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| ITEM 8.B OF THE PROVISIONAL AGENDA |
| **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity** |
| Eighteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Kasane, Republic of Botswana – 4 to 9 December 2023) |

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| **Summary**  The present document includes the recommendations of the Evaluation Body on nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity (Part A) and a set of draft decisions for the Committee's consideration (Part B). An overview of the 2023 files and the working methods of the Evaluation Body is included in document [LHE/23/18.COM/8](https://ich.unesco.org/doc/src/LHE-23-18.COM-8-EN.docx).  **Decisions required**: paragraph 2 |

1. **Recommendations**
2. The Evaluation Body recommends that the Committee inscribe the following elements on the Representative List of the Intangible Cultural Heritage of Humanity:

| **Draft  Decision** | **Submitting State(s)** | **Nomination** | **File No.** |
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| [18.COM 8.b.1](#_DRAFT_DECISION_18.COM) | Netherlands | Rotterdam Summer Carnival | [01870](https://ich.unesco.org/en/01325#8.b.1) |
| [18.COM 8.b.2](#_DRAFT_DECISION_18.COM_1) | Nigeria | Sango Festival, Oyo | [01974](https://ich.unesco.org/en/01325#8.b.2) |
| [18.COM 8.b.3](#_DRAFT_DECISION_18.COM_2) | Palestine | Dabkeh, traditional dance in Palestine | [01998](https://ich.unesco.org/en/01325#8.b.3) |
| [18.COM 8.b.4](#_DRAFT_DECISION_18.COM_3) | Peru | Practices and meanings associated with the preparation and consumption of ceviche, an expression of Peruvian traditional cuisine | [01952](https://ich.unesco.org/en/01325#8.b.4) |
| [18.COM 8.b.5](#_DRAFT_DECISION_18.COM_4) | Philippines | Aklan piña handloom weaving | [01564](https://ich.unesco.org/en/01325#8.b.5) |
| [18.COM 8.b.6](#_DRAFT_DECISION_18.COM_5) | Poland | Polonaise, traditional Polish dance | [01982](https://ich.unesco.org/en/01325#8.b.6) |
| [18.COM 8.b.7](#_DRAFT_DECISION_18.COM_6) | Sudan | Procession and celebrations of Prophet Mohammed’s birthday in Sudan | [01896](https://ich.unesco.org/en/01325#8.b.7) |
| [18.COM 8.b.8](#_DRAFT_DECISION_18.COM_7) | Switzerland | Alpine pasture season | [01966](https://ich.unesco.org/en/01325#8.b.8) |
| [18.COM 8.b.9](#_DRAFT_DECISION_18.COM_8) | Tajikistan | Traditional knowledge and skills of production of the atlas and adras fabrics | [01484](https://ich.unesco.org/en/01325#8.b.9) |
| [18.COM 8.b.10](#_DRAFT_DECISION_18.COM_9) | Thailand | Songkran in Thailand, traditional Thai New Year festival | [01719](https://ich.unesco.org/en/01325#8.b.10) |
| [18.COM 8.b.11](#_DRAFT_DECISION_18.COM_10) | Turkmenistan | Art of Akhal-Teke horse breeding and traditions of horses’ decoration | [01978](https://ich.unesco.org/en/01325#8.b.11) |
| [18.COM 8.b.12](#_DRAFT_DECISION_18.COM_11) | United Arab Emirates, Oman, Saudi Arabia | Harees dish: know-how, skills and practices | [01744](https://ich.unesco.org/en/01325#8.b.12) |
| [18.COM 8.b.13](#_DRAFT_DECISION_18.COM_12) | Uzbekistan | Ceramic arts in Uzbekistan | [01989](https://ich.unesco.org/en/01325#8.b.13) |
| [18.COM 8.b.14](#_DRAFT_DECISION_18.COM_13) | Albania, Andorra, Austria, Croatia, France, Greece, Italy, Luxembourg, Romania, Spain | Transhumance, the seasonal droving of livestock | [01964](https://ich.unesco.org/en/01325#8.b.14) |
| [18.COM 8.b.15](#_DRAFT_DECISION_18.COM_14) | Angola | Sona, drawings and geometric figures on sand | [01994](https://ich.unesco.org/en/01325#8.b.15) |
| [18.COM 8.b.16](#_DRAFT_DECISION_18.COM_15) | Armenia | Tradition of blacksmithing in Gyumri | [01967](https://ich.unesco.org/en/01325#8.b.16) |
| [18.COM 8.b.17](#_DRAFT_DECISION_18.COM_16) | Austria, Belgium, Germany, Italy, Luxembourg, Netherlands, Switzerland | Traditional irrigation: knowledge, technique, and organization | [01979](https://ich.unesco.org/en/01325#8.b.17) |
| [18.COM 8.b.18](#_DRAFT_DECISION_18.COM_17) | Azerbaijan, Iran (Islamic Republic of), Tajikistan, Türkiye, Uzbekistan | Art of illumination: Təzhib/Tazhib/Zarhalkori/Tezhip/Naqqoshlik | [01981](https://ich.unesco.org/en/01325#8.b.18) |
| [18.COM 8.b.19](#_DRAFT_DECISION_18.COM_18) | Azerbaijan, Iran (Islamic Republic of), Türkiye, Uzbekistan | Iftar/Eftari/Iftar/Iftor and its socio-cultural traditions | [01984](https://ich.unesco.org/en/01325#8.b.19) |
| [18.COM 8.b.20](#_DRAFT_DECISION_18.COM_19) | Azerbaijan, Türkiye | Craftsmanship and performing art of balaban/mey | [01704](https://ich.unesco.org/en/01325#8.b.20) |
| [18.COM 8.b.21](#_DRAFT_DECISION_18.COM_20) | Azerbaijan, Türkiye | Craftsmanship of mother of pearl inlay | [01874](https://ich.unesco.org/en/01325#8.b.21) |
| [18.COM 8.b.22](#_DRAFT_DECISION_18.COM_21) | Bahamas | Junkanoo | [01988](https://ich.unesco.org/en/01325#8.b.22) |
| [18.COM 8.b.23](#_DRAFT_DECISION_18.COM_22) | Bangladesh | Rickshaws and rickshaw painting in Dhaka | [01589](https://ich.unesco.org/en/01325#8.b.23) |
| [18.COM 8.b.24](#_DRAFT_DECISION_18.COM_23) | Bolivia (Plurinational State of) | Ch’utillos, the Festival of San Bartolomé and San Ignacio de Loyola, the meeting of cultures in Potosí | [01958](https://ich.unesco.org/en/01325#8.b.24) |
| [18.COM 8.b.25](#_DRAFT_DECISION_18.COM_24) | Cameroon | Nguon, rituals of governance and associated expressions in the Bamoun community | [01955](https://ich.unesco.org/en/01325#8.b.25) |
| [18.COM 8.b.26](#_DRAFT_DECISION_18.COM_25) | Colombia, Cyprus, Germany, Kyrgyzstan, Luxembourg, Nigeria, Slovenia, Togo | Midwifery: knowledge, skills and practices | [01968](https://ich.unesco.org/en/01325#8.b.26) |
| [18.COM 8.b.27](#_DRAFT_DECISION_18.COM_26) | Côte d’Ivoire | Traditional skills of loincloth weaving in Côte d’Ivoire | [01949](https://ich.unesco.org/en/01325#8.b.27) |
| [18.COM 8.b.28](#_DRAFT_DECISION_18.COM_27) | Cuba, Mexico | Bolero: identity, emotion and poetry turned into song | [01990](https://ich.unesco.org/en/01325#8.b.28) |
| [18.COM 8.b.29](#_DRAFT_DECISION_18.COM_28) | Czechia, Finland, France, Germany, Hungary, Spain | Knowledge, craft and skills of handmade glass production | [01961](https://ich.unesco.org/en/01325#8.b.29) |
| [18.COM 8.b.30](#_DRAFT_DECISION_18.COM_29) | Ethiopia | Shuwalid festival | [01845](https://ich.unesco.org/en/01325#8.b.30) |
| [18.COM 8.b.31](#_DRAFT_DECISION_18.COM_30) | Grenada | Traditional wooden boatbuilding in Carriacou and Petite Martinique | [01893](https://ich.unesco.org/en/01325#8.b.31) |
| [18.COM 8.b.32](#_DRAFT_DECISION_18.COM_31) | India | Garba of Gujarat | [01962](https://ich.unesco.org/en/01325#8.b.32) |
| [18.COM 8.b.33](#_DRAFT_DECISION_18.COM_32) | Indonesia | Jamu wellness culture | [01972](https://ich.unesco.org/en/01325#8.b.33) |
| [18.COM 8.b.34](#_DRAFT_DECISION_18.COM_33) | Iran (Islamic Republic of), Tajikistan | Sadeh/Sada celebration | [01713](https://ich.unesco.org/en/01325#8.b.34) |
| [18.COM 8.b.35](#_DRAFT_DECISION_18.COM_34) | Iraq | Traditional craft skills and arts of Al-Mudhif building | [01950](https://ich.unesco.org/en/01325#8.b.35) |
| [18.COM 8.b.36](#_DRAFT_DECISION_18.COM_35) | Iraq, Algeria, Egypt, Mauritania, Morocco, Palestine, Saudi Arabia, Sudan, Tunisia, Yemen | Arts, skills and practices associated with engraving on metals (gold, silver and copper) | [01951](https://ich.unesco.org/en/01325#8.b.36) |
| [18.COM 8.b.37](#_DRAFT_DECISION_18.COM_36) | Italy | The practice of opera singing in Italy | [01980](https://ich.unesco.org/en/01325#8.b.37) |
| [18.COM 8.b.38](#_DRAFT_DECISION_18.COM_37) | Kyrgyzstan | Elechek, Kyrgyz female headwear: traditional knowledge and rituals | [01985](https://ich.unesco.org/en/01325#8.b.38) |
| [18.COM 8.b.39](#_DRAFT_DECISION_18.COM_38) | Lao People’s Democratic Republic | Traditional craft of Naga motif weaving in Lao communities | [01973](https://ich.unesco.org/en/01325#8.b.39) |
| [18.COM 8.b.40](#_DRAFT_DECISION_18.COM_39) | Lebanon | Al-Man’ouché, an emblematic culinary practice in Lebanon | [02000](https://ich.unesco.org/en/01325#8.b.40) |
| [18.COM 8.b.41](#_DRAFT_DECISION_18.COM_40) | Lithuania | Sodai straw garden making in Lithuania | [01987](https://ich.unesco.org/en/01325#8.b.41) |
| [18.COM 8.b.42](#_DRAFT_DECISION_18.COM_41) | Madagascar | Hiragasy, a performing art of the Central Highlands of Madagascar | [01740](https://ich.unesco.org/en/01325#8.b.42) |
| [18.COM 8.b.43](#_DRAFT_DECISION_18.COM_42) | Malta | Maltese Village Festa, an annual community celebration | [01871](https://ich.unesco.org/en/01325#8.b.43) |
| [18.COM 8.b.44](#_DRAFT_DECISION_18.COM_43) | Mauritania | Mahadra, a community system for transmission of traditional knowledge and oral expressions | [01960](https://ich.unesco.org/en/01325#8.b.44) |
| [18.COM 8.b.45](#_DRAFT_DECISION_18.COM_44) | Morocco | Malhun, a popular poetic and musical art | [01592](https://ich.unesco.org/en/01325#8.b.45) |

1. **Draft decisions**
2. The Committee may wish to adopt the following decisions:

## DRAFT DECISION 18.COM 8.b.1

The Committee

* 1. Takes note that the Netherlands has nominated **Rotterdam Summer Carnival** (No. 01870) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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. The event includes a street parade, a brass band competition and a festival market featuring Caribbean food. The practice is transmitted informally through preparations and participation in the carnival. Carnival groups come together to prepare floats, music and decorations based on a specific theme. The preparations take place at the home of a group leader or in a community centre, and the music and dance styles chosen are closely connected to the countries of origin of the participants. The floats and costumes are constructed in a large, shared space, allowing the groups to exchange and transmit knowledge and skills related to welding, carpentry, design, and recycling materials. Several workshops, such as on how to become a carnival queen, organize a carnival group and raise funds for the event, also exist. The Rotterdam Summer Carnival is tied to people’s cultural roots and their emancipation, bolstering individuality, expression and self-worth. By uniting groups of different backgrounds, it also fosters acceptance of and respect for diverse cultural traditions, promoting dialogue and social cohesion.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Rotterdam Summer Carnival includes the election of a Queen, a warm-up event, a festival market with Caribbean food, and a street parade with about twenty-five carnival groups. Bearers and practitioners differ greatly with regards to their geographical backgrounds, age and gender. The different Summer Carnival groups form teams with costume designers, decorators, sewers, carpenters and other technicians. Other practitioners include orchestras, brass bands, DJs, volunteers, market stall holders, competition jurors, and about half a million spectators. Knowledge and skills are passed down; primarily informally, by participating in the event from an early age. Homes, studios and community centres also serve as places of knowledge exchange. The element has a multi-layered cultural significance, tied to people’s cultural roots. It fosters spirituality, unity and strength, serving as a means of creative and artistic expression for dispossessed people and a celebration of emancipation from slavery. The element also promotes social cohesion and mutual tolerance between the various population groups in the highly multicultural city of Rotterdam.

R.2: Inscription of the element would highlight the diversity of intangible cultural heritage and its dynamism, and how it is embraced by groups of different origins, including migrants. It would show that, as result of migration, intangible cultural heritage can lead to shared expressions and experiences in new locations in the world, while demonstrating the power of artistic innovation and creativity. At the national level, inscription would show that people take their traditions with them when they migrate to other countries or regions, giving intangible cultural heritage in the Netherlands a broader, more inclusive value and significance. At the local level, inscription would further underscore the potential for intangible cultural heritage to strengthen social cohesion and inclusion, and the importance of the support of local authorities.

R.3: Past and current safeguarding measures entail transmission, training and promotion. State support comes from the city level (by providing grants and meeting safety requirements) and the national level (for instance, the State-funded Dutch Centre for Intangible Cultural Heritage provides workshops for communities concerned, and the Dutch government provides grants and funds a skill-enhancement project). The proposed safeguarding measures include activities on innovation, renewal and youth management, and details about legal forms and financing, pandemic-related restrictions, safety requirements, grants and sponsors, and international exchanges. These measures were drawn up with communities, groups and individuals, and highlight the need to combat potentially undesirable effects from inscription, such as over-crowdedness or over-commercialization.

R.4: Community participation in the nomination process is part of the bottom-up procedure that is in place in the Netherlands. A working group was established with five representatives of the Summer Carnival, as well as two staff from the Dutch Centre for Intangible Cultural Heritage and a representative of the Ministry of Education, Culture and Science. Feedback was provided to a broader group of practitioners, including to group leaders and group members at meetings and via e-mail and newsletters. The consent letters provide ample proof that communities gave free, prior and informed consent for the inscription of the element.

R.5: The Rotterdam Summer Carnival has been listed in the Inventory of Intangible Cultural Heritage in the Netherlands since 2016. The inventory is maintained by the Dutch Centre for Intangible Cultural Heritage. Following an application procedure by practitioners of intangible heritage who desire their heritage to be part of the Inventory, an independent review committee assesses and advises on inscription. Procedures for updating, adding and revising information are adequately described, and the updates take place every three years. For instance, the nomination file for the Summer Carnival was re-evaluated and updated in 2019.

* 1. Decides to inscribe **Rotterdam Summer Carnival** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for nominating an element that promotes social cohesion and respect among different communities, including migrants;
  3. Further commends the State Party for designing safeguarding measures to address potential challenges to the element such as over-crowdedness or over-commercialization.

## DRAFT DECISION 18.COM 8.b.2

The Committee

* 1. Takes note that Nigeria has nominated **Sango Festival, Oyo** (No. 01974) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Nigeria, the Sango Festival of Oyo marks the beginning of the Yoruba Traditional New Year in August each year. It is an ancestral worship that takes place in Sango, Nigeria, near the ancient Koso Temple. The ten-day festival is strongly connected to the social, religious, cultural and political institutions of the Oyo State. It is held in commemoration of Tella-Oko, the third alaafin (king) of the Oyo Empire. He is believed to be the incarnation of the mythical Sango, the Yoruba divinity of thunder and lightning. When the festival commences on the Yoruba New Year’s Eve in August, Sango devotees and followers share and eat roasted new yam and palm oil. People of all genders plait their hair and dress in red, wearing white and red beads around their necks and wrists. The festival encompasses different rites and involves chanting, storytelling, drumming and dancing. Children acquire the related knowledge and skills by observing and imitating elders and attending Saturday worship at the Sango Temples. Sango magical crafts and rites, however, are transmitted through apprenticeships. The festival unites the Oyo community, which views the practice as an expression of shared identity and social cohesion and as a means of reconnecting with their ancestor, Sango.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Sango festival of Oyo is lived and performed by the Yoruba people. It is a ten-day celebration that marks the start of the Yoruba traditional New Year. It includes ancestral worshipping, in commemoration of Tella-Oko, as well as a range of rites, dancing, singing, drumming and magical displays. The festival is linked to social, religious, cultural and political institutions. It is also appreciated for its ability to curb crime and promote justice. Although the festival involves the entire Yoruba community, some practitioners hold specific roles (such as the king and queen, religious leaders, devotees and drummers). Youth learn skills such as chanting, divination, singing, storytelling and dancing from elders, through informal transmission and by taking part in the events. The festival plays a unifying role in the Oyo community; it is viewed as a way of expressing conviviality and as an opportunity to develop socio-cultural interaction and to reconnect spiritually with ancestors.

R.2: Inscription of the element would encourage and support the local community in their implementation of safeguarding initiatives for their intangible heritage. It would encourage synergies and partnerships between individuals, groups and communities working for the safeguarding and promotion of the element at the national level. It would also provide an opportunity for international participation in the festival. The nomination file highlights the artistic expressions, dances, music, costumes, chants and praises characteristic of the festival, illustrating its dynamism and evolving cultural diversity.

R.3: Past and current safeguarding measures include transmission, education, identification, research and documentation (through community-based inventorying), preservation and protection (including of shrines and temples), promotion and enhancement. The State is committed to its continued financial, policy and administrative support towards the element. The proposed safeguarding measures address over-commercialization, decontextualization and over-exploitation. They include investigating and identifying cultural resources related to the festival, capacity building to transmit related skills; preservation and documentation for related objects and sites; scholarly research and academic exchange; collaboration and protection; planning and evaluating the safeguarding measures; and dissemination and promotion activities (such as through databases and a website). Community participation in the planning and implementation of the safeguarding measures started with the community-based inventory workshop and was followed by fieldwork, workshops and over fifteen meetings.

R.4: The file establishes the participation of the community in the nomination process and explains how the structure of consent within the community was upheld. This entailed speaking to the Alaafin of Oyo as its first authority and then to the Sango devotees. The letters of free, prior and informed consent pertain directly to the nomination and account for various actors in the element. The file also demonstrates that respect for customary practices governing access to particular spaces associated with the element will be upheld. Some aspects of the festival, namely in relation to two shrines, are to be kept secret, and should only be accessible for initiated people. The public will continue to be educated and informed about the need to respect these customary practices.

R.5: The element has been listed in the ‘Inventory of Nigeria Cultural Resources’ since 2017. The inventory is maintained by the International Cultural Relations Department of the Federal Ministry of Information and Culture of the Federal Republic of Nigeria. Since 2016, the element has also been part of the ‘Inventory of Oyo Intangible Cultural Heritage’, which is maintained by the Culture Department of the Alaafin of Oyo Administration. Members of the community were involved in the inventorying efforts. The Inventory of Nigeria Cultural Resources is updated and revised quarterly after any cultural engagements among the communities.

* 1. Decides to inscribe **Sango Festival, Oyo** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for playing a positive role in the element’s connection to the social, cultural and religious institutions of the country;
  3. Further commends the State Party for the submission of an improved file following the decision of the Committee to refer the file in 2021.

## DRAFT DECISION 18.COM 8.b.3

The Committee

* 1. Takes note that Palestine has nominated **Dabkeh, traditional dance in Palestine** (No. 01998) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Dabkeh is a group dance in Palestine that is accompanied by traditional wind instruments and popular singing. Dabkeh is performed by eleven dancers, regardless of gender and age during festivals, celebrations and events such as weddings and graduations. The dancers stand in a straight line or semicircle, clasping hands and shoulders to indicate cohesion. The movements involve jumping and hitting the ground with their feet. The dance can be performed by professional groups or spontaneously in public squares and family yards. Most Palestinians know the dabkeh dance and practise it as a means of sharing their joy with family, friends and neighbours. The lyrics of the accompanying folk songs are in local dialects and express emotions related to the occasion, such as courage, strength and love. Dabkeh and the accompanying arts and crafts are transmitted informally, through one-on-one learning and training. Youth learn by participating in social celebrations where dabkeh is performed and by imitating adults. The practice is also transmitted through summer vacation activities, in schools and universities, and through existing audiovisual media and publications. Dabkeh is a means of expressing cultural identity, celebrating family occasions and increasing social ties.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Most Palestinians practice the Dabkeh dance, with singing and playing accompanying their celebrations. There are a large number of professional Dabkeh practitioners, including Dabkeh dancers, zajal singers, and yargul players. Other members of the community include zajal poets, yargul makers, researchers and collectors. Knowledge and skills are transmitted through one-on-one learning and training, and by participating in social celebrations and summer vacation activities, among others. Knowledge about the element is further maintained by trained practitioners belonging to popular training centres. The practice of Dabkeh dance and music produces a strong sense of local and cultural identity for Palestinians. The element is a means of expressing cultural identity and celebrating family occasions and it increases social ties between people. Dabkeh also promotes the use of traditional dress and local dialects.

