



# **Eighteenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage**

4 to 9 December 2023

Kasane, Republic of Botswana

## **Press kit**

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## Practical information

### Date

Monday 4 to Saturday 9 December 2023

### Venue

Cresta Mowana Resort  
Plot 2239 President Avenue  
Kasane, Republic of Botswana  
+267 625 0470

### Website

<https://ich.unesco.org/en/18com>

**General information** is [available online](#)

**Working documents** are [available online](#)

**Provisional timetable** is [available online](#)

**Calendar of events** is [available online](#)

An **opening ceremony** will be held on Sunday 3 December 2023 7.00 p.m. to 9.00 p.m. at Kazungula bridge

**Online registration for the session** [available here](#)

### UNESCO Press contact

t.mallard@unesco.org

A press conference open to accredited media will be held on site on **Monday 4 December at 12.45 pm** (Kasane time).

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

## Overview of the eighteenth session of the Committee

The eighteenth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage will be hosted by the **Republic of Botswana** from **4 to 9 December 2023**.

**H.E. Mr Mustaq Moorad**, Ambassador and Permanent Delegate of the Republic of Botswana 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:

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

The Committee will also examine 15 reports by States Parties on the status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, followed by 18 reports on the implementation of the Convention and the status of elements inscribed on the Representative List in the Arab States.

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 5 to Thursday 7 December 2023** (subject to change), according to the published [Order of files](#) (subject to change).

## Reports to the Committee

There are several reports to be examined during the Committee. Arab States is the third region, after Europe, 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 52 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 year 2023 marks the **twentieth anniversary of the 2003 Convention** for the Safeguarding of the Intangible Cultural Heritage. This milestone year provides an important opportunity for stakeholders of living heritage safeguarding to **take stock of the achievements of the Convention** over the past 20 years. Since its adoption 20 years ago, the Convention has **broadened the notion of ‘cultural heritage’** globally to include the cultural practices, expressions, knowledge systems and skills that communities transmit from one generation to the next. The legacy of this international legal framework is evident in today’s discourse, policies, and measures around heritage, which give due consideration to the safeguarding of dynamic, ‘living’ heritage.

The Convention has also underlined the importance of **placing communities at the heart of defining and safeguarding living heritage** as its custodians and bearers. Consequently, diverse forms of intangible culture heritage are increasingly recognized as the **wellspring of social cohesion and collective identity**.

## Future of the Convention: the Seoul Vision

Outlined during the celebration of the 20th anniversary of the 2003 Convention in Seoul, Republic of Korea, on 25-26 July 2023, **the [Seoul Vision](#)** takes stock of 20 years of implementation of the Convention and presents a **set of concrete actions** required to **unleash the power of living heritage to ensure sustainable development and peace** for enhancing solidarity and inclusion, for preserving biodiversity and oceans, and for responding to health, social and economic crises.

## Facts and figures

As of June 2023, more than US\$11.6 million has been granted in support of 140 projects in more 72 countries by the Intangible Cultural Heritage Fund.

List of Intangible Cultural Heritage in Need of Urgent Safeguarding: 76 elements inscribed from 40 countries prior to the session, and 6 nominations to be examined during the 18.COM.

Register of Good Safeguarding Practices: 33 programmes selected from 31 countries and 4 proposals to be examined during the 18.COM.

Representative List of the Intangible Cultural Heritage of Humanity: 567 elements from 136 countries, including 69 multinational elements inscribed and 45 nominations to be examined during the 18.COM.

181 of UNESCO's 194 Member States have ratified the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

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.



## Frequently asked questions

### **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.

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.

### **What is the 2003 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. 181 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 2003 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.
  4. 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.

### **What are the responsibilities of States that ratify the 2003 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 needs 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.

<b>Syrian Arab Republic</b>	Urgent Safeguarding List Traditional Syrian glassblowing	Draft decision: inscribe 18.COM 8.a.1	<i>For more information:</i> Ms Reme Sakr Managing Director Syria Trust for Development Al-Afif Nouri Basha Damascus Syrian Arab Republic +963 955707101 remesakr1@gmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1956">https://ich.unesco.org/en/01248#1956</a>
<p>Traditional Syrian glassblowing is the craft of creating glass objects using pieces of waste glass. Practiced mostly in Damascus, it is characterized by the white, blue, green and crimson colours used, as well as the painted gold motifs. Cultural symbols, such as the hand of Fatima, are often painted or engraved on the glass. Transmitted informally in workshops, it is a source of livelihood for artisans. It also contributes to a sense of continuity and belonging and is associated with social, spiritual and historical spaces.</p>			

<b>Türkiye</b>	Urgent Safeguarding List Traditional knowledge, methods and practices concerning olive cultivation	Draft decision: <b>inscribe</b> 18.COM 8.a.2	<p><i>For more information:</i></p> <p>Mr Ahmet Tan Ministry of Culture and Tourism ?smet ?nönü Bulvar? No:32 Kat: 9 06100 Emek/Çankaya- Ankara Türkiye ahmet.tan@ktb.gov.tr; sokum@ktb.gov.tr</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1983">https://ich.unesco.org/en/01248#1983</a></p>
<b>Djibouti</b>	Urgent Safeguarding List Xeedho	Draft decision: <b>inscribe</b> 18.COM 8.a.3	<p><i>For more information:</i></p> <p>Mr Idriss Moussa Ahmed Ministère de la jeunesse et de la culture B.P. 32 Djibouti RDD Djibouti + 253 77818002 diriehdris@yahoo.fr</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#2001">https://ich.unesco.org/en/01248#2001</a></p>
<p>In Türkiye, olive cultivation refers to grafting, pruning and fertilizing wild olive trees, called delice, and to picking, harvesting and processing the olives. Several rituals, festivals and social practices mark the beginning and end of the harvest season. Transmitted within families and villages, the practices concerning olive cultivation enhance solidarity, cooperation and harmony within the community. The element also contributes to environmental sustainability efforts and plays an important role in maintaining social and cultural identity, particularly in rural areas.</p>			
<p>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. It consists of a container with pieces of dried dromedary meat. The container is wrapped and decorated, then covered with traditional fabrics symbolizing women’s clothes. An integral part of Djibouti wedding ceremonies, the ritual of making xeedho is transmitted informally from women to girls. It strengthens social ties and represents a commitment on the honour of the bride and her family.</p>			

<b>Malaysia</b>	Urgent Safeguarding List Mek Mulung	Draft decision: <b>inscribe</b> 18.COM 8.a.4	<i>For more information:</i> Ms Leng Yan Eyo Director Division of
<p>Mek Mulung is a traditional Malaysian performance involving acting, singing and dancing. The performance takes place in an open barn, with the spectators surrounding the performers. The actors are all men, some of whom wear women's clothes for the female roles. Mek Mulung is transmitted within families and through educational institutions, workshops and festivals. Initially performed as a celebration and an expression of gratitude following a good harvest, it is viewed as a means of promoting lively social interaction and dialogue.</p>		<p>Intangible Cultural Heritage Department of National Heritage Ministry of Tourism, Arts and Culture Blok A &amp; B Bangunan Sultan Abdul Samad Jalan Raja 50050 Kuala Lumpur Malaysia +603 26044901 eyo@heritage.gov.my <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1610">https://ich.unesco.org/en/01248#1610</a></p>	

