaving among younger generations in Kuwait. A national curriculum was developed, along with training workshops to help teachers learn contemporary weaving techniques and how to transmit this traditional craft to students. The programme has generated much enthusiasm among students and teachers, and since its inception in 2018, 30,959 students have completed the course.			
Portugal; Spain	Register of Good Safeguarding Practices Portuguese-Galician border ICH: a safeguarding model created by Ponte...nas ondas!	Draft decision: select 17.COM 7.c.4	<i>For more information:</i> Ms Esmeralda Maria Rodrigues de Carvalho President Azenhas 21A – 4930 341 Ganfei Valença do Minho Portugal +351 917662972 pontenasondas@pontenasondas.org <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1848
The Ponte...nas ondas! project aims to safeguard intangible cultural heritage on the Portuguese-Galician border by creating spaces in which heritage can be transmitted to younger generations. The project has allowed youth to get involved in the practice and transmission of their own traditions thanks to the dissemination of cultural heritage in schools, the training of teachers, the presence of bearers and practitioners in classrooms to share their knowledge and experience, and the use of information and communications technology as well as radio resources.			

Afghanistan	Representative List Behzad's style of miniature art	Draft decision: refer 17.COM 7.b.36	<i>For more information:</i> <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1851
Behzad's style of miniature painting is named after the 15th century artist whose techniques, use of perspective and colour made him one of the most famous painters of his time. It is a source of pride for the people of Afghanistan. It is transmitted through apprenticeship, in universities and in public and private institutions. The practice contributes to the transmission of foundational stories, myths, values and morals.			
Afghanistan; Azerbaijan; Iran (Islamic Republic of); Türkiye; Tajikistan; Turkmenistan; Uzbekistan	Representative List Sericulture and traditional production of silk for weaving	Draft decision: inscribe 17.COM 7.b.37	<i>For more information:</i> Mr Ahmet Tan Ministry of Culture and Tourism İsmet İnönü Bulvarı No:32 Kat: 9 06100 Emek/Çankaya-Ankara Türkiye ahmet.tan@ktb.gov.tr ; sokum@ktb.gov.tr
In sericulture and the traditional production of silk for weaving, farmers care for silkworms through their entire lifecycle. Silk products are highly valued by all social and cultural classes, and people use them for special occasions such as weddings, funerals and family gatherings. The practice is viewed as an expression of cultural identity and social cohesion, as the silk trade contributed to the exchange of culture and science within and across the countries concerned.			<i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1890
Algeria	Representative List Raï, popular folk song of Algeria	Draft decision: inscribe 17.COM 7.b.38	<i>For more information:</i> Mr Slimane Hachi Directeur Centre national de recherches préhistoriques, anthropologiques et historiques Ministère de la culture 3, rue Franklin D. Roosevelt ALGER 16500 Algeria +213 661 57 62 82; +213.61.25.96 slimhachi@yahoo.fr ; contact@cnrpah.org <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1894
Raï is a popular folk song from Algeria. A means of conveying social reality without taboos or censorship, the music touches on topics such as love, freedom, despair and social pressures. It is viewed as a genre for young people, representing a channel for them to express their feelings in their quest to break free from social constraints. Musicians make and decorate their own instruments and transmission occurs informally through observation, for example, or formally through apprenticeship.			
Andorra; France	Representative List Bear festivities in the Pyrenees	Draft decision: inscribe 17.COM 7.b.39	<i>For more information:</i> Ms Isabel De La Parte Directrice du Patrimoine Culturel Ministère de la Culture 13, avenue François-Mitterrand AD 200 Encamp Andorra +376 802 288; +376 844 141 isabel_de_la_parte@govern.ad ; isabel_delaparte@govern.ad <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1846
The Bear festivities take place every winter in five villages in the Pyrenees mountain range located in Andorra and France. During the event, young men dress up as bears and run through the streets trying to catch participants. Although the style varies from one village to the next, the scenario remains the same and symbolizes the rebirth of spring and the relationship between humans and nature. Uniting thousands of people from the region, the centuries-old event constitutes an opportunity for local populations to celebrate their shared heritage.			

Austria; Bosnia and Herzegovina; Croatia; Hungary; Italy; Romania; Slovakia; Slovenia	Representative List Lipizzan horse breeding traditions	Draft decision: inscribe 17.COM 7.b.40	<p><i>For more information:</i></p> <p>Ms Špela Spanžel Focal point for the 2003 Convention for the Safeguarding of the ICH Cultural Heritage Directorate Ministry of Culture Maistrova ulica 10 1000 Ljubljana Slovenia</p> <p>+386 1 400 7926</p> <p>spela.spanzel@gov.si; gp.mk@gov.si</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1687</p>
<p>Lipizzan horse breeding traditions are used to breed, care for and train Lipizzan horses. Initially intended for the Habsburg imperial court, today the Lipizzan horse plays a special role in the cultural and social events, celebrations and festivities that mark the life of rural communities. The tradition, which has united communities for over 450 years, is transmitted in schools and universities, as well as through hands-on experience, seminars, trainings and events.</p>			
Austria; Czechia; Germany; Latvia; Poland; Spain	Representative List Timber rafting	Draft decision: inscribe 17.COM 7.b.41	<p><i>For more information:</i></p> <p>Ms Joanna Ewa Cicha-Kuczynska Minister Counselor Ministry of Culture and National Heritage ut. Krakowskie Przedmiescie 15/17 00-071 Warsaw Poland</p> <p>+48 22 21 21 120</p> <p>jcicha@mkidn.gov.pl</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1866</p>
<p>Timber rafting originated in the Middle Ages, when rafts were used to transport wood, goods and people. In the past, rafters spent weeks living and working together on their raft. As a result, a community sharing the knowledge, techniques and values of making and navigating timber rafts emerged. Collaboration, social cohesion and the protection of water and ecological systems are deeply rooted in the practice. It involves regular and lively experience-sharing, which enriches practitioners' heritage and promotes common values and cultural exchange across borders.</p>			
Azerbaijan	Representative List Pehlevanliq culture: traditional zorkhana games, sports and wrestling	Draft decision: inscribe 17.COM 7.b.42	<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</p> <p>+994 12 493 65 38; +994 12 493 02 33</p> <p>vasifeyvazzade@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1703</p>
<p>Pehlevanliq culture in Azerbaijan includes games and sports, such as wrestling, and individual performances, with the use of specific tools that resemble medieval weapons. As an integral part of popular culture, folk events and outdoor celebrations it provides communities with a strong sense of identity. For many years, pehlevans have been a symbol of determination, promoting social cohesion and providing a sense of pride and shared identity to local communities.</p>			