R.2: At the local, national and international levels, inscription of the element is expected to increase awareness about intangible cultural heritage and the 2003 Convention, foster safeguarding activities and international exchanges, and highlight the diversity of intangible heritage worldwide. Dialogue with communities was an integral part of the nomination process, and will continue with even more focused actions, especially with an intergenerational perspective. Inscription would also foster creativity, cultural exchange and respect for cultural diversity through increased participation in related local, regional and international celebrations, festivals and competitions.

R.3: The element’s viability is strong and is safeguarded by its communities, who widely practice the dance at different levels. Experienced practitioners organize workshops, competitions, training courses, festivals and social celebrations. Formal training is also conducted, and NGOs have played an important role in safeguarding the element through documentation and knowledge dissemination. The nomination outlines a set of safeguarding measures that are already in their implementation phase. The measures focus on strengthening transmission and awareness, with the participation of schools, museums and government agencies. Documentation and promotion are also ongoing. Community participation is based on fruitful and long-term collaboration between communities, practitioners and NGOs. Their involvement in the implementation of the safeguarding measures will be continued.

R.4: The initiative to nominate this element for the Representative List came from the traditional practitioners, a group of Dabkeh trainers and dancers working in the Dabkeh troupes. A series of preparatory meetings were held with assistance from the NGO Folk Arts Centre. Practitioners of the element were engaged in testing the national inventory registration form, and their intangible heritage was among the first to be included in the National List of Intangible Cultural Heritage. A committee of six practitioners was formed, and from within the Folk Arts Centre, a community representative worked on the nomination part-time for one month in 2020. Over the course of 2021, four online meetings were held. Local, regional and national media covered the nomination process, and NGO representatives prepared the nomination file. The nomination includes a variety of letters of consent from practitioners, researchers, academics and educators.

R.5: The element has been included in the National List of Intangible Cultural Heritage since 2021. The Department of Intangible Cultural Heritage in the Ministry of Culture is responsible for this inventory, which is updated every two years. The element was identified and defined by communities on the open inventory platform.

* 1. Decides to inscribe **Dabkeh, traditional dance in Palestine** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Further takes note that Dabkeh is widely practiced in the region, recalls that inscription on the Representative List does not imply exclusivity, and encourages the State Party to consider a multinational nomination on an extended basis, in line with the principles of international cooperation and the promotion of mutual understanding of the Convention.

## DRAFT DECISION 18.COM 8.b.4

The Committee

* 1. Takes note that Peru has nominated **Practices and meanings associated with the preparation and consumption of ceviche, an expression of Peruvian traditional cuisine** (No. 01952) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ceviche is a traditional dish in Peru prepared with raw fish marinated in lemon, seasoned with chili pepper and salt and accompanied with locally grown produce. The dish is consumed both on a daily basis and during festivities. It is associated with moments of celebration and social gathering, as well as with rituals, particularly the festivity of Saint Peter, patron saint of artisanal fishers. Ceviche can be made at home or sold in traditional spaces such as cevicherías, where the work of traditional female cooks stands out. Its preparation and consumption entail specific practices, knowledge and meanings at each stage, from fishing to cultivating the ingredients and preparing the dish. As recipes vary from one region to the next, the dish also strengthens regional cultural identity. The knowledge and techniques are generally transmitted within families. This can be complemented by training programmes, for instance to contribute to the proper management of natural resources. Bearers see a direct correlation between the quality and flavour of the dish and local and sustainable produce. As a result, they have developed community measures for the protection and recovery of traditional ingredients, such as various species of fish.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The preparation and consumption of ceviche is part of a complex system that includes culinary styles, inherited knowledge and techniques, as well as cultural meanings and values relating to all stages of the process. Bearers and practitioners are fishers and their families, local farming families, cooks in seafood restaurants, and the Peruvians who consume ceviche or prepare it at home. Fishing and boat-making skills are passed down orally and through practice. Farming skills are transmitted within families and supplemented with training courses provided by public and private institutions. Culinary skills are passed down within families and in cultural spaces. The element is also transmitted during the annual Feast of San Pedro, which includes the consumption of ceviche. Ceviche culture provides employment opportunities for communities while strengthening regional and national cultural identity.

R.2: Inscription would lead to spreading awareness about food practices and their link to sustainable management of natural resources (notably marine and agricultural ecosystems), as well as well-being and sustenance. Ceviche as a space of encounter and a symbol of the country’s diversity and creativity, inscription would also underscore the role of intangible heritage in supporting the economic viability of communities and contributing to social and economic recovery from crises. Dialogue, especially around the cultural diversity of the practice, will be promoted throughout various communities in Peru and across Latin America.

R.3: Past and current safeguarding measures include transmission and sustainability of the element. Proposed safeguarding measures cover a wide range of stakeholders (such as poets and musicians) and include: (i) contributing to the sustainability of the necessary resources for preparing and consuming ceviche; (ii) strengthening the transmission of the related practices, knowledge and meanings; (iii) promoting and disseminating the element and its components; and (iv) increasing the capacity of stakeholders. To implement the safeguarding measures, a multisectoral committee will be established with government ministries and departments, as well as a network of urban and rural municipalities. A consultative body of the committee will also be created for coordinating the implementation of the safeguarding measures, in collaboration with intersectoral working groups.

R.4: A multisectoral working group was created to define the element for the nomination file. The preparation of the nomination was carried out with the participation of numerous collectives of bearers, who work together with public and private institutions related to fishing, aquaculture, agriculture, environment, culture, health and trade. Attached to the nomination are consent letters indicating the free, prior and informed consent of a large number of community members and organizations who participated in the nomination process.

R.5: At the request of the Congress of the Republic representing citizens, the element was declared Cultural Heritage of the Nation through National Resolution RDN 241/INC-2004, a participatory inventory of intangible cultural heritage. The inventory is managed by the Directorate of Intangible Heritage under the Ministry of Culture. It was updated in 2019 and 2021 with the participation of individuals and organizations associated with fishing, aquaculture, agriculture and traditional cuisine.

* 1. Decides to inscribe **Practices and meanings associated with the preparation and consumption of ceviche, an expression of Peruvian traditional cuisine** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for producing a good quality video that provides a detailed visual presentation of the cultural practices associated with the element;
  3. Further commends the State Party for a well-prepared file that features strong participation of the communities, groups and individuals concerned and that places the element within its social and cultural context.

## DRAFT DECISION 18.COM 8.b.5

The Committee

* 1. Takes note that the Philippines has nominated **Aklan piña handloom weaving** (No. 01564) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Piña is a textile made from pineapple leaf fibres and woven using a handloom. Farmers harvest the leaves of the pinya Bisaya, a specific pineapple species, and extract the fibres by hand. The fibres are weighed using a local unit of measurement and method involving old coins of different denominations. The knowledge and skills of piña handloom weaving are primarily passed on within families. Children grow up observing older family members engaged in pinya Bisaya cultivation and piña weaving, and eventually learn the craft under their guidance. The practice is also transmitted through the Schools of Living Traditions, which were initiated by local communities in partnership with the government to help safeguard intangible cultural heritage in the Philippines. Certain institutes provide trainings on related agricultural practices and weaving. A source of pride and a strong identity marker, the piña is the most highly regarded of the traditional textiles of the Philippines. It is the preferred textile for making formal attire and is a vehicle for innovation and creativity, as practitioners constantly develop new designs and patterns even as they preserve the old ones. It is also a source of livelihood that contributes to sustainable development and to the social and economic empowerment of families and local communities.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element involves the weaving of fabrics with fibres from a particular pineapple species: the pinya Bisaya. Bearers and practitioners include the Aklanon communities (an ethnolinguistic group in the Philippines). Piña weaving is considered a family heritage, with each household member having distinct roles. Expert weavers in the communities, usually elders, pass on the knowledge and skills to younger generations. Young family members grow up observing the older ones, and learn the craft under the tutelage of experienced members. The element is associated with the traditional textiles of the country. It is the preferred textile for making formal attire worn during special occasions and the material is often viewed as a reflection of Philippine culture. The craft and textile have become a source of pride and an identity marker among Aklanon communities, indicating creativity, diligence, and their interactions with the environment. The element fosters a sense of belonging, mutual respect and interdependence among practitioners and bearers. It is a source of livelihood that contributes to sustainable development and to the social and economic empowerment of families and local communities. It also encourages the production of eco-friendly and organic products.

R.2: At the local, national and international levels, inscription would ensure visibility and awareness of intangible cultural heritage in general and for the element in particular. It would also increase awareness about how the element contributes to the communities’ identity, creative industries and sustainable development. Inscription would instil pride, resulting in greater attention to other expressions of living heritage and providing an incentive to learn more about them. Inscription would be cause for national celebration, since garments made from the textiles are worn throughout the country. It would also increase intercultural and interpersonal exchange of skills and experiences between the Aklanon and other weaving communities and provinces. Internationally, other practitioners of traditional weaving would recognize their work as intangible cultural heritage and become motivated to safeguard it. Awareness would also spread among the Filipino diaspora.

R.3: Past and current safeguarding measures include a wide range of actions to ensure that the viability of the element as well as its transmission to younger generations. The proposed safeguarding measures are guided by the overarching goal of advancing socially integrative processes and strengthened communal values towards the sustainable development of the communities. There are five desired results: (a) youth involvement in cultural education and apprenticeship programmes; (b) public awareness raising; (c) sustained quality standards; (d) the creation of Assessment Centres; and (e) the enhancement of woven textiles. Details, including budgets, are indicated. A range of state bodies will support the implementation of the safeguarding measures, from heritage actors to tourism and welfare departments. These measures were formulated through consultations and workshops, and participants were primarily women belonging to self-help associations of weavers, civil society organizations, local government units and other government agencies.

R.4: Community participation is described in detail and attests to the community’s involvement in the entire nomination process. Specialized working committees were established, and the nomination process entailed reviewing and updating the inventory of the element and facilitating a series of community consultations and validation meetings and assemblies with the groups and individuals concerned. A series of letters confirm the free, prior and informed consent from community associations and institutional endorsement from relevant bodies.

R.5: Since 2013, the element has been part of the Philippine Inventory of Intangible Cultural Heritage, moderated by the National Commission for Culture and the Arts in the Philippines. It was identified and defined by the Aklanon practitioners, who discussed the element’s identification, description, viability, sustainability, threats and safeguarding, prior to including it in the inventory. Community and civil society organizations also participated in the inventorying activities. The inventory is updated and approved annually, with the participation of practitioners.

* 1. Decides to inscribe **Aklan piña handloom weaving** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party on a well-prepared file that features broad involvement of the communities, groups and individuals concerned and a well-thought-out safeguarding plan.

## DRAFT DECISION 18.COM 8.b.6

The Committee

* 1. Takes note that Poland has nominated **Polonaise, traditional Polish dance** (No. 01982) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The polonaise is a joyful Polish group 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. During the dance, the pairs perform various figures, such as raising joined hands to create bridges under which other participants can pass. As the tempo of the polonaise is moderate, participants with no prior experience can observe others and join in on the dance. Today, the tradition of dancing the polonaise is inextricably linked with prom – a ball for high school students. In some communities, the polonaise is also danced at weddings, new year’s or carnival balls and other celebrations. The practice is typically transmitted within families and in educational institutions, dance groups and local communities. As it is widely present in Polish culture, general awareness of the dance and its social meanings are increased by literature, music and film. A form of joint celebration, the polonaise commemorates important moments in family and community life and symbolizes cooperation, reconciliation and equality. Because it is often danced by people of all ages and backgrounds, it also promotes unity, solidarity and dialogue.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Students, teachers, instructors and members of amateur and professional dance groups are involved, as is the general public. The dance is performed in cultural centres, dance clubs as well as in high schools and universities. Local communities and governments play an important role in organizing manifestations of the dance in urban streets and squares. Transmission takes place through participation and instruction within families and communities, in educational institutions and dance groups. Physical education teachers play a large part in its transmission, as it is inextricably linked to the school prom. The polonaise has widely recognized social relevance, representing the values of cooperation, reconciliation, harmony and equality. It is also associated with hope and optimism for the future. It has a strong commemorative and celebratory character and is a means of building community, forming cultural identity and increasing awareness of family and local history. The element is open to anyone who wishes to participate.

R.2: At the local level, inscription would strengthen collaboration between schools, cultural centres, dance groups and local authorities, while also fostering reflections about the role of intangible cultural heritage in identity building and intergenerational collaboration. The media attention resulting from inscription would increase general interest in dance as a form of cultural identity, improving the visibility of other similar elements. With dialogue, equality and cooperation as core features of the Polonaise, its inscription would lead, at the national level, to increased collaboration, including among minority groups such as people with disabilities and people from migrant backgrounds. Since all social, religious and ethnic groups living in Poland are engaged in the polonaise, its continuous reinterpretation reflects the diversity of the people involved as well as individual and group creativity. At the international level, inscription will inspire closer cooperation between dance groups from different countries, as well as among research institutions operating in the fields of dance and music.

R.3: Past and current safeguarding measures include formal and informal education, workshops, tournaments and research. Local government entities provide institutional, organizational and financial support. The proposed safeguarding measures, which include educational and promotional activities, are aimed at tackling challenges affecting the transmission of the element. A main driver for safeguarding is the continuation of support to local organizations, especially dance groups. Measures also include establishing new collaborations between different types of institutions and knowledge circulation, such as through a dedicated website, publications, events and social media promotion. The proposed measures however, provide limited information on long term safeguarding measures.

R.4: Communities were involved in the nomination process in two phases. First, through participating in workshops, consultations and conferences; and second, through contributing to the actual preparation of the nomination file. The Nationwide Conference on Culture, held in 2018, was an important component that resulted in the inclusion of Polonaise in the national inventory of intangible cultural heritage. A series of meetings between practitioners, community representatives and safeguarding experts took place in 2021. An information campaign was launched, and the communities, groups and individuals concerned were involved in drafting parts of the nomination and selecting photos and videos. Polonaise dancers were also involved in and informed about the nomination during public and outdoor events. The consent letters, in the form of petitions, are accompanied by many signatures from dance groups, students, institutions and NGOs, among others.

R.5: After their participation in the 2018 Nationwide Conference on Culture, bearers involved in safeguarding the Polonaise worked to inscribe the element on the Polish National List of intangible cultural heritage in 2019. The national inventory is updated three to four times a year and is monitored by the National Institute of Cultural Heritage. Applicants or representatives of the communities, groups or organizations concerned must submit periodic reports on the implementation of safeguarding plans every five years.

* 1. Decides to inscribe **Polonaise, traditional Polish dance** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the State Party of the importance of ensuring the most active possible participation of the communities concerned in every aspect of the safeguarding measures;
  3. Further reminds the State Party of the importance of developing long term safeguarding measures.

## DRAFT DECISION 18.COM 8.b.7

The Committee

* 1. Takes note that Sudan has nominated **Procession and celebrations of Prophet Mohammed’s birthday in Sudan** (No. 01896) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Molid procession is a celebration of the Prophet Mohammed that takes place in Sudan. The celebration starts twelve days before the Prophet’s birthday, in the third month of the Islamic lunar calendar. It begins with a procession of thousands of men, women and children, community leaders, government officials, army and police forces and music corps. During the parade, participants perform religious and mystical songs and ritual dances and recite Sufi prayers. The celebration culminates in al-Molid square, a large open-air space decorated with lights and flags and covered in prayer rugs. Upon arrival, the crowd hangs a flag by a very tall pole. The celebrations are then launched by an official speech. Participants enjoy the performances and traditional food and buy their children candies and toys. Al-Molid and the related practices, knowledge and skills are transferred within families and dance circles, through participation in the events, and through modern education and mass media. The event is an opportunity for different Sufi orders to express their solidarity. However, it is celebrated by the entire country, thus uniting people from different religions. The square itself serves as a meeting spot for people to chat, celebrate, entertain and enjoy cuisine from different parts of Sudan.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Different segments of society participate in the celebration of the Prophet’s birthday, including people of all ages and genders. The file highlights various roles in the element, such as wandering eulogists, craftspersons, street vendors, and representatives of different Sufi orders. The element is primarily transmitted within families, and through participation, observation, simulation, training and traditional and modern education and mass media. Quranic schools and its Sufi Sheikhs also play an important role in transmission. The element is a means of expressing devotion and solidarity, and it is a moment of communal celebration. It brings communities comfort, serves as an occasion for communities from around Sudan to meet, and is a source of livelihood for local vendors.

R.2: Inscription would encourage the production of television programmes, documentaries and mobile exhibitions, thereby increasing the element’s visibility. Nationally, attention would be drawn to the heritage practiced in the festival in different cities. Internationally, there is likely to be greater attendance by delegations of practitioners and bearers as a result of the increased visibility of the element. The element is cherished for its promotion of tolerance and for denouncing violence and extremism. Inscription would highlight the creativity inherent in the practice of the element, such as the different cultural manifestations, designs, costumes and styles of praise chanting.

R.3: Past and current safeguarding measures include the constant enactment and annual practice of the celebration. Every year, a ‘High Committee’ is formed consisting of local bodies and governmental and civil bodies to ensure that the celebrations are properly organized. State safeguarding efforts include declaring it an official holiday, providing logistical support in relation to safety measures, granting approvals and ensuring crowd control. Proposed safeguarding measures, supported by the State Party, include community-based research and documentation, the publication of a periodical, the realization of a theatrical play and documentation of the element by university departments. Information about the community’s planning and involvement refers mainly to their approval of the nomination file preparation rather than explicitly mentioning their contributions in relation to the safeguarding measures.

R.5: The element is listed on the ‘National Inventory of Intangible Cultural Heritage in Sudan’. The inventory is maintained by the National Council for Cultural Heritage and Promotion of National Languages, Ministry of Culture and Information. It is updated every four years. This element was selected by all participants in two workshops on procedures for safeguarding intangible heritage and project management, organized by the UNESCO Office in Khartoum, and an inventory workshop.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.4: The file provides information about how the communities and groups participated in the festival itself, and how important the festival is to them. The idea to nominate the element came from an NGO, the Sudanese Society for Heritage, Culture and Arts. Thereafter, the nomination was supported by Sufi orders and sects, who provided consent letters and archival materials. In addition to civil society bodies and the media, several women’s groups also participated in workshops that led to the preparation of the nomination file.

* 1. Decides to inscribe **Procession and celebrations of Prophet Mohammed’s birthday in Sudan** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the State Party, when submitting nomination files in the future, to provide comprehensive safeguarding plans and of the importance of ensuring the widest possible participation of the communities concerned in the implementation of the safeguarding plan;
  3. Encourages the State Party to avoid duplication of information in response to different sections of nomination files and to avoid standardised letters of consent.

## DRAFT DECISION 18.COM 8.b.8

The Committee

* 1. Takes note that Switzerland has nominated **Alpine pasture season** (No. 01966) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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 of all genders care for the animals, maintain the pastures, fences and buildings, process the milk into cheese and other products, and welcome visitors. The centuries-old practice contributes to the preservation of natural landscapes and creates economic and social ties between the local populations and the alpine farmers. It has given rise to the knowledge and skills needed to maintain the sites, as well as to a variety of social and religious practices such as rituals, prayers and blessings, traditional clothing, livestock competitions and local festivities. The knowledge, skills, and customs of the alpine pasture season, including farming and cheesemaking, are often transmitted informally, within families and their seasonal employees or among members of alpine societies and cooperatives. They are also transmitted through regional training centres, cultural events and tourism. The alpine pasture season is a shared socio-cultural experience that unites farmers, villagers and the wider population. It is a strong identifying factor that features prominently in Swiss literature, music and visual and performing arts.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Bearers include alpine farmers and their families, seasonal workers, volunteers, landowners, tenants, cooperatives, companies and corporations, non-profit organisations, local authorities, communities, consumers of related products and visitors. The knowledge is transmitted mostly informally, within families and their seasonal employees. It is also transmitted through alpine societies and cooperatives, regional vocational training and advisory centres, agricultural trainings, and demonstrations, events and museum activities that combine cultural outreach, education and respectful tourism. Although the element’s social functions and cultural meanings are sometimes idealized, it is a shared socio-cultural experience that unites farmers, families, villagers and the wider population. The alpine pasture season contributes to ecological, economic and social sustainability and strives to continue strengthening its contributions in these areas to ensure its viability.

R.2: Years of experience and know-how come together in the alpine pasture season. The practices are dynamic and in constant change, thus ensuring their sustainability and resilience. Inscribing the element and its associated agricultural, cultural and traditional practices would promote knowledge-sharing across communities with similar living heritage. It would emphasize the importance of the bearers’ ability to adapt and evolve to preserve their living heritage. Inscription would further enrich the relationship with mountain sites listed as World Heritage properties and show how the element contributes to the conservation of an ancestral cultural landscape. It would also increase understanding of the role of living heritage in safeguarding biodiversity and landscapes.