<b>Mozambique</b>	Urgent Safeguarding List Ingoma Ya Mapiko	Draft decision: <b>inscribe</b> 18.COM 8.a.5	<i>For more information:</i> Mr Eugenio Santana Head
<p>The mapiko dance is a celebratory dance practiced by the Makonde people of Mozambique. It is performed in an enclosure, with dancers, musicians and the public coming together to celebrate the traditional rite of passage from puberty to adulthood. Mapiko is transmitted during initiation rites. It symbolizes human spirit, harmony with the cosmos, and the fight between good and evil. It is also viewed as a means of restoring balance between the masculine and the feminine and transmitting ancestral values, beliefs and customs.</p>		<p>Department of Arts and Cultural Development Ministry of Culture and Tourism Av. 24 de Julho Maputo Mozambique +258 846008422  genitoarte@hotmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1996">https://ich.unesco.org/en/01248#1996</a></p>	

<b>Paraguay</b>	Urgent Safeguarding List  Ancestral and traditional techniques for the elaboration of the 'Poncho Para'i de 60 Listas', from the city of Piribebuy, Republic of Paraguay	Draft decision: <b>inscribe</b> 18.COM 8.a.6	<p><i>For more information:</i></p> <p>Mr Rubén Darío Capdevila Yampey Minister of Culture Ministry of Culture Estados Unidos 284 esq. Mcal. Estigarribia Asunción Paraguay + 595 21 442 515 ministro@cultura.gov.py; investigacionsnc@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1992">https://ich.unesco.org/en/01248#1992</a></p>
<p>The Poncho Para'í de 60 Listas de Piribebuy is a handmade garment from Paraguay consisting of three parts: the body, the fringes and the fajita or guard. Each part entails different crafting procedures which are carried out collaboratively by women weavers. To create the poncho, the practitioners weave three types of cotton threads, corresponding to the three parts of the garment. Each weaver makes a part of the poncho and specializes in one of the processes. While weavers have their own style and designs, they develop skills for teamwork in order to save time and resources, with the ultimate goal of maintaining the quality of the product. The materials associated with creating the poncho, including the thread, pallets and wooden chairs, are also made by hand. Historically, the ancestral techniques, which were first used by the native peoples, have been transmitted from weaver mothers to daughters orally, through observation and practice. Today, the Safeguarding School also helps weavers pass on their knowledge to future generations. The Poncho Para'í de 60 Listas is a symbol of unity and identity in the city of Piribebuy and is recognized nationally for its design and originality.</p>			



<b>Netherlands</b>	Representative List Rotterdam Summer Carnival	Draft decision: <b>inscribe</b> 18.COM 8.b.1	<p><i>For more information:</i></p> <p><i>Mr Gábor Kozijn</i></p> <p><i>Ministry of Education, Culture and Science</i></p> <p><i>P.O. Box 16375</i></p> <p><i>2500 BJ Den Haag</i></p> <p><i>Netherlands</i></p> <p><i>G.Kozijn@cultureelerfgoed.nl;</i> <i>g.g.kozijn@minocw.nl</i></p> <p><i>Nomination, photos, film:</i> <i><a href="https://ich.unesco.org/en/01248#1870">https://ich.unesco.org/en/01248#1870</a></i></p>
<p>The Rotterdam Summer Carnival is a multicultural celebration that unites participants from the Caribbean and European Netherlands, as well as ethnic minority groups from Central and South America and Africa living in the Netherlands. It includes a street parade, a brass band competition and a festival market featuring Caribbean food. Transmitted informally, the carnival is tied to people’s cultural roots and their emancipation, bolstering individuality and self-worth. By uniting groups of different backgrounds, it also fosters respect for diverse cultural traditions, promoting dialogue and social cohesion.</p>			
<b>Nigeria</b>	Representative List Sango Festival, Oyo	Draft decision: <b>inscribe</b> 18.COM 8.b.2	<p><i>For more information:</i></p> <p><i>Mr Emmanuel Adeniyi Odekanyin</i></p> <p><i>UNESCO Division</i></p> <p><i>Department of International Cultural Relations</i></p> <p><i>Federal Ministry of Information and Culture</i></p> <p><i>Federal Secretariat Complex</i></p> <p><i>Phase II</i></p> <p><i>OHSCF</i></p> <p><i>Abuja</i></p> <p><i>Nigeria</i></p> <p><i>+234 803 358 4127</i></p> <p><i>maniegail@gmail.com;</i> <i>yenvadu@gmail.com</i></p> <p><i>Nomination, photos, film:</i> <i><a href="https://ich.unesco.org/en/01248#1974">https://ich.unesco.org/en/01248#1974</a></i></p>
<p>In Nigeria, the annual Sango Festival of Oyo marks the beginning of the Yoruba Traditional New Year in August. The ten-day festival is connected to the social, religious, cultural and political institutions of the Oyo State. It encompasses different rites and involves chanting, storytelling, drumming and dancing. The practice is transmitted informally, through observation and imitation. However, magical crafts and rites are transmitted through apprenticeships. The Oyo community views the practice as an expression of shared identity and as a means of reconnecting with their ancestor, Sango.</p>			

<b>Palestine</b>	Representative List Dabkeh, traditional dance in Palestine	Draft decision: <b>inscribe</b> 18.COM 8.b.3	<i>For more information:</i> Ms Amani Al Junaidi Director National Heritage Register Ministry of Culture Ramallah Palestine +972 597886174 amanijunidi@gmail.com <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1998">https://ich.unesco.org/en/01248#1998</a>
Dabkeh is a group dance in Palestine that is accompanied by traditional wind instruments and popular singing. A means of expressing cultural identity, celebrating family occasions and increasing social ties, the dance is performed during festivals, celebrations and events such as weddings and graduations. Dabkeh and its accompanying arts and crafts are transmitted through informal training and by participating in social celebrations. It is also transmitted through summer vacation activities, in schools and universities, and through audiovisual media and publications.			
<b>Peru</b>	Representative List Practices and meanings associated with the preparation and consumption of ceviche, an expression of Peruvian traditional cuisine	Draft decision: <b>inscribe</b> 18.COM 8.b.4	<i>For more information:</i> Mr Alejandro Antonio Salas Zegarra Minister of Culture Av. Javier Prado Este 2465 San Borja Lima Peru 51 1 618-9393 asalas@cultura.gob.pe <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1952">https://ich.unesco.org/en/01248#1952</a>
Ceviche is a traditional dish in Peru prepared with raw fish marinated in lemon. As recipes vary from one region to the next, the dish strengthens regional cultural identity. It is consumed on a daily basis and during celebrations, social gatherings and rituals. Ceviche can be made at home or sold in traditional spaces such as cevicherías. Generally transmitted within families, its preparation and consumption entail specific practices, knowledge and meanings at each stage, from fishing to cultivating the ingredients and preparing the dish.			
<b>Philippines</b>	Representative List Aklan piña handloom weaving	Draft decision: <b>inscribe</b> 18.COM 8.b.5	<i>For more information:</i> Mr Rene Escalante Chairman National Commission for Culture and the Arts 633 General Luna Street Intramuros Manila Philippines +6324040021 oc@ncca.gov.ph; ich@ncca.gov.ph <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1564">https://ich.unesco.org/en/01248#1564</a>
Piña is a textile made from pineapple leaf fibres and woven using a handloom. Farmers harvest the leaves of the pinya Bisaya and extract the fibres by hand. The knowledge and skills are primarily passed on within families. A strong identity marker, the piña is the preferred textile for making formal attire and is a vehicle for innovation and creativity. It is also a source of livelihood that contributes to sustainable development and to the social and economic empowerment of local communities.			