Azerbaijan; Kazakhstan; Kyrgyzstan; Tajikistan; Türkiye; Turkmenistan; Uzbekistan	Representative List Telling tradition of Nasreddin Hodja/ Molla Nesreddin/ Molla Ependi/ Apendi/ Afendi Kozhanasyr Anecdotes	Draft decision: inscribe 17.COM 7.b.43	<i>For more information:</i> 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 Türkiye +90 312 470 78 05 sokum@kulturturizm.gov.tr; serkanemirerkmen@hotmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1705
The Telling Tradition of Nasreddin Anecdotes refers to social practices in several Eurasian countries around the telling of anecdotes attributed to the philosopher and sage Nasreddin. Characterized by their wisdom and witty repartees, the anecdotes often break with accepted norms and their narrator finds unexpected ways out of complicated situations always coming out as the winner through word power. Both instructive and entertaining, the anecdotes are transmitted both orally and in writing.			<i>For more information:</i> Ms Ahu Uçar Sever Ministry of Culture and Tourism Araştırma ve Eğitim Genel Müdürlüğü İsmet İnönü Bulvarı No:32 Kat:9 Oda 932 06100 Emek/Bahçelievler/Ankara Türkiye + 90 312 470 78 02 ahu_ucar@hotmail.com; ahu.ucar@ktb.gov.tr; gokhan.kaynakci@gmail.com; umutaksungur@gmail.com; sokum@ktb.gov.tr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1685
Azerbaijan; Türkiye	Representative List Culture of Çay (tea), a symbol of identity, hospitality and social interaction	Draft decision: inscribe 17.COM 7.b.44	
Tea culture is an important social practice in Azerbaijan and Türkiye that shows hospitality, builds and maintains social ties, and is used to celebrate important moments in the lives of communities. Although there are several types of tea and brewing techniques, communities in both countries primarily harvest and consume black tea. The drink is served freshly-brewed and hot, in pear-shaped cups made from glass, porcelain, faience or silver. The culture is an essential part of daily life in all layers of society.			<i>For more information:</i> Ms Alena Kalinouskaya Senior Specialist Belarusian State University of Culture and Arts Belarusian National Inventory of the ICH Kalinouski Str, 12 220083 Minsk Belarus +375 17 3685938 heritage.bel@gmail.com; as.belicom@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1889
Belarus	Representative List Straw weaving in Belarus, art, craft and skills	Draft decision: inscribe 17.COM 7.b.45	
The practice of straw weaving in Belarus emphasizes the spiritual value and symbolism of both material and product. Straw is woven to produce a variety of objects such as boxes and baskets, headgear, toys and accessories. Straw weaving is based on folk traditions. and is continuously enriched by the creative achievements of individual experts who transmit their knowledge and skills online and through educational institutions, art studios, craft centres and festivals.			