R.3: Past and current safeguarding measures include activities relating to transmission, promotion, awareness-raising, infrastructure and protection. The State Party provides support for training, consulting and research, as well as structural and legal measures relating to policy and funding. Planned safeguarding measures include federation and organization at the national level, training and transmission, awareness-raising activities, cultural outreach, research and documentation. The State Party is committed to safeguarding the element through coordination, funding education, culture and research, among others, and supporting curricula revisions and public awareness campaigns. The communities concerned have been involved in planning the measures through participation in questionnaires, a nomination drafting group and workshops. They will be mobilized in the implementation of the measures as well.

R.4: Since 2013, alpine pasture season has been included in a tentative list by the Swiss Confederation for nomination to the Representative List of the Intangible Cultural Heritage of Humanity, with the approval of community representatives. An information session on the nomination procedures was held at the beginning of 2015. In 2020, the Federal Office of Culture started preparations for the nomination, identifying all relevant communities, groups and representatives and inviting them to a kick-off meeting. A drafting group met fourteen times in preparation of the nomination. Communities also responded to a questionnaire that collected information about their expectations, proposals and ideas. An online workshop session was held in relation to the nomination and the safeguarding measures. When the drafting was finalized, a meeting was held with several community representatives to approve the nomination file. Seventy-nine letters of consent accompany the nomination file, attesting to free, prior and informed consent from a wide range of people and organizations.

R.5: The element has been included in the List of Living Traditions in Switzerland since 2012. The list is updated every five years or upon the request of the communities concerned. The Gruérien museum oversaw the identification and definition of the element, in collaboration with the communities, groups and individuals concerned. The element was subsequently proposed to the Federal Office of Culture for inclusion in the national inventory. Updates were related to broadening the scope of the element and enriching the description.

* 1. Decides to inscribe **Alpine pasture season** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party on a well-prepared file, including a good quality video that provides a detailed visual presentation of the cultural practices associated with the element.

## DRAFT DECISION 18.COM 8.b.9

The Committee

* 1. Takes note that Tajikistan has nominated **Traditional knowledge and skills of production of the atlas and adras fabrics** (No. 01484) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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. There are many steps in the process, from gathering cocoons and collecting cotton, to spinning, wrapping, dyeing and weaving the threads by hand. Dresses prepared from atlas and adras cloths are widely used by women and girls during celebrations, in the workplace, in schools and at home. Traditionally, the knowledge and skills related to the production of the atlas and adras are transmitted within families or in production centres. It takes three to five months to acquire the weaving skills. During this period, students practise the weaving of simple fabrics with elementary ornaments. The practice can also be transmitted formally in schools and colleges, and through participation in atlas and adras festivals. The fabrics are popular cloths among Tajik women, who consider them as part of their cultural identity. Women usually wear clothes made from atlas and adras in official ceremonies, festivals, traditional holidays, social gatherings and events. The transmission of the element to younger generations promotes unity and collaboration among people from different regions.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The bearers and practitioners are mainly women, and comprise three categories: (a) expert weavers who work from home; (b) weavers that are engaged in centres; and (c) professional workers. The first two learn the skills through informal transmission, whereas professional workers acquire the skills through formal education. The knowledge and skills associated with the element are transmitted by expert weavers and through official teaching programmes in schools and colleges. Wearing clothes made from atlas and adras fabrics is an expression of Tajik women’s cultural identity. The patterns, ornaments and colours have symbolic meanings, expressing peoples’ hopes and wishes. The element contributes to the planting of silk trees and the development of cotton-growing in the country. As a source of livelihood, it also contributes to poverty reduction and provides employment opportunities for women.

R.2: The nomination file illustrates how inscription of the element will contribute to visibility of the element and increase the number of weavers and innovative designs. It demonstrates how these goals will be achieved at the local, national and international levels through preservation, awareness-raising and transmission. Inscription will promote dialogue and knowledge-sharing among individuals, groups and communities. Human creativity and respect for cultural diversity is shown through the different designs.

R.3: Past and current safeguarding measures include organizing workshops for young practitioners, a festival dedicated to the fabrics, and a museum of traditional silk fabrics with over 6000 kinds of traditional fabrics in its care. State efforts include listing the element in the national inventory of intangible heritage, establishing a school to contribute to the revitalization of the craft, and organizing a festival on silk fabrics and clothes. The State provides tax exemptions and has developed a ‘State Program on development of the field of silk-worm and silk threads in the Republic of Tajikistan for the years 2020-2024’ to help secure the necessary raw materials. Proposed safeguarding measures address four areas: (a) documentation and research (including several studies and publications); (b) development (including developing new work places, increasing cotton production and enhancing the international and national markets for selling the fabrics and clothes); (c) visibility and awareness-raising (via festivals, films and State television); and (d) transmission (via formal teaching and the involvement of experts).

R.4: The plan to nominate the element took root in 2014, and the element and its practitioners were subsequently inventoried. The nomination file was prepared in 2017. The Research Institute of Culture and Information played an important role, with a group of researchers taking the lead in developing the file. A working group was established, including the communities, groups and individuals concerned. Seven meetings were held to discuss and prepare the different aspects of the nomination file. The consent letters provided attest to free, prior and informed consent from practitioners and relevant organizations.

R.5: Since 2014, the element has been included in the National Inventory List of Intangible Cultural Heritage, which is managed by the Research Institute of Culture and Information. The Institute holds meetings and conducts field work to identify and define intangible cultural heritage. The element is identified in thirty-four communities and represented by 330 weavers. An expert group advised on the inclusion of the element in the inventory. The inventory is updated every two years, and the process includes adding and revising existing information with the participation and consent of communities.

* 1. Decides to inscribe **Traditional knowledge and skills of production of the atlas and adras fabrics** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the State Party of the importance of ensuring the most active possible participation of the communities concerned in every aspect of the safeguarding measures.

## DRAFT DECISION 18.COM 8.b.10

The Committee

* 1. Takes note that Thailand has nominated **Songkran in Thailand, traditional Thai New Year festival** (No. 01719) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Thailand, Songkran refers to the sun’s annual passing into the Aries constellation, the first sign of the Zodiac, which marks the traditional start of the new year. Occurring in mid-April after the rice harvest, 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 bathing important Buddha images, splashing water on family and friends, folk plays, games, music and feasting. The tradition is passed on through participation in the festivities. Parents transmit the tradition to their children orally through regular social and family interactions. Educational institutes, government agencies, the media and Thai astrologers also play an important role in preserving, promoting and transmitting the astrological knowledge and wisdom related to Songkran. Songkran promotes community cooperation, unity and forgiveness. It is viewed as a time to symbolically wash away misfortunes, pray for prosperity for the coming year, reunite with family members, and honour ancestors and older adults. Furthermore, by emphasizing the importance of older adults and of family, Songkran helps to combat loneliness and social isolation.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Songkran is a festival practiced by diverse Buddhist communities, including ethnic communities, throughout Thailand. The three-to-seven-day festival begins with women and children coming together to clean and decorate houses and public places. People then visit temples to make merit, give alms to monks, bathe Buddha images, pay homage to their ancestors, build sand pagodas and make donations for temple construction. Astrologers, Chief Monks, craftspeople, men, women and children all pay a role in the celebration, and the related knowledge and skills are passed down at the household and national levels, as well as through formal and non-formal education. The element helps to promote traditional values. Its social and cultural functions include symbolically washing away the misfortunes of the past and calling on prosperity for the coming year, reuniting family members, revering elders and ancestors, Buddhist merit-making, community cooperation, celebrating unity and forgiveness and well-wishing.

R.2: The information provided explains how inscription of the element would contribute to ensuring visibility and awareness of the significance of intangible cultural heritage at the local, national and international levels. Songkran comprises different practices of living heritage within diverse local communities throughout Thailand. Its inscription would help people in those communities recognize the importance of intangible cultural heritage and raise awareness of its specific aspects. Promoting local festivities will also promote dialogue within and among local communities. Since Songkran celebrations vary according to the regions and communities, inscription would promote the appreciation of cultural diversity and creativity. Such awareness and respect will result in the exchange of knowledge, improved relations, and peace among communities, at the national and global levels. Inscription would also create opportunities for cultural exchange across communities of different social and religious backgrounds.

R.3: The viability of the element is maintained through its practice and transmission within families, Buddhist temples and schools. Thai society at large also promotes Songkran’s continuation, including through media. The State Party has contributed to safeguarding by declaring different public holidays in the context of Songkran. Several authorities have also taken measures to support the logistical management of activities and avoid over-commercialization. Relevant ministries, in collaboration with the communities, groups and individuals concerned, have undertaken research, identification and documentation activities, and included content about the element into school curricula. The proposed safeguarding measures strive to protect, maintain, transmit and revitalize the social and cultural meanings of Songkran by promoting the related practices and meanings at the local level. This includes empowering people, including women, youth and marginalized groups, with the related knowledge and skills, and strengthening management of the festival. Special attention will be given to preventing unintended consequences of inscription, such as over-commercialization, excessive and unsafe expansion of the celebration in public spaces, and unsustainable use of water resources.

R.4: The file details the participation of communities, groups and individuals concerned in the nomination process. Since 2014, documentation, interviews and exchanges have taken place with community stakeholders, including folk scholars, artists, respected elders, Buddhist monks, spiritual leaders, teachers, lecturers, academics, local historians, local administrators and youth leaders. Since 2019, the Ministry of Culture has provided financial aid to an academic team to conduct a study on certain aspects connected with the Songkran nomination file. The study focused on five regional provinces and entailed the organization of four workshops and a public hearing. There was wide community participation in the activities, which resulted in consent for the nomination. The file is accompanied by a wide range of consent letters, including from community organizations and representatives.

R.5: Songkran has been part of the National Inventory of Intangible Cultural Heritage since 2011. The inventory is maintained by various departments and organizations, including the Department of Cultural Promotion of the Ministry of Culture. Documentation on Songkran included research on its history, definition, practices, and the roles of men and women and of different professions in its maintenance and transmission. The process involved interviewing local wisdom bearers, monks, community leaders, craftsmen, academics, teachers, youth and relevant practitioners. The inventory is updated every three years, with each update entailing revisions from the communities concerned.

* 1. Decides to inscribe **Songkran in Thailand, traditional Thai New Year festival** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party on a well-prepared file that features strong participation of the relevant communities, groups and individuals in the overall nomination process;
  3. Further commends the State Party for highlighting the threats to the element and for proposing safeguarding measures to address them.

## DRAFT DECISION 18.COM 8.b.11

The Committee

* 1. Takes note that Turkmenistan has nominated **Art of Akhal-Teke horse breeding and traditions of horses’ decoration** (No. 01978) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Akhal-Teke is a breed of horses created in the territory of modern Turkmenistan. Characterized by their large size, intelligence, agility, strength and shiny coat, Akhal-Teke are hardy and can manage without food and water for long stretches of time. There are many customs and traditions around Akhal-Teke horses, including naming rituals, horse beauty contests, and racing and riding games. They are also closely linked to wedding ceremonies, during which the groom takes the bride away on a decorated Akhal-Teke horse. The jewellery and lace used to decorate the horses are primarily created and passed on by women. Knowledge and skills related to the breeding and care of Akhal-Teke horses are transmitted through formal and informal learning, during which young horse breeders learn how to establish contact, groom and feed the horses. They then master the knowledge and skills of riding and training the horses. Higher educational institutions and equestrian training centres also contribute to the formal transfer of Akhal-Teke knowledge and skills. The horses are an important part of the historical and cultural identity of Turkmenistan, and the related traditions contribute to social cohesion and to increased awareness of the importance of living heritage in general.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The main bearers and practitioners of the element are legal entities and individuals involved in related industries, including horse breeders, trainers, stable workers, riders, craftspeople, and artists. The related knowledge and skills are transferred through formal and informal learning. In informal trainings, experienced practitioners teach successors the knowledge and skills of breeding horses. Formal transmission is carried out in three higher educational institutions and equestrian training centres. There are numerous equestrian traditions and customs associated with the element, including ceremonies related to the birth of a foal, weddings and horse decorating with gold and silver jewels and carpets. These customs contribute to social cohesion and increase interest in the element among youth. They also help raise awareness about the element and about intangible cultural heritage in general.

R.2: At the local level, inscription would contribute to increased awareness of the importance of intangible cultural heritage and safeguarding. At the national level, it will lead to an increased awareness of the 2003 Convention among bearers while attracting the attention of the general public. At the international level, inscription will enhance ties between cultural and social spheres and support international exchange programmes within the framework of national projects in the field of horse breeding.

R.3: Past and current safeguarding measures include training horse breeders (in private workshops or public training centres), education and research activities, promoting the element through publications and audiovisual materials, establishing grants for horse breeding, and organizing exhibitions and contests. State support includes legislative action and policy development related to horse breeding, equestrian sports and intangible cultural heritage. It also includes: (a) funding related arts and handicrafts, as well as the establishment of equestrian complexes; (b) ensuring security measures in relation to horse breeding projects; (c) facilitating university courses on horse breeding and living heritage; (d) conducting scientific research on horse genetics; and (e) supporting entrepreneurial activity. The proposed safeguarding measures entail national capacity building, research and documentation, and education, transmission and promotion. The file was prepared with the participation of the communities, groups and individuals concerned, with organizational and financial support by the Ministry of Culture and local administrations. A coordination group was established to prepare the nomination.

R.4: Members of the equestrian community and representatives also took an active part in preparing the nomination. The process was also welcomed by painters, sculptors, jewellers, carpet makers, cinematographers and local media representatives, as evidenced by the large number of letters expressing support for the nomination.

R.5: The element has been included in the National Inventory of the Intangible Cultural Heritage of Turkmenistan since 2014. The inventory is maintained by the Department of the Intangible Cultural Heritage, Ministry of Culture of Turkmenistan, and is updated every two years. At all stages of collecting materials, the bearers and practitioners of the element, private horse breeders, artists and entrepreneurs associated with the element actively participated. Collected information was provided in the form of photographic materials, audio and video recordings for inclusion in the inventory list of the intangible cultural heritage of Turkmenistan.

* 1. Decides to inscribe **Art of Akhal-Teke horse breeding and traditions of horses’ decoration** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Encourages the State Party, when submitting nomination files in the future, to provide more detailed explanations on the social functions and cultural meanings concerning the element;
  3. Reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures;
  4. Recalls the importance of using vocabulary that aligns with the spirit of the Convention and of avoiding terms such as ‘unique’ and avoid duplication of information.

## DRAFT DECISION 18.COM 8.b.12

The Committee

* 1. Takes note that the United Arab Emirates, Oman and Saudi Arabia have nominated **Harees dish: know-how, skills and practices** (No. 01744) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Harees is a popular traditional dish made with wheat grain, meat and ghee. Typically consumed at breakfast and dinner, the dish is usually made in big quantities because of the effort required to clean and grind the grain. It is served in large dishes that are shared by several people, and eaten using the thumb and forefinger while sitting on one knee. Although harees is prepared for many occasions, it is particularly popular during Ramadan, when honouring guests, and for social events such as weddings. It is also popular during the pilgrimage season because of the simplicity of its ingredients and the ability to make and serve it in large quantities. In the United Arab Emirates, Oman and Saudi Arabia, Harees is present in many social and cultural elements such as folk stories, sayings and poetry. The related skills and knowledge are passed on from mothers to daughters, in educational institutes, restaurants and hotels, and through the media and official institutions. Preparing and serving harees is viewed as a sign of hospitality and generosity. A means of promoting social connection, the practice strengthens bonds between people and communities while enhancing cultural affinity in the societies concerned.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element constitutes the skills and knowledge associated with making the traditional dish of Harees with wheat, meat and ghee in the three submitting States. People of all genders participate in its preparation, with some division of tasks based on gender. Wheat growers, merchants and restaurant owners are also included among the bearers and practitioners. Its consumption is widespread. Knowledge and skills are transmitted by mothers to daughters during preparation, as well as in traditional restaurants and hotels. The element is also a part of school curricula in the submitting States. Communities have preserved the skills and methods of making Harees and consider it an important dish to be consumed on social and national occasions and during Ramadan. Harees is present in many social and cultural elements such as folk stories, sayings and poetry, and has become a heritage symbol that is promoted at festivals as well as during official and civic events. The communal work of ploughing, sowing and harvesting is considered a form of social connection. It is a dish that strengthens bonds between people and communities.

R.2: Inscription would help local communities better understand their heritage, realize its potential for achieving sustainable development and develop awareness of the duties and responsibilities of individuals and groups in transmitting their heritage. It would incentivize local communities to re-discover and highlight general elements of their heritage. At the national level, it would be a catalyst for increased awareness about shared heritage related to food and food production. It would enhance respect for cultural diversity among societies of the submitting States and strengthen links between them, as well as increase support for national programmes related to this element and intangible cultural heritage in general. At the international level, it could promote traditional food culture and encourage other countries where Harees is prepared to join the nomination, thereby enhancing shared human and cultural experiences. Inscription would facilitate dialogue with other countries about traditional cuisine and the possibility of joint action and cooperation.

R.4: Each of the submitting States formed a team of experts, specialists, researchers and representatives of NGOs related to the element. Interviews with community members, including farmers, women, traditional restaurant owners, and other practitioners, formed the basis for preparing the nomination file. The submitting States also organized workshops and meetings with bearers and practitioners in order to complete the collection of information and involve them in preparing the file. The activities included demonstrations in preparing the element. A series of consent letters are attached to the nomination, as well as consent in the form of video recordings. However, some consent letters only mention their own country’s nomination effort, and do not acknowledge the multinational nature of the nomination.

R.5: The element is listed on the inventories of the respective submitting States. Details of the inventories, such as the organization responsible and the date of inclusion, were provided in the nomination file. Information about how the inventories are updated with the involvement of communities is also provided in the file. Saudi Arabia updates its national inventories every four years. The United Arab Emirates updates its inventory every five years. As for Oman, no specific frequency was indicated. The inventory was created in 2010 and updated in 2013. Oman is now preparing to launch a project to update the inventory lists under the supervision of a specialized committee.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting States through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: The element is safeguarded by communities concerned as they have been preparing and consuming the dish for generations. Safeguarding measures include improving and developing wheat cultivation, encouraging the opening of restaurants serving Harees, media promotion, the organization of festivals, events and competitions, providing courses and applying innovations. State efforts focus on combatting the threats of competing modern foods. To this end, the States have installed legislative measures, held courses, workshops and classes, supported wheat cultivation and established databases, among others. Proposed safeguarding measures are presented for each submitting State separately, with joint measures ranging from legislative measures, to encouraging and supporting wheat production, to developing educational activities, promotion and awareness raising, and research and documentation activities. The communities, groups and individuals concerned in the three States Parties participated in the planning of the safeguarding measures and will be involved in their implementation.

* 1. Decides to inscribe **Harees dish: know-how, skills and practices** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 18.COM 8.b.13

The Committee

* 1. Takes note that Uzbekistan has nominated **Ceramic arts in Uzbekistan** (No. 01989) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Ceramic art is one of the oldest forms of applied art in Uzbekistan, where deposits of loess clay, including pottery clay, can be found. 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. Traditionally, the knowledge related to creating ceramic art was transmitted informally within families, from father to son and from grandfather to grandson. Today, an increasing number of potters are now willing to transmit this knowledge to youth from the community and to their daughters and spouses, thereby increasing production. New potters are trained first by observation, then involvement in different stages of the process and finally by working on their own. The practice is also transmitted through community art circles, universities, colleges and art schools, as well as at festivals, craft fairs and exhibitions. In addition to its historical and functional significance and artistic value, Uzbek ceramic art contributes to the enrichment of cultural diversity and human creativity. The production and sale of ceramics are also a source of livelihood and a key part of the social and economic life of the communities concerned.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: All the stages of the pottery-making process, including the preparation, shaping and drying of the clay and the decoration and firing of the ceramic, are performed by people of all genders. Knowledge is transmitted from generation to generation, from expert to apprentice, from father to son or from grandfather to grandson, with an increasing number of women becoming involved. The production and sale of ceramics for food preparation are an important aspect of the social and economic life of the community. The sale of the end products contributes significantly to the family income of bearers. The element is an expression of spirituality and a reflection of the social class in which it is created and used.

R.2: Locally, inscription would increase public interest in the importance and prestige of ceramic art. It would expand cooperation, understanding and respect, and open new relations in cultural and social spheres for the local people of Uzbekistan. Inscription would support the implementation of activities related to the safeguarding and transmission of the element, such as national research projects, expeditions, fairs and competitions. It would further promote large-scale cultural exchange programmes between local communities and with communities in foreign countries. Additionally, it would promote the development of foreign cultural relations, based on peace, friendship and mutual respect. Local and international dialogue between schools and communities would be enhanced. Inscription would also foster respect for cultural diversity by highlighting the traditions of the communities in the region who share cultural and artistic practices, irrespective of geographical differences.

R.4: The preparation of the nomination file began in November 2021. A working group was created, consisting of the communities concerned, and of individuals and groups of ceramic workers. The file describes the various online and in-person meetings that were held and that involved the communities concerned. A team was established from among the specialists of the Institute of Art and Culture of the Ministry of Culture to shoot the annexed video and photos. All the necessary information and letters of consent from bearers, NGOs and communities were collected during the nomination process. Various letters of consent are provided and attached in the nomination file.