<b>Poland</b>	Representative List Polonaise, traditional Polish dance	Draft decision: <b>inscribe</b> 18.COM 8.b.6	<i>For more information:</i> Ms Joanna Ewa Cicha-Kuczynska Minister Counselor Ministry of Culture and National Heritage ul. Krakowskie Przedmiescie 15/17 00-071 Warsaw Poland +48 22 21 21 120 jcicha@mkidn.gov.pl  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1982">https://ich.unesco.org/en/01248#1982</a>
<p>The polonaise is a joyful Polish dance, which can be enacted by a few to even several hundreds of pairs marching in procession, following a trajectory proposed by the first pair. The basic step involves bending one leg while taking a step forward with the other. Typically transmitted within families and local communities, the polonaise commemorates important moments in family and community life – such as high-school proms and New Year’s celebrations. It symbolizes cooperation and equality and promotes unity, solidarity and dialogue.</p>			
<b>Sudan</b>	Representative List Procession and celebrations of Prophet Mohammed's birthday in Sudan	Draft decision: <b>inscribe</b> 18.COM 8.b.7	<i>For more information:</i> Mr Asaad Abdel Rahman Secretary General National Council for Cultural Heritage and Languages Development Khartoum Sudan +249 123 406 016; +249 912 436 911 asaadhajam@yahoo.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1896">https://ich.unesco.org/en/01248#1896</a>
<p>Al-Molid procession is a celebration of the Prophet Mohammed that takes place in Sudan, in the third month of the Islamic lunar calendar. During the parade, participants perform religious songs and ritual dances and recite Sufi prayers. The celebration unites people from different religions and culminates in al-Molid square, which serves as a meeting spot for people to chat, celebrate, entertain and enjoy cuisine from different parts of Sudan. Al-Molid is typically transmitted within families and dance circles and through participation in the events.</p>			
<b>Switzerland</b>	Representative List Alpine pasture season	Draft decision: <b>inscribe</b> 18.COM 8.b.8	<i>For more information:</i> Mr Julien Vuilleumier Office fédéral de la culture Section culture et société Hallwylstrasse 15 CH-3003 Berne Switzerland +41 58 467 89 75 julien.vuilleumier@bak.admin.ch  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1966">https://ich.unesco.org/en/01248#1966</a>
<p>In Switzerland, alpine pasture season refers to the period between May and October, when cattle, sheep and goats are driven to high-altitude pastures to take advantage of the extra forage. During this time, alpine farmers care for the animals, maintain the pastures and process the milk. Transmitted informally, the centuries-old practice contributes to the preservation of natural landscapes and creates economic and social ties between local populations and alpine farmers. It has given rise to a variety of practices, including rituals, competitions and local festivities.</p>			

<b>Tajikistan</b>	<p>Representative List</p> <p>Traditional knowledge and skills of production of the atlas and adras fabrics</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.9</p>	<p><i>For more information:</i></p> <p>Ms Zulfiya Burkhon Secretary General Tajikistan National Commission for UNESCO Sheroz Street 33 434001 Dushanbe Tajikistan (+992) 37 221 6001; (+992) 37 221 1750  unesco@mfa.tj</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1484">https://ich.unesco.org/en/01248#1484</a></p>
<p>Atlas and adras are two kinds of traditional woven fabrics produced in Tajikistan. Atlas is made from silk threads, and adras is woven with silk and cotton threads, but the technique of creating both cloths is similar. Dresses prepared from atlas and adras are widely used by women and girls during celebrations, in the workplace, in schools and at home. The practice promotes unity and collaboration among people from different regions and is transmitted within families, in schools and through festivals.</p>			
<b>Thailand</b>	<p>Representative List</p> <p>Songkran in Thailand, traditional Thai New Year festival</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.10</p>	<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</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1719">https://ich.unesco.org/en/01248#1719</a></p>
<p>In Thailand, Songkran refers to the sun's annual passing into the Aries constellation, which marks the traditional start of the new year. Occurring in mid-April, it is a time when people reunite with their families and pay their respects to older adults, ancestors and sacred Buddha images. Pouring water is a significant act during Songkran, symbolizing cleansing, reverence and good fortune. Other activities include folk plays, games, music and feasting. Mainly passed on through participation in the festivities, Songkran promotes community cooperation, unity and forgiveness.</p>			
<b>Turkmenistan</b>	<p>Representative List</p> <p>Art of Akhal-Teke horse breeding and traditions of horses' decoration</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.11</p>	<p><i>For more information:</i></p> <p>Ms Chinar Rustamova Executive Secretary National Commission of Turkmenistan for UNESCO 81 Magtymguly avenue Ashgabat 74 4000 Turkmenistan +93 12 940515  unesco_tmexp@unesco.gov.tm</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1978">https://ich.unesco.org/en/01248#1978</a></p>
<p>The Akhal-Teke is a breed of horses created in the territory of modern Turkmenistan and characterized by their large size, intelligence, agility, strength and shiny coat. There are many customs and traditions around Akhal-Teke horses, including naming rituals, horse beauty contests, and racing and riding games. Related knowledge and skills are passed on through formal and informal learning and include breeding and caring for horses and making the decorations. An important part of Turkmenistan's historical and cultural identity, the element contributes to social cohesion.</p>			

<b>United Arab Emirates; Oman; Saudi Arabia</b>	Representative List Harees dish: know-how, skills and practices	Draft decision: <b>inscribe</b> 18.COM 8.b.12	<i>For more information:</i> 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> <a href="https://ich.unesco.org/en/01248#1744">https://ich.unesco.org/en/01248#1744</a>
<p>Harees is a popular traditional dish made with wheat grain, meat and ghee. Typically consumed at breakfast and dinner, it is served in large dishes that are shared by several people, and eaten using the thumb and forefinger while sitting on one knee. Harees is particularly popular during Ramadan, when honouring guests, and for social events. In the United Arab Emirates, Oman and Saudi Arabia, serving harees is viewed as a sign of hospitality and generosity. Transmitted informally, the practice promotes social connection and cultural affinity.</p>			
<b>Uzbekistan</b>	Representative List Ceramic arts in Uzbekistan	Draft decision: <b>inscribe</b> 18.COM 8.b.13	<i>For more information:</i> 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> <a href="https://ich.unesco.org/en/01248#1989">https://ich.unesco.org/en/01248#1989</a>
<p>Ceramic art is one of the oldest forms of applied art in Uzbekistan. The practice is used to create large household items, both glazed and unglazed, used in the everyday life of rural populations, such as large containers for storing food and water, tandoor ovens, jugs and toys. The practice is transmitted informally within families as well as community art circles, schools and events. A source of livelihood, Uzbek ceramic art also contributes to the enrichment of cultural diversity and human creativity.</p>			