Belgium; France	Representative List Living fairground culture and showmen's art	Draft decision: refer 17.COM 7.b.46	<i>For more information:</i> Mr Thierry Wauters Directeur du patrimoine culturel URBAN Mont des Arts 10-13 1000 Bruxelles Belgium +32(0)24 328 538 ileroy@urban.brussels <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1869
<p>The Living Fairground Culture refers to funfairs and itinerant outdoor gatherings that resemble small villages and are set up in cities or their outskirts in Belgium and France. Men, women and children of all ages often meet to work at the same fairs, spending most of the year in these temporary villages. Fairground traditions have an important entertainment function, bringing people of all ages and backgrounds together, and contributing to the popularization of culture and science.</p>			
Cambodia	Representative List Kun Lbokator, traditional martial arts in Cambodia	Draft decision: inscribe 17.COM 7.b.1	<i>For more information:</i> Mr Sophearith Siyonn Director General Ministry of Culture and Fine Arts #277, Preah Norodom Blvd. Phnom Penh Cambodia +855 17 674 905 sopheariths@yahoo.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1868
<p>Kun Lbokator is a martial art dating back to the first century. It aims to develop the mental and physical strength and discipline of its practitioners through self-defence techniques and a philosophy of non-violence. Masters lecture their apprentices about their roles and responsibilities in society so that they can protect vulnerable communities and the natural environment and stand up for justice and peace. An embodiment of Cambodia's social, cultural and religious values, Kun Lbokator is practiced by people of all ages, genders and backgrounds.</p>			
China	Representative List Traditional tea processing techniques and associated social practices in China	Draft decision: inscribe 17.COM 7.b.2	<i>For more information:</i> Mr Hui Wang Director Ministry of Culture and Tourism Np. 10, North Chaoyangmen St. Dongchen District Beijing, 100020 China +86 10 59881355 wanghuichn@outlook.com; fysglc2018@mct.gov.cn <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1884
<p>China's traditional tea processing techniques and associated social practices encompass the knowledge, skills and practices of tea plantation management, tea-leaf picking, manual processing, drinking and sharing. Tea is ubiquitous in the daily life of Chinese people. It is served steeped or boiled in homes, workplaces, tea houses, restaurants and temples. Related knowledge, skills and traditions are passed on through families and apprenticeships.</p>			
Colombia	Representative List Ancestral system of knowledge of the four indigenous peoples, Arhuaco, Kankuamo, Kogui and Wiwa of the Sierra Nevada de Santa Marta	Draft decision: inscribe 17.COM 7.b.3	<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/-01172#1886
<p>The Ancestral System of Knowledge of the Arhuaco, Kankuamo, Kogui and Wiwa peoples of the Sierra Nevada de Santa Marta is composed of the sacred mandates that keep the existence of the four peoples in harmony with the physical and spiritual universe. Believed to play a fundamental role in protecting the region's ecosystem and cultural identity, this ancestral wisdom is transmitted through cultural practice, community activities, the use of the indigenous language and the implementation of the sacred mandates.</p>			

Croatia	Representative List Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon, traditions of Croats from Boka Kotorska (Bay of Kotor) who live in the Republic of Croatia	Draft decision: inscribe 17.COM 7.b.4	For more information: Ms Rut Carek Secretary-General Croatian Commission for UNESCO 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/-01172#1891
The Festivity of Saint Tryphon and the Kolo (chain dance) of Saint Tryphon are centred around two main annual events: the Feast Day of St Tryphon and the Boka Nights. The Kolo, performed by members of the Boka Navy dressed in traditional uniform, is the most visible cultural aspect of the festivity. Based on the cult of Saint Tryphon, the practice is transmitted informally within communities, as well as through exhibitions, public lectures, cultural evenings and events.			
Cuba	Representative List Knowledge of the light rum masters	Draft decision: refer 17.COM 7.b.5	For more information: Ms Sonia Virgen Pérez Mojena National Cultural Heritage Council Calle 4, esquina 13. No. 810 Plaza de la Revolución Havana Cuba +537 838 1981 sonia@cnpcc.cult.cu; presidencia@cnpcc.cult.cu; zheniagp9@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1724
The Cuban light rum masters' expertise is a set of traditional and scientific knowledge and techniques that ensures the safeguarding of the Cuban light rum manufacturing process. They follow an ethical code centred on respect for Cuban rum culture and history and for the environment. Their expertise ensures the safeguarding of the manufacturing process, and being a light rum expert entails a life-long learning process that is passed down from generation to generation.			
Democratic People's Republic of Korea	Representative List Pyongyang Raengmyon custom	Draft decision: inscribe 17.COM 7.b.6	For more information: Ms Hye Ryon Nam Director Department of International Relations and Cooperation National Authority for the Protection of Cultural Heritage Ministry of Culture Taedongmun-dong Central District Pyongyang Democratic People's Republic of Korea +85-02 18111 ext. 381-4416 napch@star-co.net.kp <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1695
Pyongyang Raengmyon (cold noodles) is a customary dish in the Democratic People's Republic of Korea that is served in a brass bowl and topped with meat, Kimchi, vegetables, fruits and garnish. Cool stock is then poured over the noodles to finish the preparation. Deeply rooted in the lives of Pyongyangites, the dish is associated with long life and hospitality, and is believed to foster respect and unity. It is transmitted from mothers and grandmothers to daughters and granddaughters, work-study programmes and training in restaurants, among others.			

Egypt	Representative List Festivals related to the Journey of the Holy family in Egypt	Draft decision: refer 17.COM 7.b.7	For more information: Ms Heba Youssef Head High Committee for specialist studies of festivals related to the Journey of the Holy Family in Egypt Egypt +2-01227344589 hebayou1@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1700
The festivals related to the Journey of the Holy Family to Egypt commemorate the Holy Family's voyage from Bethlehem to Egypt. Every year, the event is memorialized by two festivals in which Egyptians, including Muslims and Coptic Christians of all ages and genders, participate in large numbers. An embodiment of the social and cultural fabric shared by Coptic Christians and Muslims, knowledge and skills are transmitted through churches and monasteries, within families, and through active participation in the rituals.			
France	Representative List Artisanal know-how and culture of baguette bread	Draft decision: inscribe 17.COM 7.b.8	For more information: Ms Lily Martinet Chargée de mission pour le patrimoine culturel immatériel et l'ethnologie de la France Département de la recherche, de la valorisation et du patrimoine culturel immatériel Délégation à l'Inspection, la Recherche et l'Innovation (DIRI) Dir +33 (0)1 40 15 76 49 / +33 (0)7 62 94 93 67 lily.martinet@culture.gouv.fr <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1883
Appreciated for its crisp crust around a fluffy centre, the baguette, France's most popular kind of bread, requires specific knowledge and techniques that are primarily transmitted through work-based training. Unlike other loaves, baguettes are made with only four ingredients (flour, water, salt and leaven and/or yeast). They are consumed in many contexts, including family meals and restaurants, and generate modes of consumption and social practices that differentiate them from other types of bread, such as daily visits to bakeries to purchase the loaves.			
Georgia	Representative List Traditional equestrian games in Georgia (Tskhenburti, Isindi, Kabakhi, Marula)	Draft decision: refer 17.COM 7.b.9	For more information: 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/-01172#1862
Georgia's traditional equestrian games take place outdoors, on grass-covered fields. Two teams of six players dressed in traditional clothes called Akhalukhi compete in a series of tasks. Transmitted through formal training and informal observation and participation, the games are widespread in Georgia and typically take place during secular and religious holidays. They are believed to strengthen intergenerational relationships, support healthy lifestyles, promote youth integration and socialization, and deepen relations between villages and different ethnic and religious communities.			