R.5: The element was included in the ‘National ICH Inventory of the Republic of Uzbekistan’ in December 2008. The inventory is maintained by the Republican Scientific-Methodological Centre for Organization of Cultural Institutions Activity under the Ministry of Culture of the Republic of Uzbekistan. Regional departments of the Ministry of Culture, Academy of Arts and local community bearers play a vital role in identifying, defining and collecting data on all elements of intangible cultural heritage in Uzbekistan. Research conducted by expert ceramic workers and art historians contributes to the identification and defining of the element in the regions. New elements are added to the inventory every year, and updates take place regularly, coordinated by the Scientific-Methodological Council of the Ministry of Culture.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: Past and current safeguarding measures include organizing seminars, exhibitions, trainings and workshops; reviving ceramic schools; and conducting scientific research and promotion activities. It is worth noting the establishment of a ceramic studio for the provision of scientific, methodological and practical assistance. Furthermore, the agency and participation of bearers and practitioners of the element in planning and implementing these measures is sufficiently elaborated upon. Safeguarding measures were launched by State institutions, NGOs and civil society associations. The measures are divided into five areas: (a) transmission through formal and non-formal education; (b) identification, documentation and research; (c) preservation and protection; (d) promotion and enhancement; and (e) revitalization. Several State bodies will be involved in implementing the measures.

* 1. Decides to inscribe **Ceramic arts in Uzbekistan** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the State Party to pay specific attention to the linguistic quality of files submitted in the future;
  3. Encourages the State Party, when submitting nomination files in the future, to provide more detailed explanations on the social functions and cultural meanings of the element;
  4. Further reminds the State Party of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures.

## DRAFT DECISION 18.COM 8.b.14

The Committee

* 1. Takes note that Albania, Andorra, Austria, Croatia, France, Greece, Italy, Luxembourg, Romania and Spain have nominated **Transhumance, the seasonal droving of livestock** (No. 01964) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Transhumance refers to the seasonal movement of people with their livestock between geographical or climatic regions. Each year, in spring and autumn, men and women herders organise the movement 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 stems from a deep knowledge about the environment and entails social practices and rituals related to the care, breeding and training of animals and the management of natural resources. An entire socio-economic system has been developed around transhumance, from gastronomy to local handicrafts and festivities marking the beginning and end of a season. Families have been enacting and transmitting transhumance through observation and practice for many generations. Communities living along transhumance routes also play an important role in its transmission, such as by celebrating herd crossings and organising festivals. The practice is also transmitted through workshops organised by local communities, associations and networks of herders and farmers, as well as through universities and research institutes. Transhumance thus contributes to social inclusion, strengthening cultural identity and ties between families, communities and territories while counteracting the effects of rural depopulation.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Transhumance combines tradition and innovation, benefiting ecosystems, preserving local breeds, and enhancing soil fertility and biodiversity. It encompasses a socio-economic system, including gastronomy, handicrafts and cultural activities. The specific roles of practitioners, both men and women, to organize and guide livestock movements, in fostering intergenerational transmission within families are carefully described. Transmission primarily takes place through observation and imitation. Non-formal trainings, workshops and formal education institutions also contribute to knowledge transmission, while festivals and cultural events play an important role in preserving and promoting the element. The file explains the various social functions and cultural meanings of the element, which include strengthening cultural identity and spiritual connections with ancestors and the universe as well as maintaining strong bonds within pastoral communities. The practice supports local economies, diminishes rural depopulation and contributes to social inclusion. Transhumance aligns with the principles of cooperation, solidarity and respect for human dignity, and is based on cultural and environmental values.

R.2: The file develops compelling arguments about the impact of the inscription of Transhumance at different levels. At the local level, inscription would contribute to the recognition of Transhumance as a deep-rooted cultural practice and contribute to broader social issues such as biodiversity maintenance and sustainable agriculture. It would also highlight the role of Transhumance in resisting depopulation in rural areas. At the national level, inscription would acknowledge the role of Transhumance as a source of social and economic resilience. It would also support public policies and influence national strategies for sustainable development. At the international level, inscription would broaden the understanding of intangible cultural heritage in rural contexts, promote related cultural expressions and encourage dialogue between communities. The practice fosters exchanges among academic institutions, research centres, and interdisciplinary programmes. Inscription would enable the dissemination of the cultural significance of Transhumance to youth, urban society, tourists and consumers.

R.3: Local communities, bearers and practitioners have played a crucial role in documenting, transmitting and promoting Transhumance through various initiatives at different levels. The States concerned have been demonstrating their commitment to the element through legal regulations, administrative and management programmes and financial support. The proposed safeguarding measures, including documentation, transmission, promotion and international collaboration, have been developed through extensive dialogue and engagement with local communities, practitioners and authorities. The measures emphasize research, support for local events, the establishment of Transhumance museums, and international knowledge sharing. Joint actions and collaboration among the State Parties will be initiated and supported at the European level. Each State Party will also contribute to the safeguarding efforts through grants, legislative initiatives and the development of informational and educational materials.

R.4: European communities have actively promoted transhumance as a shared heritage since 2008. In 2018, Italy, Austria and Greece initiated the nomination, leading to the inscription of the element in 2019. Following the interest of additional countries, an international steering committee was formed, representing ten countries. There were two focal points per country: one representing the State Party and one representing the communities. This allowed communities and States Parties to contribute to the drafting of the file. Despite pandemic-related challenges, collaborative efforts were facilitated through video conferences, thus allowing communities and States to contribute to the file and safeguarding measures. Extensive support from various communities, groups and associations was obtained through workshops, meetings and personal communication. These activities resulted in letters of consent for the multinational nomination, provided by each State concerned.

R.5: Each State has provided comprehensive information on national inventories, giving their names, inclusion dates, responsible organizations and updating frequency. The earliest addition took place in 2011, and the most recent in 2021. The administration of the inventories is carried out by relevant ministerial structures or national commissions. Details of the inventories, including websites and PDF versions, have been submitted. The means of engagement of local communities, practitioners and relevant organizations in the processes of identification and inventorying of the element vary from one country to the next, but are evident in all cases. Inventories are updated in periods ranging from twice per year to ongoing.

* 1. Decides to inscribe **Transhumance, the seasonal droving of livestock** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 18.COM 8.b.15

The Committee

* 1. Takes note that Angola has nominated **Sona, drawings and geometric figures on sand** (No. 01994) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sona refers to drawings and geometric figures on sand. Practised by the Lunda Cokwe and neighbouring peoples in eastern Angola, it is a form of expression that seeks to convey beliefs, thoughts and emotions, as well as the relationship between human beings and nature. Practitioners mark reference points on a wet floor covered in sand using their index finger and pinkie, then trace lines around these points. The figures and drawings are viewed as a means of transmitting stories, knowledge and collective memory to new generations. It is also practised as a decorative art. Sona is passed on during initiation rites for youth who are preparing to assume social functions. For practitioners, Sona 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 indigenous knowledge and transmit it to children and youth. In recent decades, educational institutes have started using Sona as a means of teaching and advancing knowledge about mathematics, ethnomathematics and anthropology, among others. The use of Sona by educational institutes and artists has allowed for its reinvention and dissemination, and for the reinforcement of knowledge and skills about Sona drawings from different perspectives.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The bearers and practitioners are the Lunda Cokwe peoples and the ‘akwa Kuta Sona’, the experts who invented, developed and embody Sona, and are responsible for transmitting the knowledge and skills to younger generations. Other bearers and practitioners of the element are artists who practice Sona as a decorative art, and academics who use Sona in mathematics. The original form of Sona is perceived to be at risk of extinction, but its use by artists and academics has allowed the element to be reinvented, expanded and reinforced.   
As a means of expressing human relationships, Sona fosters cultural identity and preserves the collective memory of the communities. In academia, it is an education tool with important contributions to mathematics and anthropology.

R.2: At the local level, inscription would contribute to increased visibility and awareness of the importance of Angolan intangible cultural heritage. It would also increase awareness of intangible cultural heritage in general. At the national level, it would also promote increased awareness of living heritage and of safeguarding measures. At the international level, inscription would highlight and celebrate Angolan cultural identity, reinforcing the importance of ethnomathematics while calling attention to other traditional knowledge and practices that have contributed to human development. Inscription would foster dialogue through university programmes, projects, courses and events, and provide opportunities for exchange between communities and groups in Angola, Africa and the world.

R.3: Past and current safeguarding measures have been carried out by the Lueji A’Konde University, the National Institute of Cultural Heritage and the Dundo Regional Museum. Activities include classes, lectures, workshops, public service and scientific events. State efforts include declaring Sona as a national cultural heritage and elaborating safeguarding plans to prevent its extinction. The proposed safeguarding measures cover a broad range of activities, from transmitting Sona through master practitioners, to incorporating it in educational curricula, building capacity for the implementation of the 2003 Convention, submitting an International Assistance request to UNESCO, reviewing legislation, enriching museum collections, and organizing conferences and events. The Ministries of Culture and Tourism, of Education and of Territory Administration will contribute to policy formulation, provide human resources and create accommodating infrastructure. Communities of Sona practitioners were involved in the nomination process through field visits, during which they were informed about the ongoing work for inscription of Sona as an intangible cultural heritage of humanity. Working groups were also created to ensure the involvement of traditional leaders in the implementation of safeguarding plans.

R.4: The communities participated in the nomination process, learning about the community-based inventory approach and attending training programmes on aspects of the 2003 Convention. Community members acted as interpreters, facilitating communication with visitors. They granted interviews, signed consent forms, filled out inventory forms, made bibliographic collections and organized photographs and videos during the fieldwork. The academic community participated via courses, conferences, lectures, seminars, workshops, debates and excursions. In addition to the practitioners, communities, individuals, academics and institutions concerned, the nomination included the active participation of the King of Lunda Cokwe, Mwatchissengue Wa-Tembo. They all provided relevant information and materials and discussed issues related to the Sona. Free, prior and collective informed consents were provided by a wide range of community members of all genders. Although there are certain restrictions to accessing the element in the most advanced stages of the initiation rites, Sona is accessible to the public through demonstrations and competitions.

R.5: The element has been included in the National Intangible Cultural Heritage Inventory since 2021. The National Institute for Cultural Heritage is responsible for the inventory. The National Institute of Cultural Heritage and the Pedagogical School of Lunda-Norte were instructive in identifying and defining the element, via bibliographic consultation and contacts with local communities, practitioners, groups and interested individuals, including academics, scientific researchers and leaders. The inventory is updated monthly, and new elements are added regularly.

* 1. Decides to inscribe **Sona, drawings and geometric figures on sand** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party on its first inscription;
  3. Reminds the State Party to ensure that the communities concerned are at the centre of all safeguarding efforts;
  4. Encourages the State Party, when submitting nomination files in the future, to highlight gender-specific roles, means of transmission and social functions concerning the nominated element.

## DRAFT DECISION 18.COM 8.b.16

The Committee

* 1. Takes note that Armenia has nominated **Tradition of blacksmithing in Gyumri** (No. 01967) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Blacksmithing, or the creation and repair of iron objects, has played a central role in the local identity and cultural characteristics of the city of Gyumri, Armenia for centuries. Although th e practice nearly disappeared in Armenia in the mid-twentieth century, it has survived in Gyumri, where inhabitants continue to preserve existing items – such as window lattices, fences, gates, doors, candlesticks and chandeliers – made by old masters and to forge and use the iron products in their daily life. Current blacksmiths, some of which are fifth- or sixth-generation masters, play an active role in safeguarding and transmitting the tradition of urban blacksmithing as well as its history, traditional skills and knowledge. They typically transmit the practice informally within their families, passing on the skills and styles to their children and grandchildren. In addition, blacksmithing is also transmitted formally through community museums and in two specialized educational institutions: the Gyumri Fine Arts Academy and the Gyumri Craftsmanship College N 1. A key part of the city of Gyumri’s architectural identity, blacksmithing can be seen both in the interior and exterior of private and public buildings and is associated with the values of diligence, honesty, fair work and mutual respect.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Blacksmithing in Gyumri, Armenia is a craft that is performed in urban areas and is characterized by its artistic and aesthetic qualities. Four main characteristics of the element include the knowledge and skills of blacksmithing, the artistic processing of iron, the transmission between family members and the use of the end products. Its bearers are Gyumri community members, including the blacksmiths that create or preserve the objects or the people who use the objects. The practice is transmitted within families of blacksmiths, and through educational institutions and museums. Women representation in the craft is gradually increasing. Throughout its omnipresence in the city, blacksmithing plays a social and cultural role in Gyumri. The forged artifacts are bought and used in many households, including their interiors and exteriors.

R.2: At the local level, inscription would contribute to a positive attitude towards the element and its practitioners as well as to policy revision regarding the element. At the national level, there would be increased awareness about the element in other communities. Inscription would also serve as a catalyst for the establishment of a State policy for safeguarding living heritage in Gyumri in general. At the international level, the element would be accessible to other practitioners and contribute to exhibitions, workshops, international exchanges and joint projects. There would be increased dialogue among craftspersons, lecturers and students, scientific, educational and non-governmental organizations, community museums, local authorities and business organizations. Inscription would also highlight the individual creativity of expert blacksmiths and the traditional technical and technological skills of the craft.

R.4: The file describes the participation of the Gyumri community in the nomination process. The Ministry of Education, Science, Culture and Sport established a focus group in response to the initiative for inscription that came from the community. Regional and local authorities, the Gyumri municipality, post-secondary and higher education institutions, museums, NGOs, blacksmiths and their families, and research centres participated in the focus group. Free, prior and informed consent to the nomination is expressed in several consent forms from a range of communities, groups and individuals involved in the blacksmithing tradition.

R.5: Armenia has three inventories of intangible heritage which are updated regularly every one or two years and are maintained by the Ministry of Education, Science, Culture and Sport of the Republic of Armenia. The element is listed on the inventories as ‘Traditional Blacksmithing’ and was included in the inventory in 2010. The inventorying process involves different communities and experts. Interviews of families of blacksmiths were conducted and included in the inventory. The updating of the inventorying involves civil society, blacksmith bearers, NGOs and experts.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: Past and ongoing safeguarding measures include academic publications, mapping of the work of the experts, educational programmes related to the element in the Gyumri Fine Arts Academy and the Gyumri Craftsmanship College N1, public use of the end products, documentary filmmaking, documentation and inventorying, and exhibitions. Planned safeguarding measures are comprehensive and are part of an action plan devised by the Government of Armenia. They include the ongoing mapping of aspects related to blacksmithing; audiovisual documentation, the development of safeguarding strategies, awareness-raising programmes (including a yearly festival), a permanent open air exhibition in Gyumri, masterclasses, an exhibition in the capital of Armenia, a documentary film and a dedicated webpage on the municipality’s website. The comprehensive plan for future safeguarding activities includes the role of the bearers and practitioners of blacksmithing in the implementation of these activities.

* 1. Decides to inscribe **Tradition of blacksmithing in Gyumri** on the Representative List of the Intangible Cultural Heritage of Humanity.
  2. Reminds the State Party of the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding terms such as ‘originality’.

## DRAFT DECISION 18.COM 8.b.17

The Committee

* 1. Takes note that Austria, Belgium, Germany, Italy, Luxembourg, the Netherlands and Switzerland have nominated **Traditional irrigation: knowledge, technique and organization** (No. 01979) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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 choose specific days and periods to manually divert the water, and the beginning or end of the watering season is often accompanied by social gatherings and festivities. Traditional irrigation requires a profound understanding of the natural landscape, water flow and weather conditions, as well as close cooperation between those responsible for the distribution of the water (such as farmers and landowners) and others involved in the maintenance of the physical structures (such as water cooperatives and local authorities). The practice is typically passed on to younger generations informally, through observation and training from experienced members, although cooperatives, associations, scholars and institutions also play an important role in the transmission of knowledge. For practitioners, traditional irrigation and the centuries-old channel systems related to the practice are strong identity markers. The practice is tied to a specific vocabulary, and the knowledge required (such as an understanding of the impact of the lunar cycle on water flow and skills related to woodworking) can be applied to other aspects of the lives of bearers and surrounding communities.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Traditional irrigation aims to optimize crop growth by distributing water from natural catchment points to fields, thus enhancing soil moisture, fertility and crop yield. Efficient functions of traditional irrigation are based on close cooperation and knowledge exchange among stakeholders at all stages. The wide range of stakeholders and practitioners includes farmers, their families, landowners, water cooperatives, associations, local authorities and scholars. The specific roles of the main stakeholders and local approaches to transmit related knowledge are classified and described. The social functions and cultural meanings associated with traditional irrigation are well presented. The element is linked to many cultural expressions, including a rich specific vocabulary. The deep connection between practitioners and their landscapes is emphasized and aligns with Sustainable Development Goal 6 (Clean water and sanitation) of the 2030 Agenda.

R.2: At the local level, inscription would emphasize the link between intangible cultural heritage and the local environment, leading to the creation of educational activities within the community. At the national level, it would encourage collaboration among public and private actors working on sustainable development, facilitating the dissemination of traditional knowledge and techniques. At the international level, inscription would strengthen cooperation among stakeholders and promote new collaborations on living heritage, particularly around addressing ecological challenges. The file states that many aspects of the element would positively influence international debates on various Sustainable Development Goals.

R.3: The International Center of Traditional Irrigation in Switzerland (IZTB) created in 2021 became the umbrella organization and collects documentation on traditional irrigation from all over Europe. The submitting States protect the element through legal regulations, and some States provide financial support. National and international safeguarding measures for transmission and education include coordinating workshops and events to make the practice accessible throughout the year, facilitating cooperation with museums, developing new transnational initiatives, and increasing cooperation with agricultural technical schools. The bearers and practitioners were involved in the identification of risk factors and the preparation of the safeguarding measures. The file describes the role of the States in supporting the implementation of the proposed safeguarding measures. Promotion and enhancement measures will be implemented through an online international platform, which will be complemented by nationally operated websites. A set of safeguarding measures is being proposed to mitigate any unintended effects of inscription that could have a negative impact on the viability of the element.

R.4: The file demonstrates that the inscription of the element was initiated by the international groups of bearers. The process began in 2005 through a coordinating body. The communities were involved in all stages of the preparation of the nomination. The joint and separate activities of the States concerned are clearly described. The coordinating country and a delegation of practitioners formed the editorial group that compiled the nomination file. The approaches of each country to involve the communities in order to include their visions, comments and suggestions varied according to local conditions. The bearers and practitioners from all participating countries gave their free, prior and informed consent to the joint nomination. The letters of consent were mainly signed by male representatives, which reflect the current state of the element’s practice. Nevertheless, the file states that there is a tendency towards increased involvement of women in the traditional irrigation practice. Access to and training in traditional irrigation is not restricted by any customary practices. However, the practice itself is tied to the regulatory systems (Rods), the legal framework on water usage in each country, as well as the accessibility of areas.

R.5: Each State provided comprehensive information on national inventories, giving their names, inclusion dates, responsible organizations and updating frequency. The earliest addition took place in 2012 and the most recent in 2021. The administration of the inventories is carried out by governmental departments, local authorities, national commissions, or a combination of these entities. The active participation of community members in the identification of the elements and the preparation of the nominations for national inventories is emphasized by all submitting States. The updating frequency of the inventories varies from twice per year to every five years to align with periodic reporting requirements.

* 1. Decides to inscribe **Traditional irrigation: knowledge, technique and organization** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the States Parties for their collaboration in the preparation of a file that can serve as a good example of a multinational nomination for an element of living heritage that is closely connected with the environment and that demonstrates the sustainable use of natural resources.

## DRAFT DECISION 18.COM 8.b.18

The Committee

* 1. Takes note that Azerbaijan, the Islamic Republic of Iran, Tajikistan, Türkiye and Uzbekistan have nominated **Art of illumination: Təzhib/Tazhib/Zarhalkori/Tezhip/Naqqoshlik** (No. 01981) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Illumination is a centuries-old decorative art practised on the pages of manuscripts, calligraphic texts and miniatures. The main component is gold leaf or gold paint, both of which entail specific knowledge and techniques. Natural pigments are also used, and synthetic paints such as watercolour or gouache have become widespread in recent years. Today, traditional and contemporary interpretations of the element can be seen in manuscripts, miniatures and calligraphy as well as in stand-alone pieces of art. The practice is transmitted through apprenticeships as well as through formal and non-formal education, including in many universities, academies, research centres, and public and private workshops. The colours, patterns, and motifs used have symbolic meanings, and it is common to embellish religious texts, literary and historical manuscripts, marriage deeds and even commercial treaties with illuminations. The practice is therefore closely tied to the beliefs and cultural practices of communities. Illumination strengthens the sense of cultural continuity for communities at national, regional and international levels. And as the traditional knowledge and methods of illumination are also used in the restoration of ancient manuscripts and folios, the practice also contributes to the preservation of historical and cultural objects and to their safeguarding for future generations.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The art of illumination is a traditional decorative art that uses traditional forms and motifs, applying gold paint or gold leaf. It includes the gold-making process and the illumination itself. Illumination is applied to manuscripts and used as art. It has also influenced architecture and household decorations. Bearers and practitioners include experts and apprentices in the different submitting States, as well as NGOs, guilds, academics and universities. It is also commonly practiced by disadvantaged groups or people with disabilities, because of its positive social, physical and mental effects. It is a means of social engagement and integration. Since many practitioners of the element are women, it also contributes to their empowerment and provides opportunities for artistic expression.