<b>Albania;</b> <b>Andorra;</b> <b>Austria;</b> <b>Croatia;</b> <b>France;</b> <b>Greece; Italy;</b> <b>Luxembourg;</b> <b>Romania;</b> <b>Spain</b>	Representative List  Transhumance, the seasonal droving of livestock	Draft decision:  <b>inscribe</b>  18.COM 8.b.14	<i>For more information:</i>  Ms Carmen Cabrera Lucio-Villegas Jefa de área Convenciones UNESCO S.G. Gestión y Coordinación de Bienes Culturales Ministerio de Cultura Plaza del Rey, 1 28004 Madrid Spain  carmen.cabrera@cultura.gob.es  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1964">https://ich.unesco.org/en/01248#1964</a>
Each year, in spring and autumn, herders organise the movement, or transhumance, of thousands of animals along traditional pastoral paths. They move on foot or horseback, leading with their dogs and sometimes accompanied by their families. An ancestral practice, transhumance entails social practices and rituals related to the care, breeding and training of animals and the management of natural resources. Transmitted informally within families and communities, the practice strengthens cultural identity and ties between families, communities and territories while counteracting the effects of rural depopulation.			<i>For more information:</i>  Ms Cecília Maria dos Santos Gourgel Bernardo National Institute for Cultural Heritage Director-General Major Canhangulo street, 77 Luanda City Angola +244 923727468  cilagourgel@hotmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1994">https://ich.unesco.org/en/01248#1994</a>
<b>Angola</b>	Representative List  Sona, drawings and geometric figures on sand	Draft decision:  <b>inscribe</b>  18.COM 8.b.15	<i>For more information:</i>  Ms Cecília Maria dos Santos Gourgel Bernardo National Institute for Cultural Heritage Director-General Major Canhangulo street, 77 Luanda City Angola +244 923727468  cilagourgel@hotmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1994">https://ich.unesco.org/en/01248#1994</a>
Practised by the Lunda Cokwe and neighbouring peoples in eastern Angola, Sona is a form of expression that seeks to convey beliefs, thoughts and emotions through drawings and geometric figures on sand. The practice is passed on during initiation rites for youth who are preparing to assume social functions. It is a means of promoting cultural identity, creating and consolidating collective memory and enhancing a sense of belonging. It is also an opportunity to maintain and transmit indigenous knowledge.			



<p><b>Armenia</b></p>	<p>Representative List</p> <p>Tradition of blacksmithing in Gyumri</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.16</p>	<p><i>For more information:</i></p> <p>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</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1967">https://ich.unesco.org/en/01248#1967</a></p>
<p>Blacksmithing, or the creation and repair of iron objects, has played a central role in the local identity of the city of Gyumri, Armenia for centuries. Inhabitants continue to preserve existing items – such as window lattices, gates, doors and chandeliers – made by old masters and to forge and use the iron products in their daily life. The practice is transmitted informally within families and is a key part of the city’s architectural identity. It is associated with the values of honesty, fair work and respect.</p>			
<p><b>Austria; Belgium; Germany; Italy; Luxembourg; Netherlands; Switzerland</b></p>	<p>Representative List</p> <p>Traditional irrigation: knowledge, technique, and organization</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.17</p>	<p><i>For more information:</i></p> <p>Ms Cristina Biasetto Programme specialist for the ICH Austrian Commission for UNESCO Universitätsstraße 5/12 A-1010 Vienna Austria +43 1 526 13 01-16 biasetto@unesco.at</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1979">https://ich.unesco.org/en/01248#1979</a></p>
<p>Traditional irrigation uses gravity and hand-made constructions such as channels and ditches to distribute water from naturally-occurring water catchment points (such as springs, streams and glaciers) to the fields. Practitioners manually divert the water on specific days, and the beginning or end of the watering season is often accompanied by social gatherings and festivities. Transmitted informally, the practice has a specific vocabulary, and the knowledge and skills required (such as woodworking) can be applied to other aspects of the lives of bearers and communities.</p>			

<b>Azerbaijan; Iran (Islamic Republic of); Tajikistan; Türkiye; Uzbekistan</b>	Representative List  Art of illumination: T?zhib/Tazhib/Zarhalkori/Tezhip/Naqqoshlik	Draft decision:  <b>inscribe</b>  18.COM 8.b.18	<i>For more information:</i>  Mr Serkan Emir Erkmen Head of Turkish ICH Department Ministry of Culture and Tourism Kültür ve Turizm Bakan Bakanligi Ismet İnönü Bulvari 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> <a href="https://ich.unesco.org/en/01248#1981">https://ich.unesco.org/en/01248#1981</a>
<p>Illumination is a decorative art practised on the pages of manuscripts, calligraphic texts and miniatures. The main component is gold leaf or gold paint. It is transmitted through apprenticeships and through formal and non-formal education and is used to embellish religious texts, literary and historical manuscripts, marriage deeds and even commercial treaties. Illumination is closely tied to the beliefs and cultural practices of communities. It strengthens the sense of cultural continuity and contributes to the preservation of historical and cultural objects.</p>			
<b>Azerbaijan; Iran (Islamic Republic of); Türkiye; Uzbekistan</b>	Representative List  Iftar/Eftari/Iftar/Iftor and its socio-cultural traditions	Draft decision:  <b>inscribe</b>  18.COM 8.b.19	<i>For more information:</i>  Mr Mostafa Pourali Director General for Inscription and Safeguarding of ICH, Cultural Heritage and Natural Heritage Ministry of Cultural Heritage, Tourism and Handicrafts (MCTH) Azadi Avenue Yadegar-e Imam Highway Tehran Iran (Islamic Republic of) +98 21 66027637  pouralii.mostafa@yahoo.com; iran.ich.nominations@gmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1984">https://ich.unesco.org/en/01248#1984</a>
<p>Iftar (also called Eftari, Iftar or Iftor) is observed by Muslims at sunset in the month of Ramadan, upon completion of all religious and ceremonial rites. It marks the daily termination of the hardships of fasting from dawn to sunset. It often takes the form of gatherings or meals, strengthening family and community ties and promoting charity, solidarity and social exchange. The practice is typically transmitted within families, and children and youth are often entrusted with preparing components of traditional meals.</p>			

<b>Azerbaijan; Türkiye</b>	Representative List  Craftsmanship and performing art of balaban/mey	Draft decision:  <b>inscribe</b>  18.COM 8.b.20	<i>For more information:</i>  Mr Araz Baghirli Advisor for the International Cooperation and Innovative Development Department Ministry of Culture of the Republic of Azerbaijan - +994 12 493 0233; +994 70 705 0151  afbagirli@gmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1704">https://ich.unesco.org/en/01248#1704</a>
Balaban (in Azerbaijan) or Mey (in Türkiye) is a woodwind instrument commonly featured at folk festivities, weddings and concerts. The knowledge of crafting and playing Balaban is typically passed on within families and through apprenticeships. Balaban plays a significant role in the music cultures of Azerbaijan and Türkiye and is a vital part of the identity and collective memory of its musicians and craftspeople. It is also an important means of promoting solidarity, with people of all backgrounds participating in the performances.			
<b>Azerbaijan; Türkiye</b>	Representative List  Craftsmanship of mother of pearl inlay	Draft decision:  <b>inscribe</b>  18.COM 8.b.21	<i>For more information:</i>  Ms Ahu Uçar Sever Ministry of Culture and Tourism Arastirma ve Egitim Genel Müdürlüğü Ismet İnönü Bulvarı No:32 Kat:9 Oda 932 06100 Emek/Bahçelievler/Ankar a Türkiye + 90 312 470 78 02  ahu_ucar@hotmail.com; ahu.ucar@ktb.gov.tr; gokhan.kaynakci@gmail.c om; umutaksungur@gmail.co m; sokum@ktb.gov.tr  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1874">https://ich.unesco.org/en/01248#1874</a>
Mother of pearl inlay is the practice of inserting mother of pearl pieces into wooden objects such as Koran cases, furniture and musical instruments. Geometrical, floral and calligraphic motifs are often used for embellishment. For craftspeople, the element represents a part of daily life and is a source of identity and pride. It is transmitted through apprenticeships and in universities, public education centres and workshops. Today, craftspeople also share their knowledge and skills online, thus strengthening social cohesion and cultural exchange.			