Germany	Representative List Modern dance in Germany	Draft decision: inscribe / not to inscribe 17.COM 7.b.10	<p><i>For more information:</i></p> <p>Mr Marc Guschal German Commission for UNESCO Martin-Luther-Allee 42 53175 Bonn Germany +49 228 60497 152 guschal@unesco.de</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1858</p>
<p>Modern dance is a form of expression distinct from classical ballet. Rather than reproducing predetermined dance positions, the dancers seek to reflect emotions and life experiences. It is accessible to people of all ages, genders and abilities and transmitted through programmes and workshops. Modern dance is viewed as a source of self-empowerment and health, promoting, social cohesion and inclusion, especially of disadvantaged groups, such as people with disabilities and older adults.</p>			
Greece	Representative List August 15th (Dekapentavgoustos) festivities in two Highland Communities of Northern Greece: Tranos Choros (Grand Dance) in Vlasti and Syrrako Festival	Draft decision: inscribe 17.COM 7.b.11	<p><i>For more information:</i></p> <p>Mr Ioannis Drinis Directorate of Modern Cultural Heritage Hellenic Ministry of Culture and Sports 42, Tritis Septemvriou Av. Athens Greece +30 210 3234390; 5219097 +302105219097 +306934291801 idrinis1970@gmail.com; idrinis@culture.gr; dnpk@culture.gr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1726</p>
<p>The Tranos Choros (Grand Dance) and Syrrako festival are celebrated nationwide in Greece to commemorate the Dormition of the Virgin Mary. The Orthodox festivities, which originated in Vlasti and Syrrako, feature ritualistic dances and mark the annual reunion of the communities with inhabitants who have migrated to cities. Starting at an early age, youth learn the practice by watching the participants and their preparations. The festivities are viewed as a celebration of villages' identity, providing an opportunity for younger generations to connect to their cultural heritage.</p>			
Grenada	Representative List Shakespeare Mas', a traditional component of Carnival unique to Carriacou	Draft decision: refer 17.COM 7.b.12	<p><i>For more information:</i></p> <p>Ms Kirl Grant-Hoschtialek Chief Executive Officer Grenada Tourism Authority P.O.Box 293 Burns Point St. George's Grenada 1-473-440-2279/2001 khoschtialek@puregrenada.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1903</p>
<p>Shakespeare Mas' is a masquerade that takes place during Carnival in Grenada. Masqueraders from surrounding villages gather in the town of Hillsborough to compete in the recitation of speeches from Shakespeare's Julius Caesar, with their communities cheering them on. Although traditionally passed down from fathers to sons, women and girls now participate as well. This community-led event is an important component of Carriacou culture and of the island's identity, uniting people in support of their village's masqueraders and the celebration of a shared cultural heritage.</p>			

Guatemala	Representative List Holy Week in Guatemala	Draft decision: refer 17.COM 7.b.13	<p><i>For more information:</i></p> <p>Ms Nelly Elizabeth Ramírez Klee Director Technical Direction of the Intangible Cultural Heritage Ministry of Culture and Sports 12 avenida, 11-11 zona 1 Ciudad de Guatemala Guatemala</p> <p>+502 2208 6600, ext. 265; +502 4777 6305</p> <p>patrimoniointangiblemcd@gmail.com; neramirezkmcd@gob.gt</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1854</p>
<p>Holy Week in Guatemala is one of the country's most notable events, entailing processions, vigils, funeral marches, seasonal gastronomy and the creation of carpets, orchards and altars. The practices and traditions associated with Holy Week have been transmitted to younger generations for centuries through active participation in the event and its preparation. A representation of Guatemala's cultural diversity and a symbol of hope and union, the event promotes tolerance, inclusion and respect thanks to the participation of people from different social groups.</p>			
Hungary	Representative List Hungarian string band tradition	Draft decision: inscribe 17.COM 7.b.14	<p><i>For more information:</i></p> <p>Ms Eszter Csonka-Takács Director Intangible Cultural Heritage Directorate Hungarian Open Air Museum Sztaravodai út 75 2000 Szentendre Hungary</p> <p>+36 30 312 7687</p> <p>csonkatacacs.eszter@skanzen.hu</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1730</p>
<p>The Hungarian string band tradition is one of the country's defining ensembles and one of the most common representatives of folk music culture. The basic fiddle-violoncello line-up varies across regions and plays a crucial role in stage performances, local festivities and dance parties. A group's repertoire can include thousands of melodies, played entirely from memory, and the playing style and repertoire are jointly shaped by the musicians, dancers and their audience. In addition to memory-based transmission, melodies are now also acquired in formal educational settings.</p>			
Iran (Islamic Republic of); Afghanistan	Representative List Yaldā/Chella	Draft decision: refer 17.COM 7.b.15	<p><i>For more information:</i></p> <p>Mr Shaban Mirshokraei Consultant Iranian Cultural Heritage, Handicraft and Tourism Organization No. 8, 2nd Sahel Motahhari Av., Daryaa Blv. Saadat Abad Tehran Iran (Islamic Republic of)</p> <p>+98-2188650842</p> <p>+98-26-3680-4188</p> <p>+98-012-149-3263</p> <p>shaban_mirshokraei@yahoo.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1877</p>
<p>Yaldā/Chella refers to a traditional celebration of the sun and the warmth of life. Practiced in Iran and Afghanistan, the event takes place on the last night of autumn, when families gather around a table adorned with a series of symbolic objects and foods, such as a lamp to symbolize light and red fruits to symbolize warmth. Activities range from reciting poetry and storytelling to playing games and music. The event, which is transmitted informally within families, celebrates cultural identity, nature and peaceful coexistence.</p>			