R.2: Inscription would contribute to the development of documentation, research, and inventorying in the submitting States. Local governments and authorities in the submitting States are expected to organize more safeguarding activities for the element, thereby increasing the visibility of the 2003 Convention. Inscription would promote the development of policies for decorative arts and crafts at the national level, enhancing understanding of the spirit of the 2003 Convention. Inscription would also promote new forms of collaboration around the element and other elements of traditional decorative arts at the international level, thus raising awareness globally of the importance of the 2003 Convention and of UNESCO’s efforts within the framework of the Convention. Inscription would situate the multinational nomination in a context of exchange and collaborative safeguarding measures. It would encourage other States to join the nomination. Inscription would lead to increased respect for diversity in the submitting States and beyond.

R.4: Türkiye initiated the multinational nomination file following a request from illuminators and NGOs. The participation of communities, practitioners, bearers, States Parties and other stakeholders in the nomination process included preparing the files, nominating the element and inventorying and providing data or information via several online and in-person meetings. On both the national and international levels, several meetings were held to prepare the multinational nomination. Free, prior and informed consent of the stakeholders was obtained, and the consent forms are included in the nomination file.

R.5: The element was included in the Register of Intangible Cultural Heritage of the Republic of Azerbaijan in 2021, the Iranian National Representative Inventory for Intangible Cultural Heritage in 2010, the National Inventory List of Intangible Cultural Heritage of Tajikistan in 2022, the Intangible Cultural Heritage National Inventory of Türkiye (ICH National Inventory) in 2014, and the National ICH Inventory of the Republic of Uzbekistan in 2021. Each State provided information on the role of communities in the inventorying process and the frequency with which the inventories are updated.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting States through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: The element’s viability has been maintained by the continued practice and transmission by its bearers and practitioners, often also in collaboration with NGOs, foundations and research institutions. Past and ongoing measures include apprenticeships, schooling and research in educational institutions, contests, and promotional and networking activities. The States Parties took policy or legislative measures, established educational initiatives, published books and organized competitions, fairs and exhibitions. The proposed safeguarding measures will be implemented and monitored by the submitting States. They focus on transmitting the element, raising awareness and visibility, developing international cooperation and fostering common efforts. They also include documentation, research and preservation measures. Information on community participation in planning and implementing the measures in the submitting States is provided.

* 1. Decides to inscribe **Art of illumination: Təzhib/Tazhib/Zarhalkori/Tezhip/Naqqoshlik** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures;
  3. Further reminds the States Parties that listing numbers and organizations is insufficient to illustrate the participation of communities in planning and implementing safeguarding measures.

## DRAFT DECISION 18.COM 8.b.19

The Committee

* 1. Takes note that Azerbaijan, the Islamic Republic of Iran, Türkiye and Uzbekistan have nominated **Iftar/Eftari/Iftar/Iftor and its socio-cultural traditions** (No. 01984) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Iftar (also called Eftari, Iftar or Iftor in practicing countries) is observed by Muslims at sunset in the month of Ramadan (the ninth month in the lunar calendar), upon completion of all religious and ceremonial rites. Observed by people of all ages, genders and backgrounds, it marks the daily termination of the hardships of fasting from dawn to sunset. The evening prayer is followed by activities such as praying ceremonies, music, storytelling, games, preparing and serving traditional and local meals and marriage arrangements. For communities, it often takes the form of gatherings or meals, strengthening family and community ties and promoting charity, solidarity and social exchange. The ceremonies and rituals related to Iftar are also practised by people who do not necessarily fast during the month of Ramadan. The knowledge and skills are typically transmitted within families through oral instruction, observation and participation, and children and youth are often entrusted with preparing components of traditional meals. During this process, parents also transmit knowledge about the benefits of fasting and the social values and functions of Iftar. Iftar is often supported by governmental entities, NGOs and charities, as well as through television, radio, press and social media.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Iftar and its socio-cultural traditions is practiced by Muslims in the submitting States upon completing the rites of fasting during Ramadan. The practice is accompanied by prayers, music, singing, storytelling, preparing and eating traditional dishes and playing games. It often also has a charitable aim and is practiced both individually (within families) and collectively (by NGOs, charities and public and private entities). Women play a key role in preparing the foods that are to be consumed, while children and men assist in the distribution of the food to the poor, and in organizing activities. The religious clergy play a key role in the transmission of the element through religious teachings. In all submitting States, the element has been uniting bearers, practitioners and participants for centuries, regardless of age, gender and social background. It supports solidarity and cooperation, encourages empathy for the poor, and strengthens social ties between family and community members.

R.2: Locally, inscription would stimulate awareness of the importance of local traditional forms of expression for the daily lives and cultural identity of the communities concerned. It would also enhance religious co-existence. Nationally, there would be increased awareness about the diversity of the element, and about its strong social and cultural characteristics. Internationally, communities in the submitting States would have opportunities for dialogue and intercultural exchange on this and other shared intangible cultural heritage. Inscription would contribute to dialogue, mutual respect and exchange among bearers and practitioners of the element, as well as among scholars and researchers. It would raise awareness among communities and groups from various cultural and geographical backgrounds about the similarities among intangible cultural heritage.

R.5: The element is listed on the inventories of the four submitting States. Details about the inventory, date of inclusion and organization responsible are included in the nomination file. All four submitting States explain how information about the element was identified and prepared with the involvement of communities and/or NGOs. The frequencies of updating the inventories are also stated in the file.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting States through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List:

R.3: Past and current safeguarding measures include private and public activities alike, some of which are State-led. They include the organization of collective Iftar events in public spaces, charitable actions, radio and TV broadcasts, exhibitions, conferences and workshops. The submitting States have contributed to holding various events during the month of Ramadan that are centred around Iftar, offering special consideration to fasting school students, and financing community activities. A number of joint and national safeguarding measures are provided to ensure the safeguarding of the element including music and food festivals, exhibitions, research activities and networking events.

R.4: The nomination was prepared in collaboration with communities, groups and community organizations concerned with the element in the different submitting States. Different working groups or committees - with bearers, practitioners, community members, NGOs, experts of intangible heritage, relevant ministerial departments, etc. – were set up with the intent of preparing the multinational nomination in the submitting States. The necessary information and (visual) documentation was gathered throughout the preparatory phases. Some countries in the multinational nomination provided evidence and letters from various communities expressing prior and informed consent. Others, however, only provided a handful of letters and limited information on the role of communities in the nomination process. Given that the element is widely practiced by communities across the countries, the information did not represent the widest possible participation of communities. Notwithstanding, considering the full information of the file and dialogue responses, it was determined that the file was able to satisfy Criterion R.4.

* 1. Decides to inscribe **Iftar/Eftari/Iftar/Iftor and its socio-cultural traditions** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the submitting States Parties that nominations should provide a comprehensive description of the social functions and cultural meanings of the element, rather than overemphasizing its religious aspects;
  3. Further reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures, and in the preparation of multinational nominations.

## DRAFT DECISION 18.COM 8.b.20

The Committee

* 1. Takes note that Azerbaijan and Türkiye have nominated **Craftsmanship and performing art of balaban/mey** (No. 01704) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Balaban (in Azerbaijan) or Mey (in Türkiye) is a centuries-old woodwind instrument made up of three parts: a body, a wide and flat double reed and a clip. The instrument is traditionally made of plum or apricot wood and coated with linseed or olive oil. Once dry, crafters drill several holes into the front of the body and one hole into the back. The sizes, number of holes and materials used vary according to the region. The knowledge, skills and techniques of crafting and playing Balaban are typically passed on informally within families through observation and hands-on experience, as well as through apprenticeships. The musical practice is also transmitted formally in universities and high schools, traditional music conservatories, institutions and student music communities. Balaban plays a significant role in the music cultures of Azerbaijan and Türkiye and is commonly used as a solo or accompanying instrument at folk festivities, weddings and concerts. A vital part of the identity and collective memory of its musicians and craftspeople, it is also an important means of promoting cultural identity, solidarity and social memory in both countries, with people of all ages, genders, socio-economic backgrounds and ethnicities gathering to listen to and participate in the performances.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Bearers include the craftspeople who make the instrument and the various groups and individuals who play it. The knowledge, skills and techniques of craftsmanship and performance of Balaban/Mey are transmitted informally within families, orally and through observation and hands-on practice as well as apprenticeships. The element is also transmitted in schools and music conservatories and through performances. The element plays an important role in social practices and the promotion of social memory and cultural identity. It is performed at folk festivities, weddings and concerts, and is an integral part of orchestras, minstrels and folklore groups. The sound of the Balaban/Mey is perceived as soothing and providing psychological relief. The craftsmanship and performing art of Balaban/Mey promotes social cohesion between the communities concerned.

R.2: Locally, inscription would increase the visibility of other intangible cultural heritage involving craftsmanship and performing arts in rural and urban areas. The resulting media promotion would also contribute to visibility and awareness and might inspire other communities to identify and safeguard their living heritage as well. At the national level, inscription would highlight the role of music education institutes in the transmission and safeguarding of intangible cultural heritage. At the international level, inscription of this multinational file would also highlight the role of the 2003 Convention in uniting countries in their efforts to safeguard shared living heritage. It would also encourage other stakeholders within Türkiye and Azerbaijan to support safeguarding activities jointly, while increasing respect for the diversity of living heritage within different communities. Inscription would foster exchange and collaboration with a view to transmission and safeguarding living heritage. Inscription will also promote intergenerational dialogue and master-student relationships.

R.3: Past and current safeguarding measures include promoting the element through trainings, manuals, research and private courses. Proposed safeguarding measures include transmission, education, capacity building, documentation, research, inventorying and awareness-raising. Other measures include workshops, a symposium, research, exchange programmes and concerts, and ensuring regular exchange of information to monitor the impact of the inscription. In both countries, the State supports safeguarding efforts through coordinating state agencies, providing funding, and archival work. For the joint measures, support mechanisms, a network and coordination efforts will be established. In Azerbaijan, community members and organizations were involved in preparatory meetings relating to the safeguarding measures, and a working group reviewed the proposals. In Türkiye, the Ministry of Culture organized bilateral meetings with bearers, practitioners and academics. A working group developed the safeguarding measures.

R.4: In Azerbaijan, a working group consisting of communities, national and local authorities and experts was formed to prepare the nomination file. In Türkiye, bilateral meetings were organized by the Ministry of Culture and Tourism with bearers, practitioners and academics to prepare the nomination file. Representatives of stakeholders from Türkiye and Azerbaijan met in February 2020 in Baku to prepare the joint nomination. The content of the nomination file was approved and finalized via e-mail and national and international online meetings with representatives of NGOs, craftspeople and performers.

R.5: In 2020, the element was included in the Register of Intangible Cultural Heritage of the Republic of Azerbaijan, which is managed by the Ministry of Culture of the Republic of Azerbaijan. Several practitioners and relevant organizations were involved in inventorying and defining the element. The inventory is reviewed and updated every three years, on the basis of proposals from communities, NGOs and practitioners. Since 2020, the element has been part of the Intangible Cultural Heritage National Inventory of Türkiye, which is managed by the Ministry of Culture and Tourism, Directorate General of Research and Training, the Intangible Cultural Heritage Evaluation Commission and the Local Intangible Cultural Heritage Boards of Türkiye. Twice a year, meetings are held to revise and update the national inventory. The Local Intangible Cultural Heritage Boards play a crucial role in updating the inventories, in close collaboration with communities. At the Ministry of Culture, the Evaluation Commission decides upon registration of elements in the inventory, and evaluates and adopts updating requests. The requests are approved by the Minister of Culture and Tourism and published in the inventory.

* 1. Decides to inscribe **Craftsmanship and performing art of balaban/mey** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the States Parties for jointly implementing past and current safeguarding measures.

## DRAFT DECISION 18.COM 8.b.21

The Committee

* 1. Takes note that Azerbaijan and Türkiye have nominated **Craftsmanship of mother of pearl inlay** (No. 01874) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mother of pearl inlay is the practice of inserting mother of pearl pieces into wooden objects such as Koran cases, desks, chests, chairs, mirrors, jewel cases and musical instruments. Craftspeople begin by cutting the inner shells of molluscs into different shapes. They draw motifs on a piece of wood, carve out the outlines and shape the mother of pearl pieces, which are then inlaid to the wood. Finally, the surface is polished with sandpaper, burnt for colouring and varnished with melted resin. Practitioners use thick woods such as walnut, ebony and mahogany, preferring dark colours to contrast with the white of the mother of pearl. Geometrical, floral and calligraphic motifs are often used for embellishment. For craftspeople and their families, 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 through social media and online blogs, forums and workshops, thus strengthening social cohesion and cultural exchange across different countries. They also contribute to the preservation of tangible heritage and of social and cultural memory by restoring historical objects exhibited in museums and monuments.

* 1. Decides that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The practitioners are mostly men, but some women are involved. Local unions, NGOs, experts and apprentices contribute to the transmission of the element, either within families or as part of formal and non-formal education. Transmission entails creating new objects as well as restoring existing objects. The daily use of objects inlaid with mother of pearl has contributed to the creation of cultural bonds and a sense of continuity from past to present in Azerbaijan and Türkiye. It also plays a role in personal development, mental relaxation and rehabilitation, while fostering social and cultural interaction between its practitioners. Special attention is paid to the sustainable sourcing of raw materials.

R.2: At the local level, inscription of the element would raise awareness of intangible cultural heritage in other domains and encourage local administrators to support the safeguarding efforts of craftspeople. Inscription would encourage local craftspeople to safeguard traditional crafts and the knowledge and skills that have been transmitted from generation to generation. At the national levels, inscription would promote consolidated safeguarding efforts while increasing visibility of traditional handicrafts and living heritage in general. It would also promote the sustainable use of natural resources and increase awareness about the relationship between nature and culture. At the international level, inscription would illustrate the potential of living heritage and multinational files to connect people with diverse backgrounds. Inscription of the element would further contribute to knowledge and experience exchange among craftspeople around the world.

R.3: Although past and current safeguarding measures in Azerbaijan have primarily taken place within families, in addition, NGOs have been involved in activities such as training courses. In Türkiye, measures include the creation of an inventory of experts and the coordination of exhibitions, vocational courses, awareness-raising activities, awards, symposiums, conferences and workshops. In Azerbaijan, safeguarding measures include: (a) policy actions; (b) a programme on safeguarding living heritage through legal protection and intellectual property rights; and (c) the inclusion of the element in school curricula. A series of joint measures are also proposed focusing on exchange and networking, as well as on assessing and monitoring the effectiveness and sustainability of the safeguarding measures. The measures were conceived with the participation of communities, experts and other stakeholders in meetings. Their active feedback and views were solicited, and the roles of the communities in the implementation were outlined. The submitting States plan to allocate funds and mobilize human resources to support and implement the measures.

R.4: In Azerbaijan, the preparation of the nomination was coordinated by a working group composed of mother of pearl inlay experts, community members and Ministry of Culture staff. The working group met three times. A survey was published to collect information from the communities concerned about the element’s identification and functions, the roles of practitioners, and concrete safeguarding measures needed to sustain the element’s viability. In Türkiye, an online working group was formed to prepare the nomination file and determine a safeguarding action plan for the element. The group consisted of practitioners, bearers, academics and NGOs. It provided the necessary information and suggested concrete safeguarding measures via e-mail, online meetings and interviews. The representatives of Türkiye and Azerbaijan met in person to discuss the nomination and create a timetable for the preparation process. The States Parties coordinated the multinational procedures and obtained community consents in parallel.

R.5: In Azerbaijan, the element has been included in the Register of Intangible Cultural Heritage of the Republic of Azerbaijan since 2020. In Türkiye, it has been included in the Intangible Cultural Heritage National Inventory since 2014. The register in Azerbaijan is updated every three years, whereas the inventory in Türkiye is revised twice a year. The nomination file provides information about the updating process and community involvement for both submitting States.

* 1. Decides to inscribe **Craftsmanship of mother of pearl inlay** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the States Parties on a well-prepared file.

## DRAFT DECISION 18.COM 8.b.22

The Committee

* 1. Takes note that the Bahamas have nominated **Junkanoo** (No. 01988) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Junkanoo is the national cultural festival of The Bahamas. Dating back to the beginning of the nineteenth century, it was brought to The Bahamas by enslaved Africans who used their three-day holiday to recreate festivals from home. An outlet for creative expression, today Junkanoo is mainly celebrated through parades that retain many African elements and are a grand spectacle of indigenous music, performances, storytelling and craftsmanship. Junkanoo 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. The costumes are prepared in ‘shacks’, where the practitioners display their craft and transmit their knowledge to younger generations. The knowledge and skills related to the performance and the creation of costumes are also transmitted within families. The entire community plays a part in preparing youth for their rites of passage into Junkanoo. Junkanoo is incorporated into every major national event as a celebration, as entertainment, and as a traditional cultural expression. It fosters a sense of community pride, identity, companionship, spirituality and unity. Junkanoo is a celebration of creativity that refines the art of making beauty out of junk.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is one of the foremost national cultural celebrations in the Bahamas and is an outlet for creative community expression in the form of a parade. A celebration of resilience and creativity, the element includes indigenous music, performance, storytelling, artistry and craftsmanship. Its preparation takes place over the course of the year, and includes costume designers, craftspeople, performers, artisans, marshals, administrators, timekeepers, judges, supervisors, invigilators and finance committees. Transmission takes place in spaces called ‘shacks’, where older community members pass on their skills to younger generations through rites of passage. Families also play an important role in the transmission of the element, as do schools, such as through the Junior Junkanoo programme.

R.2: Inscription would bring visibility to the regional diversity of Junkanoo. Cultural offices will be opened, heightening visibility and awareness of Junkanoo and of intangible cultural heritage in general. Living heritage will be promoted as a way of developing the local cultural economy. Inscription would encourage the national government to promote visibility and awareness of intangible cultural heritage and of related workshops, seminars, meetings and other cultural events. At the international level, inscription would also promote living heritage in general and increase awareness of Junkanoo around the world. It would also result in job creation. Because Junkanoo is an integral part of the social and religious fabric of the Bahamas, inscription would also promote dialogue while instilling pride and fostering safeguarding efforts. It would help highlight different regional expressions of Junkanoo while acknowledging and valuing common traits. Additionally, inscription of Junkanoo would highlight this post-slavery expression of culture, empowering the African diaspora. It can also support sustainable development in the context of target 8.9 of the Sustainable Development Goals on policies to promote sustainable tourism.

R.3: The element remains viable through its practice by Junkanoo Groups across the islands. There are community-based shacks which serve as studios and informal Junkanoo training institutions. The Ministry of Youth, Sports and Culture established a National Junkanoo Committee which advises the Minister and is in charge of Junior Junkanoo. A Secretariat on Junkanoo was created in 1992 and has organized expositions and summer programmes, provided sponsorship and coordinated research and documentation activities. Proposed safeguarding measures take into account threats such as the dilution of the craft and cultural appropriation. The measures entail supporting community-based Junkanoo initiatives, increasing the number of Junkanoo parades, funding academic research and preserving traditional Junkanoo. The State Party will provide funding and land grants and carry out legislative reforms. The Junkanoo Committee – which includes State and community representatives – took part in the nomination process, ensuring that Junkanoo groups and communities throughout the Bahamas were informed and engaged in the process.

R.4: The preparation of the file was accompanied by a cross-section of stakeholders such as the Ministry of Youth, Sports and Culture, the National Junkanoo Committee, the Junkanoo Committee New Providence and Junkanoo participants at large. The Committee actively sought the inputs and free, prior and informed consent of the communities, groups and individuals concerned. A large number of consent letters are attached to the nomination file. As a community-based activity, Junkanoo’s customary practices are handed down from generation to generation. Individuals might perceive certain aspects of their practice as secret, but this does not impede the nomination of Junkanoo as intangible cultural heritage.

R.5: The inventory is included in the National Cultural Policy Working Draft. The draft is being amended by the recently formed National Cultural Commission and will be presented to Parliament to be formally adopted as legislation. The Division of Culture at the Ministry of Youth, Sports and Culture is the responsible body and was instrumental in assembling Junkanoo stakeholders to compile archival material, oral history and documentation for the national inventory. The inventory is updated every year, since Junkanoo groups document their annual participation and provide this information to the Division of Culture.

* 1. Decides to inscribe **Junkanoo** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique’ and ‘authentic’;
  3. Encourages the State Party to pay attention to the potential risk of decontextualization and over-commercialization of the element, and to ensure that any unintended consequences are monitored and well-managed following the inscription of the element.