<b>Bahamas</b>	Representative List  Junkanoo	Draft decision:  <b>inscribe</b>  18.COM 8.b.22	<p><i>For more information:</i></p> <p>Ms Deidre Bevans Secretary General The Bahamas National Commission for UNESCO #13 East Avenue Nassau Bahamas 242-322-4072  dbevans7180@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1988">https://ich.unesco.org/en/01248#1988</a></p>
<p>Junkanoo is a national cultural festival in The Bahamas. An outlet for creative expression, it is a celebration of unity, bringing together thousands of people of all ages and backgrounds in the creation of towering, colourful costumes with cardboard and crepe paper. Transmitted within families, Junkanoo is a celebration of creativity that refines the art of making beauty. It is incorporated into every major national event as a traditional cultural expression and fosters a sense of community pride, identity, spirituality and unity.</p>			<p><i>For more information:</i></p> <p>Mr Mohammad Nurul Huda Director General Bangla Academy 3 Kazi Nazrul Islam Avenue Shahbagh Dhaka 1000 Bangladesh  dgbanglaacademy@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1589">https://ich.unesco.org/en/01248#1589</a></p>
<b>Bangladesh</b>	Representative List  Rickshaws and rickshaw painting in Dhaka	Draft decision:  <b>inscribe</b>  18.COM 8.b.23	<p><i>For more information:</i></p> <p>Mr Mohammad Nurul Huda Director General Bangla Academy 3 Kazi Nazrul Islam Avenue Shahbagh Dhaka 1000 Bangladesh  dgbanglaacademy@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1589">https://ich.unesco.org/en/01248#1589</a></p>
<p>The rickshaw is a small, hand-made passenger vehicle that is pulled by one person. Ornate rickshaws are emblematic of urban life in Dhaka, resulting in exhibitions and festivities and often featuring in films and other artworks. The traditional process of fashioning and painting rickshaws is transmitted in workshops and within families, respectively. Rickshaws and rickshaw painting are viewed as a key part of the city's cultural tradition and a dynamic form of urban folk art, providing inhabitants with a sense of shared identity and continuity.</p>			<p><i>For more information:</i></p> <p>Mr Mohammad Nurul Huda Director General Bangla Academy 3 Kazi Nazrul Islam Avenue Shahbagh Dhaka 1000 Bangladesh  dgbanglaacademy@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1589">https://ich.unesco.org/en/01248#1589</a></p>

<b>Bolivia (Plurinational State of)</b>	Representative List  Ch'utillos, the Festival of San Bartolomé and San Ignacio de Loyola, the meeting of cultures in Potosí	Draft decision:  <b>inscribe</b>  18.COM 8.b.24	<i>For more information:</i>  Mr Gonzalo Vargas Rivas General Director of Cultural Heritage Ministry of Cultures Decolonization and Depatriarchalization Ayacucho street, esq. Potosí La Paz Bolivia (Plurinational State of)  (+591-2) 2156295 – 2157773 – (+591) 71727104  gonzvar2002@yahoo.com; gonzalo.vargas@minculturas.gob.bo  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1958">https://ich.unesco.org/en/01248#1958</a>
Ch'utillos, or the Festival of San Bartolomé and San Ignacio de Loyola, is celebrated in Potosí, Bolivia in the month of August. An integral part of the local cultural identity, the festival is characterized by gastronomic fairs, dance performances and a procession to the sanctuary. Transmitted informally, the Ch'utillos festival is a symbol of faith and tradition and a part of the cultural heritage of the indigenous Q'ara Q'aras nation, marking the beginning of a new agricultural cycle, with offerings to Pachamama (Mother Earth).			
<b>Cameroon</b>	Representative List  Nguon, rituals of governance and associated expressions in the Bamoun community	Draft decision:  <b>inscribe</b>  18.COM 8.b.25	<i>For more information:</i>  Mr Blaise Jacques Nkene Secrétaire général Ministère des Arts et de la Culture B.P. 5310 YAOUNDÉ Cameroon  +237 699904284  nkeneblaisejacques@yahoo.fr  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1955">https://ich.unesco.org/en/01248#1955</a>
Nguon refers to a series of rituals between the Mfon, or monarch, and his people. Aimed at promoting dialogue, harmony and peace, the rituals are observed by the Bamoun community of Cameroon's West Region. The rituals are transmitted informally and include community consultations, a public 'trial' on the monarch's governance, and popular celebrations. The Nguon rituals are seen as a source of social cohesion and resilience and as a means of upholding values such as accountability and humility.			

<b>Colombia; Cyprus; Germany; Kyrgyzstan; Luxembourg; Nigeria; Slovenia; Togo</b>	Representative List  Midwifery: knowledge, skills and practices	Draft decision:  <b>inscribe</b>  18.COM 8.b.26	<i>For more information:</i>  Mr Marc Guschal German Commission for UNESCO Martin-Luther-Allee 42 53175 Bonn Germany  +49 228 60497 152  guschal@unesco.de  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1968">https://ich.unesco.org/en/01248#1968</a>
Midwives are companions and supporters of pregnant women and their families before, during and after birth. Based on evidence-based practices and traditional knowledge, skills and techniques, midwifery varies according to the social, cultural and natural contexts of different communities and countries. It entails specific cultural practices, vocabulary, celebrations and rituals. The related knowledge and skills are transmitted through oral instruction, observation, participation and peer exchange, especially within networks of women. In many countries, the practice requires certification and is transmitted through formal education.			
<b>Côte d'Ivoire</b>	Representative List  Traditional skills of loincloth weaving in Côte d'Ivoire	Draft decision:  <b>inscribe</b>  18.COM 8.b.27	<i>For more information:</i>  Mr Konin Aka Directeur général Office ivoirien du patrimoine culturel Ministère de la culture et de la francophonie B.P. 643 ABIDJAN 27 Côte d'Ivoire  +225 27 22 42 91 15; 27 22 42 91 16; 05 05 42 20 07; 01 01 29 72 99  infos@oipc.ci; konin_aka@yahoo.com; aka1965@hotmail.fr
In Côte d'Ivoire, the traditional skills of loincloth weaving are characterised by the specific weaving techniques and raw materials used. Dyed cotton threads of various colours are woven in narrow strips on a hand loom designed by the weaver. The traditional skills are specific to each ethno-linguistic group (Gouro, Baoule, Malinke, Senufo, Koulango, Nafana and Abron) and reflect the social and cultural contexts of each community. These woven fabrics are cultural symbols that are generally used for traditional ceremonies such as weddings, celebrations and funerals.			<i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1949">https://ich.unesco.org/en/01248#1949</a>