Iran (Islamic Republic of); Syrian Arab Republic	Representative List Crafting and playing the Oud	Draft decision: inscribe 17.COM 7.b.16	<p><i>For more information:</i></p> <p>Mr Fares Kallas Board of Trustees Syria Trust for Development Al-Arif Nuri Pasha Avenue Damascus Syrian Arab Republic +963 113318404; +963 944666633 f.kallas@syriatrust.sy</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1867</p>
<p>The oud is a traditional, lute-type instrument played in Iran and Syria. It consists of a pear-shaped sound box made of walnut, rose, poplar, ebony or apricot wood and decorated with wooden carvings and mosaic patterns. The oud is played solo or in ensembles and accompanied by traditional songs and dance in a wide range of events. Its practice and craft are primarily transmitted through apprenticeship.</p>			
Iran (Islamic Republic of); Tajikistan; Uzbekistan	Representative List Art of crafting and playing Robāb/Rubāb/Rubob	Draft decision: refer 17.COM 7.b.17	<p><i>For more information:</i></p> <p>Mr Shahab Nikman Managing Director Mana Naqsh Institute of Culture and Art 66 Onsori Alley, Ordibehesht St. Isfahan 81338-43971 Iran (Islamic Republic of) +98 31 32357585 shahab.nikman@gmail.com; shmgoudarzi@me.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1714</p>
<p>The Robāb (Iran), Rubāb (Tajikistan) or Rubob (Uzbekistan) is a short-necked string instrument that has been used in Central Asia for thousands of years. Made from apricot, mulberry or other woods, its shape varies within and across countries. It is played during holidays, gatherings, rituals and mourning ceremonies and is a leading instrument in traditional ensembles. This traditional instrument is an identifying factor for communities, promoting solidarity and cultural exchanges.</p>			
Japan	Representative List Furyu-odori, ritual dances imbued with people's hopes and prayers	Draft decision: inscribe 17.COM 7.b.18	<p><i>For more information:</i></p> <p>Ms Hiroko Moriyama Agency for Cultural Affairs Office for International Cooperation on Cultural Heritages Cultural Resources Utilization Division 3 - 2 - 2 Kasumigaseki Chiyoda - ku Tokyo 100 - 8959 Japan +81 3-6734-4698 moriyama@mext.go.jp</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1701</p>
<p>Furyu-odori refers to various ritual folk dances that have been performed in Japan for centuries, primarily in rural areas. Each element, including costumes and music, is believed to dispel evil spirits and strengthen good forces, such as local deities. The dances are transmitted formally and informally, in schools and within families and communities. They are an occasion for community members who have moved to urban areas to return home or get together in urban areas to celebrate their common heritage.</p>			
Jordan	Representative List Al-Mansaf in Jordan, a festive banquet and its social and cultural meanings	Draft decision: inscribe 17.COM 7.b.19	<p><i>For more information:</i></p> <p>Ms Sumaya Awwad Head Research and Documentation Department Heritage Directorate Ministry of Culture Jordan +962 799406138 sumaia.awad@Culture.gov.jo; sumayaawwad@icloud.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1849</p>
<p>Al-Mansaf is a festive dish made with large chunks of sheep or goat meat boiled in a yogurt sauce and served on a large platter over rice and bread. The preparation itself is a social event, with cooks singing and telling stories. Guests share the platters and consume the dish using their right hand. Passed down from mother to daughter, the recipe and related practices are a central part of Jordan's socio-cultural events, and the dish evokes a deep sense of identity and social cohesion.</p>			