## DRAFT DECISION 18.COM 8.b.23

The Committee

* 1. Takes note that Bangladesh has nominated **Rickshaws and rickshaw painting in Dhaka** (No. 01589) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The rickshaw is a small, three-wheeled passenger vehicle that is pulled by one person. It is a recognized feature of Dhaka and Bangladesh as a whole. Traditionally made by hand by a small group of craftsmen, almost every part of a rickshaw is painted with colourful floral patterns, natural imagery, birds and animals, creative depictions of historical events, fables, national heroes, movie stars and text. Rickshaws are also decorated extensively with tassels, plastic flowers and tinsel. As they are slow-moving vehicles, the paintings and decorations are easily visible to onlookers, thus becoming a roving exhibition. Decorated rickshaws are emblematic of urban life in Dhaka, resulting in exhibitions and festive events and often featuring in films and other artworks. The traditional process of fashioning rickshaws is transmitted by craftsmen in rickshaw workshops, orally and through hands-on training. Rickshaw painting artists work on commission and usually pass on their knowledge and skills to their children and close relatives. While all rickshaw craftsmen are men, painters include men and women. 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.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element concerns the craft of rickshaw building and painting, mainly in the city of Dhaka, Bangladesh. Rickshaw craftsmen and painters are the most prominent bearers and practitioners of the element. During the building process, rickshaw craftsmen work in teams of five in workshops. Rickshaw painters are commissioned to create decorations for the rickshaws in their homes. Rickshaw craftsmen and painters have different modes of transmission. The former work mainly with hired apprentices, to whom they transmit the craft orally and via demonstration; habit and continued practice are key to mastering the skills. The latter mostly transmit their skill informally to their children or relatives. The element highlights the importance of hard work and cooperation and embodies important cultural meanings through the creative depiction of symbols, natural scenery, historical events and contemporary themes.

R.2: Locally and nationally, inscription would increase visibility of the element thanks to the attention it would bring to its practitioners and bearers. It would highlight the role of intangible cultural heritage in contributing to people’s sustainable livelihoods. Participation in international events would also bring visibility to the element. Dialogue among the communities, groups and individuals concerned will be enhanced, as well as respect for the creativity reflected in the element. As an environmentally friendly means of transportation, rickshaws also contribute to sustainable development.

R.3: Past and current safeguarding measures include the transmission of the element, and the formation of the ‘Bangladesh Rickshaw Art Society’, which facilitates trainings, workshops and exhibitions, and ensures practitioners’ welfare. State support includes promotional activities, such as through the Bangladesh National Museum. Proposed safeguarding measures entail establishing a space for the element and its practitioners, government patronage aimed at increasing the welfare of practitioners, ensuring proper transmission of the element, and rickshaw exhibitions under government sponsorship. The measures by the Bangladesh government take into consideration the demands that have been posed by the relevant communities. The Ministry of Cultural Affairs will implement and monitor the safeguarding measures, in collaboration with organizations such as the National Museum, the Bangla Academy and the Folklore Museum. They will provide administrative and financial resources and foster interagency coordination, collaboration with NGOs and public-private partnerships. The community participated in planning the measures and will take part in implementing them.

R.4: The Bangla Academy – a statutory national institution – proposed the nomination and sought the active participation of the communities concerned, namely through the Bangladesh Rickshaw Art Society. The members participated in the preparation of the nomination by providing information. Rickshaw craftsmen and painters took part in the process of preparing the nomination file, by expressing their views and sharing their ideas about the need to safeguard the element. They actively contributed to all stages of the nomination process and carefully considered all details and aspects of the nomination. Letters of consent were provided to demonstrate practitioners and communities’ free, prior and informed consent for the nomination.

R.5: The element has been inventoried as ‘Rickshaws and Rickshaw Painting in Dhaka’ since September 2022, and is part of the National ICH Inventory. The Bangla Academy, acting for the State Party (the Ministry of Cultural Affairs) is the responsible body for the inventory. The nomination file explains how a cultural survey led to the initial identification of the element as a potential intangible cultural heritage element. Subsequent research and cooperation with practitioners has been carried out, and seminars and exhibitions have been organized. The element was first identified in 2007. Information about the element was updated in 2016, and three times in 2022, following the intervention of the NGO Sadhona. Regular updating – including to add new elements and revise existing ones – takes place through a five-step process.

* 1. Decides to inscribe **Rickshaws and rickshaw painting in Dhaka** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for the submission of an improved file as well as the development of a detailed inventory system, following the decision of the Committee to refer the file in 2018;
  3. Further commends the State Party for producing a good quality video that provides a detailed visual presentation of the cultural practices associated with the element;
  4. Encourages the State Party to ensure the widest possible community participation in the implementation of safeguarding measures;
  5. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique’ and ‘exclusive’.

## DRAFT DECISION 18.COM 8.b.24

The Committee

* 1. Takes note that the Plurinational State of Bolivia has nominated **Ch’utillos, the Festival of San Bartolomé and San Ignacio de Loyola, the meeting of cultures in Potosí** (No. 01958) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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 located in the Mullu Punku gorge, a natural site with rock formations. In the city, parishioners and musical groups take part in the Autochthonous and Folkloric Dancing Parade of Ch’utillos and are joined by rural communities wearing traditional clothing. Some travel up to 200 kilometres to reach Potosí, from towns bordering Argentina, contributing their traditions and oral expressions to the dancing parade. Dance groups from other Latin American countries also join the festivities, transforming the streets of Potosí into a platform for cultural exchange. Other bearers include the people who make the traditional musical instruments, clothing, accessories and dishes. The knowledge and skills of Ch’utillos are transmitted informally, through oral instruction and participation in the festivities. A symbol of faith and tradition, the Ch’utillos festival is part of the cultural heritage of the indigenous Q’ara Q’aras nation, marking the beginning of the preparation of the land and a new agricultural cycle, with offerings to Pachamama (Mother Earth).

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The festivities begin with gastronomic fairs, groups of dancers in handmade costumes, and a procession to the Sanctuary in the Mullu Punku gorge. People carry out different religious acts such as pilgrimages and soirees. Thousands participate, including artisans, musicians, institutions and the general public. Both men and women are involved in the transmission of the element: men make musical instruments, clothing and accessories, while women make food and snacks. The traditional music of the festival is preserved, disseminated and taught in preparation of the native entrance, and bearers transmit their knowledge within their families and communities. The Ch’utillos Festival marks the beginning of the preparation of the land and a new productive cycle. It is associated with systems of social organization, and the ethical and moral values have been maintained for generations. The element facilitates the active participation of people of all socioeconomic backgrounds, thus serving as a place for gathering, integration and interculturality.

R.2: Locally, inscription of the element would promote the development of cultural policies to safeguard it. At the national level, it would highlight intangible cultural heritage that is based on universal human principles while spreading awareness about the importance of local historical and cultural traditions that are transmitted from generation to generation. Inscription would strengthen this cultural meeting space and allow the forging of ties between cities and countries with similar elements. Therefore, it will strengthen the process of interculturality by allowing practitioners to share their beliefs, knowledge, cultural manifestations, uses and customs with local, national and international populations.

R.3: Past and current safeguarding measures include legislative measures, the continued practice of the festivity, and education, media and research activities. Safeguarding efforts from the State Party focus on relevant legislation. The proposed safeguarding measures are divided into six categories: (a) promotion; (b) transmission through education; (c) preservation; (d) improvement, development and dissemination; (e) legal protection; and (f) international cooperation. The State supports the safeguarding measures primarily through promotion efforts and financial assistance at the national and municipal levels. Bearers and practitioners were involved in planning the measures, in collaboration with state and municipal authorities. They will also be responsible for the implementation of the measures, by participating in cultural management programmes, trainings, awareness-raising activities, seminars and workshops to preserve and promote the festival.

R.4: In August 2021, the ‘Promoting Committee’ was formed to prepare the nomination file. Representatives of the Catholic community participated in conferences and meetings organized by institutions such as the Ministry of Cultures, Decolonization and Depatriarchalization, and the Secretary of Tourism, Cultural and Patrimonial Development of the municipality of Potosí. These State organizations helped write the file and identify the local and contemporary characteristics of the festivity, with the active participation of the Committee. Consent letters were provided by the authorities and representatives of the various religious, folkloric and cultural associations involved in the element.

R.5: The nomination file demonstrates that, since 2022, the element has been extensively inventoried in its various expressions in the Inventory of tourist attractions of the Municipality of Yocalla and the architectural catalogue of the Programme for the Rehabilitation of Historic Areas of Potosí. Information about the festivity was collected and processed through in-depth interviews with bearers, audiovisual recordings, the creation of inventory sheets in the field and in the office, and the review of secondary sources. The inventory will be updated every five years through the intervention of the Ministry of Cultures, Decolonization and Depatriarchalization.

* 1. Decides to inscribe **Ch’utillos, the Festival of San Bartolomé and San Ignacio de Loyola, the meeting of cultures in Potosí** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Invites the State Party, when submitting nomination files in the future, to provide information in the appropriate sections within the file.

## DRAFT DECISION 18.COM 8.b.25

The Committee

* 1. Takes note that Cameroon has nominated **Nguon, rituals of governance and associated expressions in the Bamoun community** (No. 01955) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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 over a period of three days by the Bamoun community of Cameroon’s West Region. Every two years in early December, ritual chiefs consult the members of the community on the state of the kingdom. Carrying the collected opinions, they enter the palace at night and in secret, on the agreed Friday, to talk with the Mfon. The following day, the monarch attends a public ‘trial’ on his governance, with ritual chiefs reading out indictments based on the community’s feedback. The Mfon may receive fines or even be removed from office. If granted a new mandate, he delivers an acceptance speech and receives the renewal of allegiance. Popular celebrations follow, culminating on Sunday with a parade and the monarch’s triumphant return to the palace. The practice is transmitted informally within families, groups and secret societies, as well as by the local radio station and Cameroon’s schools and universities. Over six hundred years old, the Nguon rituals are seen as a source of social cohesion and resilience and as a means of upholding values such as accountability, freedom of expression and humility.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Nguon is a unifying ritual that is performed every two years by the members of the Bamoun community. It is a way to manage governance in the community and it consists of different elements such as offerings and redistribution of food and traditional medicine, community consultations, a pilgrimage, a public trial and popular celebrations. The bearers and practitioners of Nguon are the entire Bamoun community, with specific roles and responsibilities such as Mfon (King), Titâ-Nguon and Fonanguon (custodians and actors of the Nguon secret society), Pon-Pekâ (young assistants of the Fonanguon), Tâ-Ngu (chief justice of the kingdom), Kom (notables who appoint the Mfon) and the general public. The knowledge and skills related to Nguon is primarily transmitted informally, within families, groups and secret societies. Formal transmission is carried out through Cameroon’s schools and universities. The element provides the Bamoun people with a sense of identity and continuity with past generations since the founding of the kingdom, regardless of origin, religion, and socio-professional and political backgrounds. It contributes to cohesion, good governance and freedom of expression.

R.2: At the local level, inscription would increase the visibility of intangible cultural heritage through activities related to awareness-raising, transmission, inventorying and safeguarding. At the national level, the inscription of Nguon would enhance visibility and awareness of the country’s living heritage. Strengthening the legal and institutional frameworks needed for the implementation of the safeguarding measures will result in increased awareness about living heritage. At the international level, inscription will improve the visibility of Central Africa’s living heritage and of the rituals that are a common form of expression in many communities around the world. It will also strengthen the concept of dialogue – which the element is based on – as a part of intangible heritage. The element presents creative ways to build and preserve resilience, solidarity, local economies, environmental sustainability, biological diversity and health, among others. As such, it can also be shared as a holistic approach to addressing some of the challenges faced by communities today.

R.3: The State has supported the safeguarding efforts by providing a legal framework, granting subsidies and funding, ensuring the attendance of state representatives at the celebrations, providing local and media support, and including Nguon in education curricula. Proposed measures include: (a) transmission of the element through formal and informal education (awareness-raising activities and developing educational material); (b) identification, documentation and research (including inventorying, documentation and conferences); (c) preservation and protection measures (including the development of an ethical charter/code of ethics and expanding the related object collections); (d) promotion and enhancement measures in the context of tourism; and (e) revitalizing the redistribution practices. The community has been actively involved in identifying and planning the safeguarding measures. For the identification and implementation of the safeguarding measures, a joint Nguon safeguarding committee was established by order of the Minister of Arts and Culture. Members of the community make up two-thirds of this Committee.

R.4: Community participation included identification and inventorying the element, the preparation of the nomination, including consultations and awareness-raising activities with community members, and a capacity-building workshop. Via the aforementioned Committee, community members assisted in completing the nomination form and in compiling the required annexes. Through an annexed video, different representatives of the Nguon community provided their support and consent, including those who hold traditional titles and duties in the ritual. Traditional access to customs and practices was respected and will be upheld by measures such as controlling physical access, educating the public and establishing a code of ethics.

R.5: The element is part of the ‘General Inventory of Tangible and Intangible Cultural Heritage in Cameroon’, managed by the Ministry of Arts and Culture, Cultural Heritage Directorate, Intangible Cultural Heritage Subdirectorate. The element was defined based on a field study conducted by the Ministry of Arts and Culture in 2020, with the participation of bearers and practitioners of Nguon and the consent of the traditional authorities. The inventory is updated every five years at the initiative of the Ministry of Arts and Culture, the bearer communities, or the decentralized territorial authorities.

* 1. Decides to inscribe **Nguon, rituals of governance and associated expressions in the Bamoun community** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for its first inscription and for nominating an element that addresses social and developmental issues such as HIV/AIDS and poverty reduction;
  3. Further commends the State Party for a video which highlights the central role of communities in all the processes connected with the nomination.

## DRAFT DECISION 18.COM 8.b.26

The Committee

* 1. Takes note that Colombia, Cyprus, Germany, Kyrgyzstan, Luxembourg, Nigeria, Slovenia and Togo have nominated **Midwifery: knowledge, skills and practices** (No. 01968) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Midwives are companions and supporters of pregnant women and their families before, during and after birth. Throughout the course of a pregnancy, midwives make home visits, provide guidance and care, and facilitate birth preparation. They contribute to the protection of fundamental human rights by transmitting their knowledge to mothers and families. Midwifery is based on evidence-based practices and traditional knowledge, skills and techniques. It varies according to the social, cultural and natural contexts of different communities and countries, and sometimes includes knowledge of traditional medicine and of medicinal plants and herbs. Midwifery also entails specific cultural practices, vocabulary, celebrations and rituals. The related skills and knowledge have been safeguarded, developed and passed on by practising communities for generations, especially within networks of women. Traditional knowledge of midwifery is accumulated through direct experience, observation and interaction with the human body. It is transmitted through oral instruction, observation, participation and peer exchange. In many countries, the practice of midwifery also requires certification, and the related knowledge and skills are transmitted through formal education such as academic learning based on curricula, some of which align with the standards established by the International Confederation of Midwives.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Networks of women play an important role in passing down the knowledge and skills of midwifery, in formal and non-formal education settings. Knowledge is not only transmitted between midwives, but also from midwives to mothers and families. Although most midwives are women, the practice is open to all. Midwives may practice their skills individually, or in groups or associations. An important organization on the international forum is the International Confederation of Midwives. The element has diverse characteristics in the submitting States, but the following shared social and cultural functions stand out: (a) the accompaniment of women and families through the process of birth as a life-changing transition process; (b) its role in relation to bonding, relationships and social cohesion; (c) its role in building autonomy and promoting human rights; and (d) its role in promoting the empowerment of women and sharing of parenting responsibilities. Midwifery is consent-based and fundamental to the promotion of women’s rights, sexual and reproductive rights, and gender equality as a factor of sustainable development.

R.2: The inscription of midwifery, a deep-rooted socio-cultural practice, would promote a more integrated and holistic perception of intangible cultural heritage at the local level. Inscription would generate awareness for the leadership role that many women play in safeguarding intangible cultural heritage at the local level. It would improve nationwide understanding of practices that link cultural heritage and health, and of their contribution to sustainable development. The element can therefore also be connected to national sustainable development strategies that contribute to its safeguarding in a more coherent and holistic way. It can also strengthen people’s understanding of intangible cultural heritage as a key factor for social cohesion. The inscription’s intercontinental character will strengthen the visibility of the Convention and emphasize how shared living heritage can unite multiple communities in the submitting States while recognizing their diversity. Inscription would encourage dialogue between midwives, future parents, women’s groups, NGOs, decision-makers and local communities. More importantly, it would promote dialogue and create synergies between stakeholders from various areas, including health, culture and social affairs.

R.3: The element’s viability has been maintained through continued practice and transmission. Past and current safeguarding measures include research, documentation and activities, and the nomination file lists examples from the different submitting States. State measures range from legislative action to providing educational and vocational training on midwifery. The proposed safeguarding measures are divided into three categories: (a) transmission and capacity building; (b) research, documentation and identification; and (c) promotion, enhancement and awareness-raising. State support includes help in preparing the nomination, commitment to supporting safeguarding actions, legislative measures and efforts in the field of education. Communities, groups and individuals in all the submitting States were actively involved throughout the process of preparing the nomination file. There were multiple opportunities for the stakeholders to express ideas and design safeguarding measures which they will subsequently implement themselves.

R.4: Community participation in the nomination process has an international and a national component. International cooperation was already part of the exchange modalities between the practitioners. Several communities advocated for a multinational nomination. Since 2017, the idea has circulated among international midwifery networks. A nomination task force was set up, a conference session was held, and an editorial group was formed, as a means of ensuring balanced community representation and gathering input for the nomination. The nomination file provides information about the different national processes for preparing its contents, including the involvement of the relevant stakeholders. Free, prior and informed consent is attested through video recordings and a wide range of support letters. Some aspects of midwifery that relate to privacy during delivery and birth, or to restricted knowledge, will be kept confidential through appropriate measures.

R.5: The file provides evidence of the inclusion of the element in the national inventories of the eight submitting States, including their reference numbers and dates of inclusion. The bodies responsible for the inventories are listed. Definition, identification and updating processes are adequately described and attest to the participation of relevant communities, groups and individuals in the process.

* 1. Decides to inscribe **Midwifery: knowledge, skills and practices** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the States Parties for a well-prepared file and video that highlights gender equality, traditional knowledge, healthcare for women, and the contribution of living heritage to the implementation of the Sustainable Development Goals;
  3. Further commends the States Parties for a file that can serve as a good example for multinational files, involving countries from across 5 out of the 6 Electoral Groups.

## DRAFT DECISION 18.COM 8.b.27

The Committee

* 1. Takes note that Côte d’Ivoire has nominated **Traditional skills of loincloth weaving in Côte d’Ivoire** (No. 01949) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Côte d’Ivoire, the traditional skills of loincloth weaving are characterised by the specific weaving techniques and raw materials used. The fabrics woven by the Gouro, Baoule, Malinke, Senufo, Koulango, Nafana and Abron communities are made from dyed cotton threads of various colours. They are woven in narrow strips on a hand loom designed by the weaver. The strips are then joined together to form a fabric with different patterns. The traditional skills are specific to each ethno-linguistic group and reflect the social and cultural contexts of each community. For instance, among the Dida communities, the textiles are made from raffia fibres attached to a wooden stake and woven crossways using a spoon. The resulting fabric is usually beige in colour but can be dyed other colours, such as black, indigo, red and yellow. Among the Senufo communities, women weave the unbleached cotton by hand, and men decorate the fabric with wooden spatulas and natural paints. The patterns are inspired by rituals and religious ceremonies representing elements of Senufo cosmology and symbolic animals, including the hornbill, panther and turtle. These woven fabrics are cultural symbols that are generally used for traditional ceremonies such as weddings, celebrations and funerals.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The bearers are loom makers, carders, spinners, dyers, weavers, embroiderers and seamsters of all genders. They are all highly dependent on one another, and practitioners often form family-based handicraft enterprises. The practice is transmitted informally within families and communities, as well as through the National Costume Museum of Grand-Bassam and higher and vocational education institutions. University research institutes and the Ministry of Culture are involved in transmission via scientific activities and cultural festivals. The fabrics reflect the social and cultural realities and identities of the bearer communities. The element is compatible with the principles of sustainable development, as it supports the use of natural materials and serves as an important form of income for its practitioners.

R.2: Locally, inscription would draw the attention of the general public to the existence and importance of this traditional craft. It would also enhance the perception of the bearers and practitioners within the community. It would raise awareness among the communities concerned and the general public about the importance of Côte d’Ivoire’s intangible cultural heritage. At the international level, it would build cultural bridges across geographical and linguistic borders, while strengthening international cultural cooperation. Inscription would increase dialogue and sharing of expertise between the different communities, heritage professionals and scholars for in-depth studies and safeguarding and transmission efforts. It would foster creativity within bearer communities and inspire designers, stylists and pattern makers.

R.3: Communities’ past and current safeguarding measures include showcasing the element at regional, national and international festivals and events, establishing dedicated craft centres, exchanging experiences and skills and planting cotton fields. The State Party contributes through regulatory, institutional and development actions. Proposed safeguarding measures include transmission, research and documentation, education, publicizing, promoting, protecting and follow-up in relation to inscription of the element. The State Party will coordinate and largely finance the safeguarding measures and carry them out in collaboration with all stakeholders. The community actively participated in establishing the measures and their recommendations are included therein. The communities and groups concerned will also be involved in implementing the measures through the chiefdoms, community and village organizations and craft cooperatives.