<p><b>Cuba; Mexico</b></p>	<p>Representative List</p> <p>Bolero: identity, emotion and poetry turned into song</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.28</p>	<p><i>For more information:</i></p> <p>Mr Jesús Antonio Rodríguez Aguirre Director-General for Popular, Indigenous and Urban Cultures Ministry of Culture of Mexico Paseo de la Reforma 175 12, Cuauhtémoc Alcaldía Cuauhtémoc CP 06500 Mexico City Mexico</p> <p>+52 55 4155 0340 and 55 4155 0341</p> <p>compci_sectec@cultura.gob.mx; arincon@cultura.gob.mx</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1990">https://ich.unesco.org/en/01248#1990</a></p>
<p>Bolero is an indispensable part of the Latin American sentimental song. It combines the language used in European poetry with African rhythms of enslaved peoples and the sentiments of the native peoples of the Americas. Lyrics allude to daily life, and the songs are performed in a variety of spaces, from households to festivals and large concert halls. The practice is passed down within families. As a strong cultural symbol for Cuban and Mexican societies, it is a means of expressing emotions and feelings.</p>			
<p><b>Czechia; Finland; France; Germany; Hungary; Spain</b></p>	<p>Representative List</p> <p>Knowledge, craft and skills of handmade glass production</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.29</p>	<p><i>For more information:</i></p> <p>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</p> <p>+33 (0)1 40 15 76 49 / +33 (0)7 62 94 93 67</p> <p><a href="mailto:lily.martinet@culture.gouv.fr">lily.martinet@culture.gouv.fr</a></p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1961">https://ich.unesco.org/en/01248#1961</a></p>
<p>Traditional handmade glass production entails shaping and decorating hot and cold glass to produce hollow glass objects, flat glass and crown glass. The knowledge and skills are transmitted within families or through apprenticeships. Handmade glass production generates a strong sense of belonging and solidarity among practitioners due to the need to respect the previous steps performed by other glassmakers. The centuries-old practice has also shaped specific terminologies, festive cultures and religious functions that retain important cultural and social meanings to this day.</p>			

<b>Ethiopia</b>	Representative List  Shuwalid festival	Draft decision:  <b>inscribe</b>  18.COM 8.b.30	<i>For more information:</i>  Mr Andualem Girmaye Mengasha Director Cultural Heritage Research Directorate Authority for Research and Conservation of Cultural Heritage Addis Ababa Ethiopia  +251 11 154 00 41; +251 9 53 84 28 52 (cell)  andugirm123@gmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1845">https://ich.unesco.org/en/01248#1845</a>
<p>Shuwalid is an annual three-day festival celebrated by the Harari people of Ethiopia. It marks the end of six days of fasting to compensate omissions during Ramadan. The celebration unites community members of all ages and genders and is passed on within families and by participating in the events. A platform for the transmission of performing arts, traditional dress and other cultural elements, Shuwalid promotes social cohesion and a sense of identity. It also supports the local community and artisans.</p>			
<b>Grenada</b>	Representative List  Traditional wooden boatbuilding in Carriacou and Petite Martinique	Draft decision:  <b>inscribe</b>  18.COM 8.b.31	<i>For more information:</i>  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  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1893">https://ich.unesco.org/en/01248#1893</a>
<p>Traditional wooden boatbuilding is a tradition practised in Carriacou and Petite Martinique in Grenada. The men, women and children in the boatbuilding communities each have specific roles and functions during each stage of the process, from building the boats to preparing the food for the launching celebration. The knowledge and skills are transmitted informally, through oral instruction and hands-on learning. The practice promotes camaraderie and social ties, as people gather around the construction site to observe and participate in the process and celebrate milestones.</p>			
<b>India</b>	Representative List  Garba of Gujarat	Draft decision:  <b>inscribe</b>  18.COM 8.b.32	<i>For more information:</i>  Ms Lily Pandeya Joint Secretary Ministry of Culture 334-C, Third floor Shastri Bhawan New Delhi 110001 India  +91 11 23381198  lily.pandeya@gov.in  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1962">https://ich.unesco.org/en/01248#1962</a>
<p>Garba is a ritualistic and devotional dance that is performed on the occasion of the Hindu festival of Navaratri, which is dedicated to the worship of the feminine energy or 'Shakti'. The practitioners and bearers are broad and inclusive, from the dancers to the musicians, social groups, craftspeople and religious figures involved in the festivities and preparations. Transmitted through practice and observation, Garba fosters equality by transcending socio-economic, gender and religious structures. It is inclusive of diverse and marginalized communities, thus strengthening social bonds.</p>			

<p><b>Indonesia</b></p>	<p>Representative List Jamu wellness culture</p>	<p>Draft decision: <b>inscribe</b> 18.COM 8.b.33</p>	<p><i>For more information:</i> Mr Jony Yuwono Chairman of Research Team on Jamu Wellness Culture Landmark Pluit E1 Lantai 7 Jalan Pluit Selatan Raya No. 2 Jakarta Utara 14450 Indonesia +6221 6507879; mobile +62 816932189 jonyyuwono@gmail.com <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1972">https://ich.unesco.org/en/01248#1972</a></p>
<p>Jamu is a form of herbal medicine and treatment that has been practised in Indonesia since the eighth century. It is based on the belief of curing hot diseases with medicines of a cold nature, and cold diseases with medicines of a hot nature, with a healthy condition being a balance between hot and cold elements in the body. The medicine is prepared using herbs and spices often planted by Jamu makers themselves. Transmitted informally, it is viewed as a means of strengthening social ties.</p>			<p><i>For more information:</i> Mr Alireza Hassanzadeh Director Anthropological Research Centre Research Institute of Cultural Heritage &amp; Tourism 30-Tir St., Imam Khomeini Str. 1136913431 Tehran Iran (Islamic Republic of) a.hasanzadeh@richt.ir; parishriver@gmail.com <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1713">https://ich.unesco.org/en/01248#1713</a></p>
<p><b>Iran (Islamic Republic of); Tajikistan</b></p>	<p>Representative List Sadeh/Sada celebration</p>	<p>Draft decision: <b>inscribe</b> 18.COM 8.b.34</p>	<p><i>For more information:</i> Mr Alireza Hassanzadeh Director Anthropological Research Centre Research Institute of Cultural Heritage &amp; Tourism 30-Tir St., Imam Khomeini Str. 1136913431 Tehran Iran (Islamic Republic of) a.hasanzadeh@richt.ir; parishriver@gmail.com <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1713">https://ich.unesco.org/en/01248#1713</a></p>
<p>Sadeh, or Sada, is an annual celebration to mark the day when farmlands are prepared for their next spring plantation and the end of the coldest winter days. It involves singing, dancing and praying around a fire, as well as offering blessings and dry or fresh fruits. Transmitted through participation, observation and storytelling, the practice unites people from different cultural, ethnic and religious backgrounds and provides an opportunity for peaceful interactions around agricultural and food traditions.</p>			<p><i>For more information:</i> Mr Alireza Hassanzadeh Director Anthropological Research Centre Research Institute of Cultural Heritage &amp; Tourism 30-Tir St., Imam Khomeini Str. 1136913431 Tehran Iran (Islamic Republic of) a.hasanzadeh@richt.ir; parishriver@gmail.com <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1713">https://ich.unesco.org/en/01248#1713</a></p>