Kazakhstan	<p>Representative List</p> <p>Orteke, traditional performing art in Kazakhstan: dance, puppet and music</p>	<p>Draft decision:</p> <p>refer</p> <p>17.COM 7.b.20</p>	<p><i>For more information:</i></p> <p>Mr Rustam Muzafarov Kazakhstan ICH National Committee P.O. Box 27 Almaty 050000 Kazakhstan +7-701 7170205 rust.muzaf@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1878</p>
<p>Orteke is a Kazakh performing art with a traditional two-stringed instrument called a dombyra and a wooden mountain goat puppet. Attached to the surface of a drum, the puppet is connected to the fingers of a musician by one or several strings. As the musician plays the dombyra, the puppet comes to life, hopping in sync with the music while tapping a beat on the drum. Enjoyed by children and adults alike, Orteke is an important part of the region's folk heritage and identity.</p>			
Oman	<p>Representative List</p> <p>Al-Khanjar, craft skills and social practices</p>	<p>Draft decision:</p> <p>inscribe</p> <p>17.COM 7.b.21</p>	<p><i>For more information:</i></p> <p>Mr Ibrahim Saif Salim Bani Oraba Head Intangible Cultural Heritage Section Ministry of Culture, Sports and Youth P.O. Box 668 Post Code 100 Muscat Oman +968 24641330 baniarab8@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1844</p>
<p>Al-Khanjar is part of a traditional costume worn by men in Oman during national and religious events and special occasions such as weddings. It is attached around the waist and includes a belt, handle, blade, scabbard and cover. An essential element of Omani culture, its manufacture requires significant knowledge and skills that are transmitted from one generation to the next. The khanjar is a part of the state emblem and plays a key role in many Omani customs and traditions.</p>			
Republic of Korea	<p>Representative List</p> <p>Talchum, mask dance drama in the Republic of Korea</p>	<p>Draft decision:</p> <p>inscribe</p> <p>17.COM 7.b.22</p>	<p><i>For more information:</i></p> <p>Ms Inah Pang Senior Researcher World Heritage Division Cultural Heritage Administration Daejeon Government Complex Building #1 189 Cheongsa-ro Seo-gu Daejeon Republic of Korea +82-42 481 3185 inah9245@korea.kr; ichcha@korea.kr</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1742</p>
<p>Talchum is a performing art consisting of dance, music and theatre. An ensemble of six to ten musicians accompanies masked performers who humorously explore social issues through dramatic combinations of song, dance, movement and dialogue. The audience plays an essential role, contributing to the production with their cheers and jeers as the drama unfolds. In addition to serving as a tool for social commentary, Talchum can also promote and reinforce local cultural identities through local dialects and folksongs.</p>			

Romania; Republic of Moldova	Representative List The art of the traditional blouse with embroidery on the shoulder (altiță) — an element of cultural identity in Romania and the Republic of Moldova	Draft decision: refer 17.COM 7.b.23	For more information: Ms Narcisa Alexandra Știucă Ethnology and Folklore Department Faculty of Letters University of Bucharest 5-7, Edgard Quinet str. 010017 Bucharest Romania 0040 730 042 425 +40 213 138 875 +40 072 241 0715 n.stiuca@gmail.com; narcisa.stiuca@g.unibuc.ro; buzila.varvara@gmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1861
The art of the traditional blouse with embroidery on the shoulder (called altiță) is an essential part of Romanian and Moldovan folk dress for men and women. The white blouse is handmade by women using natural fibres. It juxtaposes a simple cut with rich and colourful ornamentations that are stitched using complex sewing techniques. Interest in creating these blouses is steadily increasing and many value the practice as a means of relaxation and of affirming their identity and maintaining a visible connection to the past.			
Saudi Arabia	Representative List Knowledge and practices related to cultivating Khawlani coffee beans	Draft decision: inscribe 17.COM 7.b.24	For more information: Ms Norah Alkhamis Director of Intangible Cultural Heritage Ministry of Culture King Faisal Road Al Bujairi, Ad Diriyah Riyadh, 13711 Saudi Arabia +966 571234343 nalkhamis@moc.gov.sa; rgassas@shps.org.sa <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1863
In Saudi Arabia, Khawlani tribes have been cultivating coffee beans for over 300 years, passing on the skills and techniques within families. Coffee is viewed as a symbol of generosity and people serve guests with coffee harvested in their own farm to show honour and respect. The planting and processing of Khawlani coffee beans encourages social cohesion and provides a sense of shared identity with farmers gathering to exchange knowledge and support each other.			
Saudi Arabia; Oman; United Arab Emirates	Representative List Alheda'a, oral traditions of calling camel flocks	Draft decision: inscribe 17.COM 7.b.25	For more information: Ms Norah Alkhamis Director of Intangible Cultural Heritage Ministry of Culture King Faisal Road Al Bujairi, Ad Diriyah Riyadh, 13711 Saudi Arabia +966 571234343 nalkhamis@moc.gov.sa; rgassas@shps.org.sa <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1717
Alheda'a is an oral polyphonic expression accompanied by gestures or musical instruments played by herders to communicate with their camels. The rhythmic expression is inspired by poetry, and the herder uses a unique repository of sounds that the camels have become accustomed to. Alheda'a can also be used for swift assembly in case of immediate danger. The practice, which is transmitted within families, creates a strong bond between the camels and their herders, and among the herders themselves.			