R.4: Information and awareness-raising missions were conducted in 2019 and 2020 by the Ivorian Cultural Heritage Office, together with Regional Directorates of Culture. Data was collected from practitioners in order to prepare the nomination dossier, and included information on modes of practice and transmission, meanings, functions, threats and proposed safeguarding measures. A two-day national workshop was held, bringing together relevant stakeholders to approve the final nomination file. Attached to the nomination are the signed consents of community members. No customary practices inhibit access to the element, but some garments made from the weaved textile are reserved for people from specific classes.

R.5: The Directorate of Cultural Heritage and the Ivorian Cultural Heritage Office are in charge of the Inventory of the national cultural heritage inventory list, in which ‘Traditional skills of loincloth weaving in Côte d’Ivoire’ has been included since 2022. Practitioners, bearers and communities have been involved in the inventory process since 2016, which was led by a National Coordination Committee. The inventory is updated annually. New elements are added and data is updated at the request of the communities made to the Regional Directorates of Culture.

* 1. Decides to inscribe **Traditional skills of loincloth weaving in Côte d’Ivoire** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Encourages the State Party, when submitting nomination files in the future, to avoid standardized letters of consent, and to ensure that consent is provided not just for safeguarding measures but for the entire nomination;
  3. Commends the State Party for a file that can serve as a good example of a widely-practiced traditional activity that is compatible with the principles of sustainable development.

## DRAFT DECISION 18.COM 8.b.28

The Committee

* 1. Takes note that Cuba and Mexico have nominated **Bolero: identity, emotion and poetry turned into song** (No. 01990) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Bolero is an indispensable part of the Latin American sentimental song, with a strong lyrical character deeply rooted in Cuba and Mexico. A cultural amalgam, it combines the language used in European poetry, with African rhythms of enslaved peoples and the sentiments of the native peoples of the Americas. Bolero lyrics allude to daily life, and the songs are performed in a variety of spaces, from households to public areas and large concert halls, as well as in festivals and as serenades. The practice is generally passed down within families, through oral tradition and imitation. Researchers and academics (such as historians, musicologists and cultural managers) also contribute to its transmission. Today, new boleros continue to be composed, and the lyrics and music give room to an ever-evolving dialogue with the tradition of both countries. The prestige achieved by Bolero and its appropriation by different sectors of the population have led to its expansion to other parts of Latin America and to other Spanish-speaking countries. As a strong cultural symbol for Cuban and Mexican societies, especially in urban areas, it has served as a means of expressing emotions and feelings.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Instrumental and vocal ensembles and soloists interpret bolero. The element is practiced and transmitted in family, neighbourhood, community and social environments and expressed through behaviour codes and dressing styles. Its bearers take on different roles, from writing to performing and dancing. Bolero is an identity marker and a means of expressing emotion and feelings. It is a key part of secular and religious celebrations. It is also a source of livelihood for professional performers. Its presence in Latin America and Spanish-speaking countries around the world, via radio and cinema, testifies to its appreciation.

R.2: Inscription would show youth how redefining and adapting heritage to ever-changing conditions and circumstances is a means of safeguarding it and appropriating it. It would also illustrate how urbanization can positively contribute to living heritage, while adding to the prestige of music as living heritage. As its historical development has shown, dialogue is part of the element’s growth and evolution. Inscription would lead to increased dialogue among practitioners in the two submitting States, as well as in other States where the element is practiced. Its inscription would highlight human creativity and cultural diversity.

R.3: The element is safeguarded by its continued presence in events and festivals in both countries, as well as its wide promotion through media platforms, competitions, international festivals and conferences. The file presents a detailed and well-structured safeguarding plan, which explains the current challenges, objectives and programmes to address them. Measures have been jointly developed by bearers and practitioners from both submitting States. They include: (a) education and promotion of bolero; (b) identification and awareness-raising; and (c) strengthening the capacities and recognition of Bolero performers. A team composed of the Cuban Ministry of Culture and the Institute for the Preservation and Promotion of Bolero in Mexico will coordinate the safeguarding measures, to be implemented by a range of relevant government bodies and institutions. The involvement of the communities in designing the safeguarding plan is well-elaborated in the file.

R.4: A team with representatives from Cuba and Mexico has worked on compiling the final nomination form. Community participation for the nomination differs across the submitting States, and has been a long-term process involving workshops, congresses, research, inventorying and communication campaigns. The participation and consent of the communities, groups and individuals concerned in the nomination is attested for, both in Cuba and in Mexico, with letters from governmental and non-governmental bodies, and from individuals expressing their support and consent to the multinational nomination. A large range and amount of consent letters accompany the nomination.

R.5: The element has been included in the national inventories of intangible heritage in Mexico and Cuba since September 2018 and August 2021, respectively. Clear information is provided as to how the element has been identified and described in both countries, with the involvement of practitioners and relevant government and other bodies or institutions. In Cuba, updating of inventories takes place every year with the participation of bearers and practitioners. In Mexico, the national inventory is permanently updated. The nomination file adequately describes how the inventories are updated in Cuba and in Mexico. In Mexico, the updating process is currently under revision.

* 1. Decides to inscribe **Bolero: identity, emotion and poetry turned into song** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the submitting States Parties for a good quality video that provides a detailed visual presentation of the cultural practices associated with the element;
  3. Further commends the submitting States Parties for a well-prepared file with clear and well-structured safeguarding plans.

## DRAFT DECISION 18.COM 8.b.29

The Committee

* 1. Takes note that Czechia, Finland, France, Germany, Hungary and Spain have nominated **Knowledge, craft and skills of handmade glass production** (No. 01961) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional handmade glass production entails shaping and decorating hot and cold glass to produce hollow glass objects, flat glass and crown glass. It is characterised by the high degree of craftsmanship inherent to the work and by strong team values due to the need to respect the previous steps performed by other glassmakers. Most practitioners work in small or medium-sized glassworks or studios. Each glassworks develops techniques unique to its catalogue and references. Similarly, each practitioner develops his or her own style, even when creating identical pieces. Production in traditional glassworks is based on the division of tasks, with glassmakers traditionally working in teams according to their respective specialisation. Individual work is also common, particularly in cold-glass techniques and jewellery creation. The knowledge and skills related to handmade glass production are transmitted within families or through apprenticeships in glassworks. The practice is also transmitted through formal training, such as in vocational schools, high schools, colleges and universities. The characteristics of handmade glass production generate a strong sense of belonging, respect and solidarity among practitioners. The centuries-old practice has also shaped specific terminologies, festive cultures and religious functions that still retain important cultural and social meanings to this day.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Handmade glass production has certain specificities across the submitting states, but there are many common traits and steps in the production process. Practitioners either work in small or medium-sized glassworks or individually, but the work is mainly characterized by a division of tasks between novices and highly skilled craftspersons. Transmission occurs through the accumulation of practical and tacit knowledge over the course of years. The element’s informal and formal transmission modes are detailed in relation to the different submitting States. Community members experience a great sense of belonging and are accustomed to working in teams and networks, fostering social cohesion. The element’s cultural functions, such as festive or religious aspects, also vary across the submitting states.

R.2: Locally, inscription would underscore the link between tangible and intangible cultural heritage, highlighting the importance of collaboration for the viability of living heritage and the role of living heritage in ensuring environmental sustainability. The resources necessary for the production of glass are handled with care with a view towards ecological sustainability, and the end products encourage sustainable consumption. At the national level, the skills required for the manual creation of everyday objects would become more visible, synergies between different types of crafts would be highlighted, and more safeguarding activities would be undertaken. Internationally, inscription would demonstrate how transnational cooperation positively impacts visibility and awareness of intangible cultural heritage, and how collaboration in international networks of specialized museums, educational institutions, collectors and experts benefits visibility. Inscription would also underscore the diversity of this element and emphasize its role in sustaining livelihoods in the submitting States.

R.3: The past and current safeguarding measures include ensuring the viability of the element through close-knit practice-oriented international and national networks, people-to-people exchanges, practice in each other’s workshops, professional meetings, and technical and practical courses. The file also calls attention to the community museums and galleries that coordinate trainings, exhibitions, gatherings and conferences. The proposed measures take into account unintended results that might come with inscription. They include: (a) encouraging transmission by supporting a broad spectrum of glassmaking crafts; (b) collecting, documenting and conserving related knowledge, and making it accessible; (c) raising awareness about and popularizing handmade glass production; (d) strengthening community spirit and cohesion; and (e) developing international cooperation and joint projects. State support also includes supporting educational and promotional efforts.

R.4: Community participation in the multinational nomination started with two meetings in 2018 and 2019, involving representatives from Czechia, Finland, Germany and Spain. France and Hungary joined the group of submitting States, and a series of online meetings were held. A draft text and safeguarding measures were discussed and revised wherever necessary. The file details how every submitting State shaped its own process of community participation, with inventorying activities, virtual and in-person meetings, information campaigns and editing efforts, among others. Consent letters attest to the free, prior and informed consent of relevant communities. The element does not have any customary practices restricting access to it besides the general ‘tricks of the trade’.

R.5: Evidence of inclusion in the national inventories of intangible cultural heritage is provided for each submitting State, including information about the responsible bodies, reference numbers and date of inclusion. The process of identifying and defining the element in each country is elaborated upon, as is the frequency and the means of updating of the inventories.

* 1. Decides to inscribe **Knowledge, craft and skills of handmade glass production** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the States Parties for providing a good quality video that features the voices of the communities concerned as well as for the initiative of creating an international website to promote the element;
  3. Further commends the State Parties for promoting the active role of museums in safeguarding the element.

## DRAFT DECISION 18.COM 8.b.30

The Committee

* 1. Takes note that Ethiopia has nominated **Shuwalid festival** (No. 01845) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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 Harari people celebrate Shuwalid at the shrines of Aw Shulum Ahmed and Aw Akebara, found at the main entrance gates of the walled city of Harar. The festival starts with supplications and spiritual songs, followed by the reading of scriptures, music and dance. The celebration is concluded with words of blessing. The occasion unites community members of all ages and genders and serves as a platform for community elders to share their knowledge and experiences and to give blessings to the next generations, as well as for youth to learn about cultural values, norms and traditions. Shuwalid is transmitted within families and by participating in the celebration, as well as through formal educational and safeguarding measures in the sites where the festival takes place. The media and relevant government institutions also support the activities. A platform for the transmission of performing arts, oral traditions, traditional dress and other cultural elements, Shuwalid promotes social cohesion and a sense of identity. It also contributes to cultural exchange and supports the local community and artisans.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The Shuwalid Festival is celebrated in a colourful manner that reflects the cultural values and traditions of its bearers and practitioners. There are some specific roles in relation to the performance of the festival and its transmission. Elders and Harari youth also play an important role in the element’s transmission. The festival is transmitted in family and in religious settings, mainly through oral communication. Information about the celebrations is also part of educational curricula and shared via diverse media. The Shuwalid Festival creates opportunities for younger generations to learn about cultural values, norms and traditions and to be aware and proud of their identity.

R.2: Inscription would increase the communities’ awareness and acceptance of intangible cultural heritage at the local level and contribute to its safeguarding and wider visibility. It would support the transmission of intangible cultural heritage to future generations. Inscription would encourage government bodies and other institutions to allocate funds to promote, enhance and safeguard living heritage at the national level. It would also encourage successive generations of Harari and other groups of people, irrespective of their age, religions, gender and ethnicity, to learn more about and engage with their living heritage. Inscription would draw renewed international attention through scientific research and documentation. It would create a wider forum of dialogue among diverse communities, groups and individuals while strengthening relationships. Furthermore, it would stimulate the constant renewal and enrichment of the knowledge and skills associated with the element in particular and with intangible cultural heritage in general.

R.3: Past and current safeguarding measures include the element’s continuous practice, promoting the festival, and preparing the nomination file. Proposed safeguarding measures include adding Shuwalid to school curricula, organizing seminars, ensuring media coverage, conducting and making available inventory and research work, and awareness raising and education efforts. State support includes mandating an institution with respective expertise and providing funding. The proposed safeguarding measures were developed as a result of consultations with the community members and practitioners of the element in an interactive public meeting and through consultation sessions.

R.4: The request to inscribe the Shuwalid Festival comes from the bearers and practitioners of the element in the Harari Regional State. The preparation of the nomination file was coordinated by the Authority for Research and Conservation of Cultural Heritage, under the Ministry of Tourism and the Harari Region Culture Heritage and Tourism Bureau. Representative community members, university scholars, cultural and civic associations, bearers and practitioners of the element participated in workshops held in January and February 2020 in Harar City. Free, prior and informed consent to the nomination is provided, mainly in the form of petition signatures.

R.5: Since June 2020, Shuwalid has been part of the ‘National Register of the Intangible Cultural Heritage of Ethiopia’. The responsible body for the inventory is the Authority for Research and Conservation of Cultural Heritage. The Harari communities concerned have participated in the data collection process of the inventory of the Shuwalid festival, via focus group discussions and structured and semi-structured interviews.

* 1. Decides to inscribe **Shuwalid festival** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the State Party to pay specific attention to the linguistic quality of files to be submitted in the future and to avoid standardized letters of consent.

## DRAFT DECISION 18.COM 8.b.31

The Committee

* 1. Takes note that Grenada has nominated **Traditional wooden boatbuilding in Carriacou and Petite Martinique** (No. 01893) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Traditional wooden boatbuilding is a centuries-old tradition practised in Carriacou and Petite Martinique in Grenada. The men, women and children in the boat-building communities each have specific roles and functions during each stage of the process. Established shipwrights build the boats, felling trees that have been hand-selected for the natural bends and contours of the wood. This must take place during the right phase of the moon, based on guidance provided by elders. The work cannot start in earnest until rum and water have been sprinkled on the keel and stem for the ancestors. Once the boat is completed, it is given a traditional blessing and designated godparents. The godparents, traditionally children under the age of eight, are tasked with revealing the boat’s name, which is embroidered on a red flag to be flown from the deck. Women and girls prepare the traditional smoked food and cake for the launching celebration. While traditionally enacted by men, the practice increasingly involves women who provide technical assistance in the process. 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.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Traditional wooden boatbuilding in Carriacou and Petite Martinique includes the building of the boats as well as the surrounding traditions and rituals, such as the festivities around launching a new boat. Bearers and practitioners are men, women and children within the boatbuilding communities. Master shipwrights hand down their skills to young men in informal settings, via oral instruction in an apprenticeship process, where learning by doing is central. The traditions related to the launching customs are also passed down orally. Boatbuilding is a social activity that unites the community at different stages of the construction. It shapes strong work relationships and social connections, which are also strengthened during the launch of the boats. Boats are a means of transportation and communication, and intrinsically connected to the maritime cultural identity. They are used in fishing, trading and for recreation.

R.2: Inscription would promote boatbuilding in Carriacou and Petite Martinique. It would raise awareness of other traditional practices and encourage communities and practitioners across Grenada to share and promote them. It would also help promote and enhance the cultural and economic roles of creative industries, especially for the communities concerned. Nationally, inscription would encourage other communities to inventory, safeguard and potentially nominate their living heritage as well. At the international level, inscription of the element, and increased attention to other intangible cultural heritage, would contribute to sustainable tourism. It would enhance dialogue with authorities on strengthening the safeguarding of living heritage, and initiate dialogue with other boatbuilding communities. The element encourages sustainable development, as wind-powered sails provide a carbon-neutral transportation option, and the wood used does not have negative effects on the marine ecosystem.

R.3: Past and current safeguarding measures include promoting boatbuilding among youth, holding community fundraisers, and creating a small fleet of sailing boats and safety equipment for educational purposes. Local corporate partners provide sponsorship for the regattas in which the boats are used and the State Party allocates budget to promote the regattas and ensure the inclusion of the boats. Proposed safeguarding measures include raising awareness and documenting the element. State support will include documenting and updating the inventory, which serves as a planning tool. The State will also coordinate and facilitate the planning and execution of the educational efforts, promote collaboration and provide sponsorship. The communities concerned will be in charge of intergenerational transmission via an educational programme.

R.4: This inscription was initiated by members of the communities concerned and other stakeholders through informal engagements over the years. Community participation in the nomination process is adequately demonstrated and includes active participation of concerned practitioners and island-wide announcements to the general public. The nomination form is accompanied by a collection of relevant and diverse consent letters, providing information and indicating appreciation for the nomination process.

R.5: The element was included in the Grenada National Trust ‘Proud of My Heritage’ Project and ICH Inventory in 2022, and in the ‘Sloops and Schooners built in Carriacou and Petite Martinique’ in 2021. The inventory is administered by the Grenada National Trust and the documentation for the element is administered by the Grenada National Museum, the Grenada Cultural Foundation, and the Carriacou and Petit Martinique Festivals Board. The element was identified and defined by the bearers, practitioners and custodians of the element in a process led by two young women, each representing the two islands named in the file. The inventories were created in parallel with the preparation of the nomination and will be updated annually through the canvassing of practitioners and individuals to verify and revise existing information.

* 1. Decides to inscribe **Traditional wooden boatbuilding in Carriacou and Petite Martinique** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party on its first inscription;
  3. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions such as ‘unique’ and ‘authentic’;
  4. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element, and to ensure that any unintended consequences from tourism are monitored and well-managed following the inscription of the element.

## DRAFT DECISION 18.COM 8.b.32

The Committee

* 1. Takes note that India has nominated **Garba of Gujarat** (No. 01962) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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 dance takes place around a perforated earthenware pot lit with an oil lamp, or an image of the mother goddess Amba. The dancers move around the centre in a counter-clockwise circle, using simple movements while singing and clapping their hands in unison. Starting with slow circular movements, the tempo slowly builds up to a frenzied whirling. The practitioners and bearers of Garba are broad and inclusive, from the dancers to the musicians, social groups, craftspeople and religious figures involved in the festivities and preparations. Garba is transmitted across generations in urban and rural areas through practice, performance, imitation, and observation. Many schools and universities offer professional courses and workshops in dance, music, costume and ornament design, landscape planning, sound and light design, all of which contribute to Garba creations. The practice is also transmitted by NGOs, government agencies, choreographers, musicians and the media. Garba fosters social equality by diluting socio-economic, gender and religious structures. It continues to be inclusive of diverse and marginalized communities, thus strengthening social bonds.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Garba was previously only danced by women, but is performed today by people of all genders and ages. Participants are also involved in planning and organizing related events. Devotees of female energy, priests, musicians, poets and writers, event organizers and the artisan community are all bearers and practitioners of the element. Skills are transmitted orally and via documentation. Practice, performance, observation and imitation are important aspects in the transmission process of Garba. Schools and universities provide professional courses and arrange extracurricular activities, and research and documentation activities are widespread. A means of collective celebration, Garba promotes unity in diversity and fosters social equality by bringing together people of all genders, religions and socio-economic backgrounds. Every generation redefines Garba through new performing styles, lyrics and dress while keeping the circle of feminine energy/Shakti intact.

R.2: Inscription would promote pride, foster innovation, and spread awareness about the urgency of safeguarding intangible cultural heritage. It would increase knowledge and appreciation of the many traditions that are associated with Garba. Inscription would lead to recognition of Garba throughout India and its characteristics, including dialogue and respect for diversity. It would also encourage exchange among performance groups. The Indian diaspora would be prouder of their cultural traditions and would share Garba with the world, thus encouraging participation and awareness about intangible cultural heritage. Inscription would highlight the diversity of the practice and encourage dialogue across generations and rural and urban communities of all sizes. The element’s continuous renewal attests to its adaptability and creativity.

R.3: The ongoing practice of the element ensures its viability in terms of costume-making, music, pottery and dance. Workshops, lectures, discussions and performances occur in India and abroad, with the involvement of NGOs, media houses, universities and scholars. The Gujarat government provides logistical support, organizes promotional activities and competitions, hands out awards, accommodates festivals, and conducts preservation activities. Planned safeguarding measures include: (a) conducting research; (b) showcasing Garba worldwide; (c) mapping and recording community performances; (d) creating an inventory of practitioners and digital archives; (e) including Garba in school curricula; and (f) establishing a cohesive body focused on safeguarding Garba. The State Party will encourage research, conduct national and international promotional activities, identify talent and train artists, provide grants, and create and update inventories.

R.4: The Maharaja Sayajirao University of Baroda, Gujarat, the Sangeet Natak Akademi and the Ministry of Culture of the Government of India prepared the nomination. Communities of artists, experts, scholars, dancers, singers, instrumentalists, organizers, students and craftspeople were identified and actively consulted throughout the process. A consultative meeting was held with a wide range of community stakeholders of all genders from various parts of Gujarat. The meeting aimed to inform participants and collect their input for the nomination. The file includes many letters of consent from different stakeholders, such as government officials, performers, musicians, scholars, NGOs and other organizations. They demonstrate broad support for the nomination.

R.5: Garba of Gujarat has been included in the ‘National Inventory of Intangible Cultural Heritage of India’ since 2022. Sangeet Natak Akademi, India’s national academy for music, dance and drama and an autonomous body of the Ministry of Culture, is responsible for the inventory. Identification and definition was carried out by Sangeet Natak Akademi, with the assistance of the Performing Arts Faculty of the Maharaja Sayajirao University of Baroda. A large body of information and material was collected from practicing communities, groups and individuals. The National Inventory of Intangible Cultural Heritage is updated every year.

* 1. Decides to inscribe **Garba of Gujarat** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the submitting State Party for an excellent supporting video and for nominating an element that promotes unity in diversity and fosters social equality among diverse communities.