<p><b>Iraq</b></p>	<p>Representative List</p> <p>Traditional craft skills and arts of Al-Mudhif building</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.35</p>	<p><i>For more information:</i></p> <p>Ms Shaymaa Mahmood Suhail Cultural Relations Directorate Ministry of Culture, Tourism and Antiquities Iraq + 964 (0) 7730396677  shaimasuhail2@gmail.com; iraqiturath.ich@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1950">https://ich.unesco.org/en/01248#1950</a></p>
<p>Al-Mudhif is a large arched building made of reed and papyrus that serves as a community gathering place and a space for transmitting traditional knowledge, norms and customs. The structures are built by skilled workers and managed by tribal sheiks, but the entire community plays a part in the creation and maintenance of the space, such as by collecting the reeds and weaving the mats and rugs that are used as mattresses inside the building. The practice is transmitted informally, through observation and hands-on practice.</p>			
<p><b>Iraq; Algeria; Egypt; Mauritania; Morocco; Palestine; Saudi Arabia; Sudan; Tunisia; Yemen</b></p>	<p>Representative List</p> <p>Arts, skills and practices associated with engraving on metals (gold, silver and copper)</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.36</p>	<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  +964 7811755412; +964 77006922442  emanalogili@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1951">https://ich.unesco.org/en/01248#1951</a></p>
<p>Engraving on metals such as gold, silver and copper is a practice that entails manually cutting words, symbols or geometric patterns into the surfaces of decorative, utilitarian, religious or ceremonial objects. The objects are often presented as traditional gifts or used in religious rituals and traditional and alternative medicine. Transmitted within families and through workshops, metal engraving and the use of engraved objects are a means of expressing the cultural, religious and geographical identity of the communities concerned.</p>			

<b>Italy</b>	Representative List  The practice of opera singing in Italy	Draft decision:  <b>inscribe</b>  18.COM 8.b.37	<p><i>For more information:</i></p> <p>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@cultura.gov. it; sg@cultura.gov.it</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1980">https://ich.unesco.org/en/01248#1980</a></p>
<p>Opera singing in Italy is a physiologically controlled way of singing that enhances the carrying power of the voice in acoustic spaces such as amphitheatres and churches. It is associated with specific facial expressions and body gestures and involves a combination of music, drama, acting and staging. Transmitted orally between a maestro and pupil, the practice promotes collective cohesion and sociocultural memory. It is a means of free expression and intergenerational dialogue, and its cultural value is recognized nationally and internationally.</p>			
<b>Kyrgyzstan</b>	Representative List  Elechek, Kyrgyz female headwear: traditional knowledge and rituals	Draft decision:  <b>inscribe</b>  18.COM 8.b.38	<p><i>For more information:</i></p> <p>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</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1985">https://ich.unesco.org/en/01248#1985</a></p>
<p>Elechek is a traditional female headwear consisting of a hair cap and a very long piece of white fabric that is wrapped around the head like a turban and adorned with embroidery, ribbons and jewellery. The practice is an integral part of the traditional marriage ceremony in Kyrgyzstan, and the ritual of wrapping the bride's first elechek is a rite of passage. Transmitted informally during wrapping ceremonies, the practice contributes to a shared cultural identity, strengthens intergenerational ties and promotes solidarity and empowerment.</p>			

<p><b>Lao People's Democratic Republic</b></p>	<p>Representative List</p> <p>Traditional craft of Naga motif weaving in Lao communities</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.39</p>	<p><i>For more information:</i></p> <p>Ms Manivone Thoummabouth Advisor for ICH Responsible for Culture, Law and International Legislation Ministry of Information, Culture and Tourism - +865 20 595961595 mthoummabouth@gmail.com;</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1973">https://ich.unesco.org/en/01248#1973</a></p>
<p>The Naga is a mythical, serpent-like creature that lives in rivers. Lao people believe that Naga are ancestors that watch over them. Naga motifs are woven by hand using a traditional wooden loom. The motif is woven in silk, silk organza or cotton during the weaving process; it is neither embroidered nor printed. The practice is transmitted informally within families, and in vocational centres, cultural centres and universities. Textiles with the Naga motif are used in daily life, including for newborn blankets and ceremonies.</p>			
<p><b>Lebanon</b></p>	<p>Representative List</p> <p>Al-Man'ouché, an emblematic culinary practice in Lebanon</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.40</p>	<p><i>For more information:</i></p> <p>Ms Ramza Jaber Saad Deputy Secretary General Lebanese National Commission for UNESCO 1er étage, im. Hatab rue Mme Curie Hamra Beyrouth Lebanon +961 1 749107 r.jaber@lncu.org</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#2000">https://ich.unesco.org/en/01248#2000</a></p>
<p>Al-Man'ouché is a flatbread prepared in homes and specialized bakeries, and enjoyed during breakfast by people of all backgrounds in Lebanon. While preparing the dough, the practitioners pray that it will rise, with Muslims reciting the beginning of Fatiha and Christians reciting prayers and making the sign of the cross. Transmitted informally, al-Man'ouché is a strong identifying factor. Its aroma evokes traditional morning gatherings, or sobhhiyé, key moments of social interaction. Its sale in small bakeries also contributes to local economic development.</p>			
<p><b>Lithuania</b></p>	<p>Representative List</p> <p>Sodai straw garden making in Lithuania</p>	<p>Draft decision:</p> <p><b>inscribe</b></p> <p>18.COM 8.b.41</p>	<p><i>For more information:</i></p> <p>Ms Irena Keziene Ministry of Culture of the republic of Lithuania J. Basanavicius str. 5 LT-01118 Vilnius Lithuania +370 608 45638 irena.keziene@lrkm.lt</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1987">https://ich.unesco.org/en/01248#1987</a></p>
<p>Sodai straw gardens are hanging ornaments made from the stalks of grains. This practice involves the cultivation of grain (typically rye), the treatment of straw and the creation of geometric structures of varying sizes. The structures are then decorated with details symbolizing fertility and prosperity. Associated with well-being and spirituality, they are hung over cradles as well as wedding and family tables. Transmitted informally, the practice provides a sense of shared cultural heritage and continuity. It also strengthens communal partnerships and intergenerational bonds.</p>			

<b>Madagascar</b>	Representative List  Hiragasy, a performing art of the Central Highlands of Madagascar	Draft decision:  <b>inscribe</b>  18.COM 8.b.42	<p><i>For more information:</i></p> <p>Ms Tiana Lalaina RAZAFIMANANTSOA Directeur du Patrimoine Ministère de la Communication et de la Culture Musée Andafiavaratra Anosy Antananarivo Madagascar  +261 32 12 911 24; +261 34 19 069 82  tianasoalalaina@yahoo.fr</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1740">https://ich.unesco.org/en/01248#1740</a></p>
<p>Hiragasy is a performing art composed of storytelling, song, dance and speech that originated in the central highlands of Madagascar. A source of national identity, the performance is present in all Malagasy festive and cultural events. It is transmitted informally within families and is viewed as a means of conveying morals, civic and cultural values and history. In rural areas, it is also a means of educating young people. Hiragasy promotes social cohesion and peace within families and communities.</p>			
<b>Malta</b>	Representative List  Maltese Village Festa, an annual community celebration	Draft decision:  <b>inscribe</b>  18.COM 8.b.43	<p><i>For more information:</i></p> <p>Ms Melanie Ciantar Harrington Secretary National Board of Intangible Cultural Heritage 21, Chateau de la Ville Archbishop Street Valletta VLT 1443 Malta  00 356 25584989  melanie.ciantar- harrington@gov.mt</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1871">https://ich.unesco.org/en/01248#1871</a></p>
<p>The festa is a community event of religious origin held annually in village parishes across Malta and Gozo. Festa weeks entail concerts, band marches, firework displays and bell ringing. Typical festa food, such as nougat, is sold from street stalls. The practice is transmitted informally through participation in the preparation and events. Despite its increased secularisation, the festa remains an important part of cultural heritage in Maltese villages, uniting families, outsiders and local communities in a celebration of popular religiosity and local identities.</p>			