Serbia	Representative List Social practices and knowledge related to the preparation and use of the traditional plum spirit – šljivovica	Draft decision: inscribe 17.COM 7.b.26	<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/-01172#1882
<p>The practices around šljivovica, a traditional plum spirit, include the complex knowledge and skills to prepare the drink in a home environment as well as its use in everyday and ritual practices. From harvesting, to aging and distilling, the preparation consists of multiple stages that involve families and communities. On festive occasions, šljivovica accompanies toasts expressing wishes for health and well-being. It is also used in rituals and traditional medicine. The related practices are generally transmitted within families and local communities.</p>			
Slovenia	Representative List Beekeeping in Slovenia, a way of life	Draft decision: inscribe 17.COM 7.b.27	<i>For more information:</i> Ms Špela Spanžel Focal point for the 2003 Convention for the Safeguarding of the ICH Cultural Heritage Directorate Ministry of Culture Maistrova ulica 10 1000 Ljubljana Slovenia +386 1 400 7926 spela.spanzel@gov.si; gp.mk@gov.si <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1857
<p>In Slovenia, beekeeping is a way of life for many individuals, families and communities, who obtain bee products for food and traditional medicine and use their knowledge and skills to care for the honeybees and the environment. Communities express a loving and respectful attitude towards bees, and the knowledge, skills and practices relating to their keeping are shaped by centuries of tradition and transmitted from generation to generation. Beekeepers view their bees as teachers and friends. They expand their knowledge and skills through constant research.</p>			
Spain	Representative List Manual bell ringing	Draft decision: inscribe 17.COM 7.b.28	<i>For more information:</i> Mr Antonio Berenguer Espí Coordinator Secretary Association Colla de Campaners d'Albaida Carrer Leonardo Bonet Marzal 8-3-9 46860 Albaida Valencia Spain 617030616 admin@campanersalbaida.es <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1873
<p>Over the centuries, bell ringing has served as a means of expression and communication in Spain, fulfilling a number of social functions, from information-sharing, to coordination, protection and cohesion. Coded messages conveyed through bell ringing are recognized by various communities and help to structure local life. The practice is transmitted from the bell ringers to younger generations notably through dedicated groups and organizations that, in addition to documenting and researching the practice, help disseminate their traditional art.</p>			

Tajikistan; Iran (Islamic Republic of)	Representative List Ceremony of Mehrgan	Draft decision: refer 17.COM 7.b.29	<p><i>For more information:</i></p> <p>Mr Dilshod Rahimi Director Research Institution of Culture Information Nemat Karabaev 17 734018 Dushanbe Tajikistan (992 907) 84-27-85 dilshodr@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1859</p>
<p>The Ceremony of Mehrgan in Tajikistan and Iran is a wide-scale, annual thanksgiving celebration that takes place in the fall to express gratitude for the year's harvest. Communities set a table of goods with local seasonal products, organize flower and handicraft exhibitions, prepare various dishes and serve nuts, sweets and special drinks. Celebrations include music, singing, dancing, drama and sports performances. They unite people of all ages, ethnic and religious backgrounds enhancing social cohesion, solidarity and inclusion.</p>			
Tunisia	Representative List Harissa, knowledge, skills and culinary and social practices	Draft decision: inscribe 17.COM 7.b.30	<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/-01172#1710</p>
<p>Harissa, a condiment made with chilli pepper paste, is an integral part of domestic provisions and of Tunisian society's daily culinary and food tradition. It is usually prepared by women in convivial family or neighbourhood setting. The cultivation of chilli peppers follows an agrarian calendar that prohibits sowing during certain periods, which are considered unlucky. The knowledge and skills related to chilli pepper growing are passed on within communities of farmers and by agronomy schools and institutes.</p>			
Turkmenistan; Iran (Islamic Republic of)	Representative List Turkmen-style needlework art	Draft decision: inscribe 17.COM 7.b.31	<p><i>For more information:</i></p> <p>Ms Gozel Magtymgulyeva Director Intangible Heritage Department Ministry of Culture 461, Bitarap Turkmenistan ave. Ashgabat, 744000 Turkmenistan +993 12440037 gozel1706@mail.ru</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1876</p>
<p>Turkmen-style needlework is a decorative art applied on the national dress of people of all genders and ages in Turkmenistan and Iran. Thin silk threads are used to design patterns that indicate the territorial identity of needlewomen and symbolize love, friendship, nature and strength. The needlework is used on wedding and other ceremonial clothes, as well as on decorative parts of ordinary clothing, such as scarves, coats and accessories. Young girls traditionally learn the craft from their mothers and grandmothers.</p>			
United Arab Emirates	Representative List Al Talli, traditional embroidery skills in the United Arab Emirates	Draft decision: inscribe 17.COM 7.b.32	<p><i>For more information:</i></p> <p>Ms AlAnood AlShaikh Chief Specialist Cultural and Heritage Programs Department Shindaga Historical Neighborhood P.O.Box: 115222 Dubai United Arab Emirates +971 4 5155019 alanood.alshaikh@dubaiculture.ae</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1712</p>
<p>Talli is a traditional handicraft practised in the United Arab Emirates. The demand for Talli is currently at its highest ahead of religious festivals (Eids) and the marriage season in the summer. A time-consuming craft, Talli has traditionally been transmitted from mothers to daughters. The gathering of women in houses and neighbourhoods to braid Talli has a social dimension, as it provides an opportunity for social interaction and for the exchange of Talli knowledge, as well as other folk tales and proverbs.</p>			