<b>Mauritania</b>	Representative List  Mahadra, a community system for transmission of traditional knowledge and oral expressions	Draft decision:  <b>inscribe</b>  18.COM 8.b.44	<i>For more information:</i>  Mr Sidi Mokhtar Ould Tlamid Conservateur national du patrimoine p.i. Ministère de la culture, de la jeunesse, des sports et des relations avec le Parlement B.P. 196 Primature NOUAKCHOTT Mauritania  +222 46 82 55 93; +222 43 44 00 75  etlamids@gmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1960">https://ich.unesco.org/en/01248#1960</a>
<p>Mahadra, sometimes called ‘the university of the desert’, is a community framework for education and socialization in which traditional knowledge and literary expressions are transmitted. The classes take place under a tent, covered with mats or carpets and cushions on the floor. Open to everyone and a transmission system in and of itself, mahadra promotes socialization, communication, integration and social cohesion. It is also linked to the transmission of Mauritanian poetry and storytelling, providing a sense of continuity, belonging and shared cultural identity.</p>			
<b>Morocco</b>	Representative List  Malhun, a popular poetic and musical art	Draft decision:  <b>inscribe</b>  18.COM 8.b.45	<i>For more information:</i>  Mr Mustapha Jlok Direction du patrimoine Point focal national de la Convention de 2003 17 avenue Michlifen Agdal Rabat Morocco  06 61 93 35 67  mustaphajlok@gmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1592">https://ich.unesco.org/en/01248#1592</a>
<p>Malhun is a popular form of poetic expression in Morocco. It combines song, theatrics, metaphor and symbolism in accessible language and a festive atmosphere, thus uniting all Moroccans, regardless of religion. The practice is transmitted informally as well as through organizations, music conservatories and publications. It is performed in many spaces, from family gatherings to large performance halls and malhun festivals. As a collective art form, it promotes social cohesion and creativity while serving as a historical record of social issues throughout the centuries.</p>			



<b>Panama</b>	Register of Good Safeguarding Practices ICH safeguarding practices program for the cultural and ecologic Sea Turtle Festival of Armila	Draft decision: <b>select</b> 18.COM 8.c.1	<p><i>For more information:</i></p> <p>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</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1888">https://ich.unesco.org/en/01248#1888</a></p>
<p>To strengthen oral traditions, artisanal practices and ritual expressions, dances and music associated with nature, local authorities and the Guna communities of Armila, Panama implement a safeguarding programme centred around the organization of an educational festival. The event coincides with the arrival of the leatherback turtles, a key element of local narratives. The programme, which is based on the inclusion of educational elements within cultural festivals, has led to the revival of oral traditions. It has influenced festivals throughout Panama and can be adapted to other countries.</p>			
<b>Sweden</b>	Register of Good Safeguarding Practices Nyckelharpa network, an innovative dissemination of a music and instrument-building tradition with roots in Sweden	Draft decision: <b>select</b> 18.COM 8.c.2	<p><i>For more information:</i></p> <p>Ms Annika Nordström Senior advisor Institute for Language and Folklore Department of Archives and Research P.O. Box 53058 400 14 Göteborg Sweden +46 767-877802 annika.nordstrom@isof.se; registrarator@isof.se</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1976">https://ich.unesco.org/en/01248#1976</a></p>
<p>The nyckelharpa is a traditional bowed instrument originating in northern Uppland in Sweden. Over time, interest in the nyckelharpa waned but the traditions were maintained by amateur and professional builders and musicians. They established the nyckelharpa network, which is characterized by the exchange of knowledge among builders, musicians, researchers and other stakeholders. The informal model has enabled the spread and use of an almost extinct instrument. It can be applied to other forms of crafts in other parts of the world.</p>			

<b>Venezuela (Bolivarian Republic of)</b>	Register of Good Safeguarding Practices  Program for the safeguarding of the Bandos and Parrandas of the Holy Innocents of Caucagua: nuclei of initiation and transmission of wisdoms and community councils	Draft decision:  <b>select</b>  18.COM 8.c.3	<i>For more information:</i>  Mr George Amaíz Coordinator of the UNESCO Technical Liaison Office Centro de la Diversidad Cultural Quinta Micomicona Avenida Zuloaga con calle América, Urb. Los Rosales Municipio Libertador Caracas Venezuela (Bolivarian Republic of) +58 424 292 02 87 / 416 608 42 91  +584242920287  amaizg@gmail.com; cdcoteuvenezuela@gmail .com; presidencia.diversidadcul tural@gmail.com  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1856">https://ich.unesco.org/en/01248#1856</a>
<p>The Bandos and Parrandas of the Holy Innocents of Caucagua, Bolivarian Republic of Venezuela, refers to street celebrations that take place in December. A safeguarding programme was developed to address its decreasing transmission through the establishment of two structures, nuclei and community councils, to strengthen oral transmission and develop safeguarding plans and projects, respectively. The programme has revitalized the festivity and helped safeguard living heritage through activities such as trainings and community research. Its bottom-up approach emphasizes youth participation, intergenerational exchange and collaboration with national institutions.</p>			
<b>Belgium</b>	Register of Good Safeguarding Practices  Safeguarding foster care heritage in the merciful city of Geel: a community-based care model	Draft decision:  <b>select</b>  18.COM 8.c.4	<i>For more information:</i>  Ms Els Cuisinier Managing Director Flemish Government Department of Culture, Youth and Media Cultural Goods Team Arenbergstraat 9 1000 Brussels Belgium + 32 (0) 2 553 41 40  els.cuisinier@vlaanderen. be  <i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#0622">https://ich.unesco.org/en/01248#0622</a>
<p>Geel, Belgium is known for its tradition of hosting people with mental disorders in the homes of foster families. This tradition is challenged by changes in modern society and mental health care. To respond to these challenges, local organizations and councils work together on a multi-layered safeguarding programme aimed at, transmitting and researching the practice and cultivating a caring ecosystem. The programme is an inexpensive model that leverages existing community assets and generates strong health outcomes for the mentally ill.</p>			

<b>Zimbabwe</b>	Assistance Request (COM)  Awareness raising on the importance of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage among traditional leadership and local communities in Zimbabwe	Draft decision:  <b>select</b>  18.COM 8.d	<p><i>For more information:</i></p> <p>Biggie Samwanda Director Arts, Culture Promotion and Development Ministry of Youth, Sport, Arts and Recreation 95 Mashayamombe Building Nelson Mandela Avenue Harare Zimbabwe</p> <p>+263 242 797079/ 772337 / +263 772 398 171</p> <p>00263242706506</p> <p>+263 772 398171</p> <p>sabiggie@gmail.com</p> <p><i>Nomination, photos, film:</i> <a href="https://ich.unesco.org/en/01248#1901">https://ich.unesco.org/en/01248#1901</a></p>
<p>To be implemented by the Ministry of Youth, Sport, Arts and Recreation, this two-year project aims to raise awareness of intangible cultural heritage safeguarding among traditional leaders and local communities in Zimbabwe. It involves translating a summary of the 2003 Convention into local languages, establishing an information centre and organizing awareness-raising seminars. The project is expected to result in the creation of an intangible cultural heritage policy, to increase financial and human resources for safeguarding efforts, and to support community initiatives.</p>			