United Arab Emirates; Bahrain; Egypt; Iraq; Jordan; Kuwait; Mauritania; Morocco; Oman; Palestine; Qatar; Saudi Arabia; Sudan; Tunisia; Yemen	Representative List Date palm, knowledge, skills, traditions and practices	Draft decision: inscribe 17.COM 7.b.33	For more information: 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 <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1902
Typically found in deserts and dry, temperate climates, the date palm is an evergreen with deep roots. Associated with the Arab region for centuries, it has enabled a rich cultural heritage that has been passed on through generations. Related practices, knowledge and skills include caring for and cultivating the date palm tree and using its parts (leaves, fronds and fibres) for traditional crafts and rituals. It is also a key source of nutrition and is widely supported by local communities.			
Uzbekistan; Tajikistan; Kazakhstan	Representative List Traditional embroidery in Central Asia	Draft decision: refer 17.COM 7.b.34	For more information: Mr Sayidafzal Mallakhanov Deputy Secretary-General of Uzbekistan National Commission for UNESCO National Commission of the Republic of Uzbekistan for UNESCO 2, Abdulla Qodiriy str., 100066 Tashkent Uzbekistan (+998 90) 186-06-13 info@unesco.uz <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1733
The traditional embroidery in Central Asia is used to decorate textile products and decorative items such as pillows, headdresses, curtains and bags. The most complete art of embroidery is revealed in wall carpets, ceremonial clothing and interior decorative items such as tablecloths. Primarily practiced and transmitted within families by women, embroidery styles and techniques vary according to tribe, area or region. The ornaments include symbolic and mythological images of nature and space, each with a specific name and meaning.			
Zambia	Representative List Kalela dance	Draft decision: refer 17.COM 7.b.35	For more information: Mr Thomas Mambo Mubita Chief Cultural Affairs Officer Department of Arts and Culture Ministry of Tourism and Arts P.O. Box 30575 Lusaka Zambia +260 21 1238804; 977750352 thomasmubita@yahoo.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1698
The Kalela dance is an important part of many events in Zambia, such as ceremonies, public and state functions, international and national celebrations, weddings and funerals. Dancers form two or three lines, moving forwards and backwards as they sing along to the beat of three drums. The practice is transmitted through observation and participation during public performances and through formal courses with expert drummers.			

Albania	Urgent Safeguarding List and Assistance Request Xhubleta, skills, craftsmanship and forms of usage	Draft decision: inscribe / approve 17.COM 7.a.4	<i>For more information:</i> Ms Meri Kumbe Ms Meri Kumbe Rr. Naim Frashëri, Pall, 61/3, Sh. 3, Ap. 20 Tirana Albania adress for nomination Ms Meri Kumbe Deputy Minister of Culture Rr. Aleksander Moisiu, Nr. 76, ish Kinostudio Tirana - 355 692 131 092 meri.kumbe@kultura.gov.al; meri.kumbe@yahoo.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1880
<p>Xhubleta is a handcrafted garment worn by women and girls in Northern Albania. Once used in everyday life from the age of puberty, its use and production have declined over recent decades due to various socio-political and economic factors. Today, few women possess the knowledge of the entire process, and family-based transmission is rare. Nevertheless, the garment has maintained its social and spiritual significance and is still considered an integral part of highland identity.</p> <p>This two-year safeguarding project aims to develop the infrastructure needed for the revitalization of Xhubleta craftsmanship in northern Albania. Activities include identifying and creating a network of bearers, establishing a training centre, acquiring materials and producing documentation for use in future safeguarding efforts, activities and project assessment. It will also enhance the capacities of bearers to make Xhubleta through workshops and increase its visibility both nationally and internationally, through a new digital platform and communication materials and events.</p>			
Chile	Urgent Safeguarding List Quinchamalí and Santa Cruz de Cuca pottery	Draft decision: inscribe 17.COM 7.a.1	<i>For more information:</i> Ms Eileen Leyton Acting Deputy Director Intangible Cultural Heritage Nueva York 80, 8th floor Santiago Chile eileen.leyton@patrimoniocultural.gob.cl <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1847
<p>Chile's Quinchamalí and Santa Cruz de Cuca pottery includes functional and decorative objects characterized by the use of black with white accents, created using techniques dating back centuries. Women hold the knowledge and practice of pottery, which is a source of social and economic autonomy. However, the viability of the element is threatened by demographic and environmental factors and precarious social conditions. For instance, access to raw materials is becoming increasingly difficult due to a loss of biodiversity and soil degradation.</p>			
Türkiye	Urgent Safeguarding List Traditional Ahlat stonework	Draft decision: inscribe 17.COM 7.a.2	<i>For more information:</i> 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 Türkiye +90 312 470 78 05 sokum@kulturturizm.gov.tr; serkanemirerkmen@hotmail.com <i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#0655
<p>Traditional Ahlat stonework refers to the knowledge, methods and skills surrounding the extraction, carving and use of volcanic Ahlat stones. In addition to architectural works such as houses and mosques, the stones are also used in tombstones, fountains and other artefacts. The viability of the practice is threatened by several factors, including demographic changes (difficulty finding apprentices due to the sharp decline in population and urban migration) and the widespread use of modern building techniques and materials in the region.</p>			

Viet Nam	Urgent Safeguarding List Art of pottery-making of Chăm people	Draft decision: inscribe 17.COM 7.a.3	<p><i>For more information:</i></p> <p>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</p> <p>+84 24 39436131; +84 941919699 (mobile)</p> <p>lethuhien75@gmail.com</p> <p><i>Nomination, photos, film:</i> https://ich.unesco.org/en/-01172#1574</p>
<p>Chăm pottery products are mainly household utensils and religious and fine art objects made by women. The knowledge and skills they require are transmitted within families, and the practice is a source of income and a means of safeguarding the customs of Chăm people in Viet Nam. However, despite safeguarding efforts, the viability of the craft is at risk due to the impact of urbanization on access to raw materials, insufficient adaptation to the market economy and lack of interest among youth.</p>			