## DRAFT DECISION 18.COM 8.b.33

The Committee

* 1. Takes note that Indonesia has nominated **Jamu wellness culture** (No. 01972) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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 colours and shapes of plants are also associated with the colours and shapes of the organs whose health they promote. Jamu aims to increase immunity and maintain health. Bearers and practitioners include Jamu makers and the people who make, distribute, cultivate and consume the ingredients. People of all ages take Jamu medicine, and though anyone can make Jamu, most Jamu makers are adult women. The medicine is prepared using herbs and spices often planted by Jamu makers themselves, who then concoct recipes tailored to each customer’s age, lifestyle, and health concerns. The practice is transmitted informally, typically within families and among neighbours, although some practitioners are self-taught. Jamu is also taught in universities. It is associated with respect for confidentiality and trust, and its practice is viewed as a means of strengthening social ties.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Jamu bearers and practitioners include housewives, Jamu makers, Jamu distributors, farmers who cultivate Jamu ingredients, experts, researchers and the people who use Jamu. Jamu is made from herbs and spices, grown by its makers or bought in markets. It is tailored to each person, according to their health and lifestyle. The knowledge and skills related to Jamu are transmitted informally within families. Jamu is also taught in universities, particularly in pharmacy schools. The element encourages daily interactions between practitioners and their customers, and provides them with a sense of continuity while promoting harmony within the community. The nature of the element contributes to the diversity of cultural expression and dialogue among the communities concerned.

R.2: Inscription of Jamu wellness culture would promote visibility and awareness of intangible cultural heritage in general and of Jamu specifically, thanks to increased social media attention. It would also increase awareness about the connection between intangible cultural heritage and health, particularly following the COVID-19 pandemic. Bearers would be more enthusiastic about safeguarding and developing Jamu wellness culture, which would be discussed more on social media and the internet. Inscription would also enthuse people who use Jamu overseas. Dialogue between practitioners would increase after inscription, both on an individual level as well as between associations and cooperatives.

R.3: Past and current safeguarding measures include establishing associations, creating a ‘Jamupedia’ website, organizing Jamu events, and promoting publications and academic research. The State Party and a range of governmental organizations have provided training and guidance to craftspeople and distributors of Jamu, offered meeting rooms to communities, facilitated the construction of gardens for Jamu ingredients, organized events, constructed markets and erected statues with a view towards safeguarding. Proposed safeguarding measures include the preparation of teaching materials, including for school curricula, conducting basic trainings on Jamu making, revitalizing the social function of Jamu in society, local government promotion, and supporting Jamu competitions and safeguarding efforts from a scientific point of view. The proposed safeguarding measures were identified by the communities through a questionnaire. The approach used by the State for the nomination process ensured the involvement of the communities and other stakeholders in the planning process.

R.4: The nomination form and its instructions were first translated into Indonesian to ensure the Jamu community understood the contents and were able to provide input. The form was analyzed in relation to Jamu wellness culture, and a questionnaire of forty-two questions was drafted for the community. In January 2022, an online public hearing was held to present the nomination file based upon input from the community and ask questions. There were 162 participants, 141 of whom supported the nomination. After completing the nomination form, the element was photographed and filmed, and a verification session was held before community representatives and experts. The letters of consent and the annexed video provide ample proof of free, prior and informed consent to the nomination and clarity on the role of communities.

R.5: Jamu has been included in the ‘Inventory of Intangible Cultural Heritage’ since 2019, for which the Directorate of Safeguarding in Culture, Directorate General of Culture, Ministry of Education, Culture, Research and Technology of the Republic of Indonesia is responsible. Communities prepare a form, which is verified by the National Committee for Intangible Cultural Heritage and subsequently inscribed by decree of the Minister of Education, Culture, Research and Technology. Jamu has also been inventoried in the ‘Jamupedia’ website since 2018, which includes articles, videos and pictures provided by community members. Updating the Jamupedia website can take place any time when community members or someone from the general public sends information, and occurs almost every other day.

* 1. Decides to inscribe **Jamu wellness culture** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for promoting strong community engagement in the nomination process.

## DRAFT DECISION 18.COM 8.b.34

The Committee

* 1. Takes note that the Islamic Republic of Iran and Tajikistan have nominated **Sadeh/Sada celebration** (No. 01713) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sadeh, or Sada, is a celebration held annually on 30 January. In the folk calendar, it marks the day when farmlands are prepared for their next spring plantation and when people celebrate the end of the coldest winter days, with 50 days and 50 nights remaining to spring. Accordingly, ‘Sadeh’ means ‘one hundred’. The element enjoys diverse manifestations in Iran and Tajikistan. It involves singing, dancing and praying around a fire and offering blessings and dry or fresh fruits. The day also marks the traditional start of agricultural work for the new season, with farmers sprinkling fertilizer in their lands and gardeners pruning their trees and bushes. After the Sadeh celebration, people in the villages meet outdoors to collectively clean water-streams and pools and to repair bridges. In both countries, the practice, including the preparation of traditional dishes, is transmitted through participation, observation and storytelling. Media, social networks, scientific works, articles, conferences and symposiums also contribute to the transmission of Sadeh. The practice unites people from different cultural, ethnic and religious backgrounds, providing an opportunity for peaceful interactions around agricultural and food traditions and promoting diversity and the continuation of oral expressions and memory.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Sadeh/Sada in Iran and Tajikistan celebrates the end of the winter and the beginning of spring. It includes indoor and outdoor practices such as singing, praying, dancing and fire-making, which holds a central place in the element. The element has many links with agricultural practices and enjoys diverse manifestations in Iran and Tajikistan. In Iran, Sadeh/Sada is mainly practiced by Zoroastrian communities. In Tajikistan, all rural communities are involved. Women and children play an important role in the celebration in both countries. Sadeh/Sada builds bridges between communities and transmits the history of the countries involved through oral practice.

R.2: At the local level, inscription would contribute to the visibility of traditional festivals and celebrations that are closely connected to nature. It would also highlight cultural diversity and oral forms of intangible cultural heritage within local communities. It would promote the visibility and participation of NGOs active in intangible cultural heritage, and encourage the safeguarding of traditional agricultural values at the national level. The element can act as an example of tolerance and peaceful relations between people from different ethnic, religious and linguistic backgrounds, highlighting the role of ancient living heritage celebrations in linking different groups and promoting peaceful contact and dialogue over the course of history.

R.4: The preparation of the nomination began in 2018. A team from each State was tasked with drafting the file. The teams consisted of representatives from the local communities as well as NGOs and experts, and were headed by two anthropologists. They met virtually in 2019, 2020 and 2022, and corresponded through social media. The process involved the participation of several women academics, experts and community members. Letters of free, prior and informed consent to the nomination are provided.

R.5: The element is listed on the Iranian National Inventory of Intangible Cultural Heritage and the National Inventory List of Intangible Cultural Heritage of Tajikistan. The inventories are maintained by the Ministry of Cultural Heritage, Tourism and Handicrafts of Iran and the Research Institute of Culture and Information, Department of National Heritage of Tajiks in Tajikistan. In Iran, the element was studied and documented by researchers. There were several meetings with representatives of stakeholders, including local communities, researchers and local authorities. In Tajikistan, the element was identified and recognized by experts of the Research Institute of Culture and Information. The information for the inventory was prepared through several field visits and joint meetings with communities and NGOs. The inventory in Iran is updated every one to three years. The inventory in Tajikistan is updated every two years.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting States through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: The element is safeguarded by communities in each State through separate and joint measures, including promotional and educational activities. The proposed safeguarding measures include a series of joint measures and activities such as seminars, conferences, lectures, artistic and food heritage festivals and research. Both countries propose separate measures aimed at awareness raising and promotion, formal and non-formal transmission, increasing the elements’ viability, conducting research, documentation, and monitoring. State involvement in each measure is presented in the nomination file. Information on the involvement of different community organizations and NGOs in planning and implementing specific safeguarding measures is also provided; however, in relation to the information provided by some of the submitting States, the nomination would have benefited from a more elaborate description of the communities’ involvement.

* 1. Decides to inscribe **Sadeh/Sada celebration** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Encourages the States Parties to consider the possible effects of the inscription of the element, including the unintended consequences of increased tourism;
  3. Reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing safeguarding measures;
  4. Further reminds the States Parties that listing numbers and organisations does not provide sufficient elaboration on the participation of communities in planning and implementing safeguarding measures.

## DRAFT DECISION 18.COM 8.b.35

The Committee

* 1. Takes note that Iraq has nominated **Traditional craft skills and arts of Al-Mudhif building** (No. 01950) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Mudhif is a large arched building made of reed and papyrus, both of which grow naturally in the marshes of southern Iraq. The building serves as a gathering place where members of the community can exchange, address conflicts, share experiences, tell stories and practise cultural activities and social rituals such as weddings, circumcisions, religious ceremonies and national celebrations. Al-Mudhif is also viewed as a space for transmitting traditional knowledge, values, handicraft skills, norms and customs to children and youth. It is a place to welcome visitors and guests from within and outside of Iraq. 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 traditional customs and handicraft skills related to constructing Al-Mudhif are transmitted informally through hands-on practice and participation in cultural activities. The practice is also transmitted through stories and legends, as well as through publications and the media. Moreover, some NGOs organise workshops and activities in Al-Mudhif to raise awareness about their significance among the communities concerned.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The architectural characteristics of Al-Mudhif buildings are derived from Sumerian history, which is a part of the identity of local communities today. A group of specialized workers build the Mudhif and community members play a role in the life cycle of the element. Bearers and practitioners include tribal sheiks, craftsmen and ustas, Marsh Arabs and NGOs. The element plays a role in structuring social and cultural life and promoting community-based conflict resolution. The buildings are used as gathering places for the communities, event spaces, and informal schools for children. Knowledge and skills related to the element are transmitted from older to younger generations through media, education, historical documentations and through the community itself. The element promotes a spirit of solidarity, equality and respect. It incorporates traditional concepts, and as the communities concerned obtain the raw materials from the surrounding water areas, it is not detrimental to sustainable development.

R.2: At the local level, inscription would be part of a process of promotion and self-recognition of the intangible cultural heritage of the communities, groups and individuals concerned, providing them with a sense of identity and continuity and strengthening family ties. Inscription would intensify national efforts to ensure the safeguarding and sustainability of this element in all its aspects. It would be conducive to incorporating the element in the state’s strategic plan to achieve the Sustainable Development Goals. Inscription would also encourage bearers and practitioners to share their knowledge about the element. Internationally, it would highlight the creativity demonstrated through the element. Inscription would also encourage dialogue among communities, groups and individuals, promoting cooperation, tolerance, coexistence, respect, peace and solidarity.

R.3: Past and current safeguarding measures include conserving natural resources, sharing knowledge and skills, conducting workshops, seminars and meetings on related handicrafts, and inscribing the Ahwar of Southern Iraq on the World Heritage List in 2016. State safeguarding efforts include drafting legislation on environmental protection, organizing trips, workshops and meetings, providing funding, and coordinating exhibitions and competitions. The file lists sixteen safeguarding measures, including legislative measures, the establishment of a national committee and network, promotional measures, the restoration of natural sites, research on environmental conservation, and the inclusion of building skills in educational curricula. The communities, groups, individuals and organizations concerned have been involved in planning the proposed safeguarding measures. Skilled workers will be involved in youth workshops, and certain tribal groups, individuals and NGOs expressed their willingness to participate in future programmes.

R.4: The request to nominate the element came from the bearer communities. Several meetings were organized involving diverse groups of communities and representatives. In addition, the Cultural Relations Directorate formed a team to manage the nomination process. The team held several meetings with representatives of the related communities, cultural experts, institutions and NGO members to gather the free, prior and informed consents to nominate this element to the Representative List of the Intangible Cultural Heritage of Humanity.

R.5: The element was included in the ‘National list of the Intangible Cultural Heritage of the Republic of Iraq’ in 2015. The Cultural Relations Directorate-ICH Department is responsible for the inventory. The element was identified and defined with the participation of bearers and the intangible cultural heritage team, under the supervision of the Cultural Relations Directorate, which conducted trips to the Iraqi Marshes where the element is practiced. The national intangible cultural heritage List will be updated every one to two years with the cooperation and participation of the communities concerned.

* 1. Decides to inscribe **Traditional craft skills and arts of Al-Mudhif building** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for environmental sustainability in the process of safeguarding the element;
  3. Reminds the State Party of the importance of referring to the appropriate Convention.

## DRAFT DECISION 18.COM 8.b.36

The Committee

* 1. Takes note that Iraq, Algeria, Egypt, Mauritania, Morocco, Palestine, Saudi Arabia, Sudan, Tunisia and Yemen have nominated **Arts, skills and practices associated with engraving on metals (gold, silver and copper)** (No. 01951) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Engraving on metals such as gold, silver and copper is a centuries-old practice that entails manually cutting words, symbols or geometric patterns including Quran verses or prayers into the surfaces of decorative, utilitarian, religious or ceremonial objects. Engravings can be concave (recessed) or convex (elevated), or the result of a combination of different types of metals, such as gold and silver. Their social and symbolic meanings and functions vary according to the communities concerned. Engraved objects, such as jewelry or household objects, are often presented as traditional gifts for weddings or used in religious rituals and traditional and alternative medicine. For instance, certain types of metals are believed to have healing properties. Engraving on metals is transmitted within families, through observation and hands-on practice. It is also transmitted through workshops organized by training centres, organizations and universities, among others. Publications, cultural events and social media further contribute to the transmission of the related knowledge and skills. Practiced by people of all ages and genders, metal engraving and the use of engraved objects are means of expressing the cultural, religious and geographical identity and the socioeconomic status of the communities concerned.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: This traditional decorative handicraft is closely related to practices, rituals, festivities and traditional craftsmanship. The engravings hold social and symbolic meanings, and are used according to their aesthetic, utilitarian, religious and ritualistic nature. The bearers and practitioners include engravers, owners of workshops and exhibitions, experts and traders of raw materials. The knowledge and skills related to engraving are passed on to new generations in informal family frameworks and through formal education. Civil society organizations such as trade unions also play a role in transmission. The element is associated with the cultural identity of the communities concerned. It is possible to identify the affiliation of people, their religious and geographical belonging, and their social status, through the metal objects they use. The element is also associated with many social occasions and rites of passage. It provides job opportunities and income, and materials are environmentally friendly, thus contributing to sustainability.

R.2: As a result of inscription, at the local level, youth would become more interested in safeguarding their living heritage. At the national levels, governments would be encouraged to develop legislation and strategies on intangible cultural heritage. At the international level, existing and new collaborations would be advanced and expanded. Dialogue would be enhanced by organizing common activities where ideas can be exchanged, such as competitions, seminars, cultural forums, training workshops, conferences and festivals. Human creativity and respect for cultural diversity would also be promoted, as inscription would foster innovation and artistic expression. Through the involvement of a wide range of practitioners of different backgrounds, inscription would also highlight cultural diversity and the way in which it enriches the element.

R.3: Past and current safeguarding measures include coordinating training workshops and exhibitions, and promoting, documenting and researching the element. The respective government bodies in the submitting States have supported safeguarding measures by assisting in documentation, inventorying and research, by implementing preservation and protection measures, and through promotional activities. The proposed joint measures include research and documentation activities, awareness-raising, and measures aimed at promoting transmission, protection and preservation. The measures envisioned by individual States include national legislation, tourism measures, tax reductions, soft loans, support of civil society organizations and NGOs, organizing exhibitions and supporting museum collection endeavors. State support includes establishing specialized committees in all the submitting States to follow up on and contribute to the implementation of the measures.

R.4: Community participation in the nomination process started in Iraq. The idea for a multinational nomination was then proposed to the Conference of Ministers Responsible for Cultural Affairs in the Arab World. Ten states eventually collaborated in the realization of the multinational file, and four coordination meetings were held to this end. Free, prior and informed consent is provided through letters and in the annexed video.

R.5: The element is listed on the inventories of the respective submitting States. Details of the inventories, such as the organization responsible, the date of inclusion, and the frequency with which the inventories are updated in each of the countries, are provided in the nomination file. Information about how the inventories are updated with the involvement of communities is also provided. Iraq and Morocco update their inventory lists every two years, while Egypt, Saudi Arabia, Sudan and Tunisia update their inventories every three years. As for Algeria, the inventory list is updated every five years. Mauritania, Palestine and Yemen update their inventory lists whenever necessary to add a new element.

* 1. Decides to inscribe **Arts, skills and practices associated with engraving on metals (gold, silver and copper)** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the States Parties of the importance of ensuring the widest possible participation of the communities concerned in planning and implementing the proposed safeguarding measures;
  3. Reminds the States Parties of the importance of referring to the appropriate Convention.

## DRAFT DECISION 18.COM 8.b.37

The Committee

* 1. Takes note that Italy has nominated **The practice of opera singing in Italy** (No. 01980) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The practice of opera singing in Italy is a physiologically controlled way of singing that enhances the carrying power of the voice in acoustic spaces such as auditoriums, amphitheatres, arenas and churches. Performed by people of all genders, it is associated with specific facial expressions and body gestures and involves a combination of music, drama, acting and staging. Singers are identified by vocal range and colour and divided into several registers (tenor, baritone, bass, soprano, mezzo-soprano and alto). The knowledge and skills related to the practice of opera singing are transmitted orally between a maestro and pupil, through vocal exercises and the gradual introduction of different musical repertoires and styles. Performances in recitals, singing schools and workshops also contribute to the transmission of the practice, as well as formal education in conservatories and academies. Furthermore, the beginning of an opera season often coincides with local festivities and ceremonies. The practice promotes collective cohesion and sociocultural memory, and is closely linked with other cultural elements, such as acoustic places and poetry. It is also dependent on other professions such as stage and light design, costume tailoring, scenography and makeup. A means of free expression and intergenerational dialogue, its cultural value is recognized at national and international levels.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.2: At the local level, inscription would increase visibility and awareness among communities and across generations. The element is connected to a myriad of performative genres and thus contributes to the visibility and importance of living heritage. Inscription would give visibility and importance to intangible cultural heritage in general, enhancing the relationship among intangible and tangible components, favouring integrated cultural policies in Italy, and strengthening existing national networks. At the international level, it would contribute to maintaining a relationship between migrant communities and their cultural identity, promoting dialogue, and enhancing creativity among associated arts.

R.4: The file describes a long and gradual process leading to the preparation of the nomination file. In 2014, the practicing community requested having opera nominated to the Representative List of the Intangible Cultural Heritage of Humanity. A working group was established, consisting of several community members and supported and coordinated by the Service II, UNESCO Office of the General Secretariat of the Ministry of Culture. In 2018, additional groups and individuals joined the nomination effort, with a focus on interdisciplinary insights and multi-stakeholder partnership. Transversal and participatory planning methodologies gave everyone the ability to provide information and consent. The ‘Committee for the Safeguarding of the Art of Italian Opera Singing’ was established, ensuring inclusive decision-making and fostering active community participation.

R.5: The element was formally registered in the ‘Module for the inventory of the elements of the Intangible Cultural Heritage’ (MEPI) in Italy in 2022, which is a form available on the website of the National Institute for Cataloguing and Documentation. It is administered by the Ministry of Culture, UNESCO Office of the General Secretariat. The element is identified and defined via the MEPI system, with the participation of the communities concerned. The inventory is updated in alignment with periodic reporting requirements or upon their request. The updates are made via the MEPI system and with the involvement of the communities concerned.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The practice of opera singing in Italy refers to the knowledge and skills related to specific ways of singing. It is also a combination of music, singing, drama, acting and staging, for which facial expressions, body gestures and spacing are important. It is practiced in secular and festive contexts as well as during spiritual commemorations. Its practitioners, which include people of all genders, have varying tasks and responsibilities as teachers, students and musicians, among others. The knowledge and skills related to singing are transmitted orally, through different teaching methods, in formal and informal contexts. Opera encourages intergenerational dialogue, continuity of sociocultural memory and collective cohesion within groups of practitioners. The practice can be therapeutic and rehabilitative.

R.3: The element has been safeguarded through conferences and seminars, school-based projects, the production of manuals and guides and the restoration of physical spaces where the element is performed. State support includes administrative and regulatory actions, supporting networking and formal transmission. A three-year safeguarding plan was developed by the communities concerned, and activities include pilot education projects, training of trainers, interdisciplinary research programmes, digitization and documentation, data collection, communication, preservation, awareness-raising and promotion. The proposed measures were developed through a community-based process via group discussions, participatory approaches and methodologies, and the creation of a committee dedicated to safeguarding the element.

* 1. Decides to inscribe **The practice of opera singing in Italy** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Reminds the State Party to pay close attention to the linguistic quality of files submitted in the future.

## DRAFT DECISION 18.COM 8.b.38

The Committee

* 1. Takes note that Kyrgyzstan has nominated **Elechek, Kyrgyz female headwear: traditional knowledge and rituals** (No. 01985) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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. A rite of passage, the ritual of wrapping the bride’s first elechek takes place at her family’s house before she leaves with the groom. During the ceremony, elders utter blessings to convey the community’s wishes for the bride and her new family, such as good health, fertility, and harmony. A married woman may wear the elechek at significant occasions, changing its styles accordingly. Many communities have developed their own styles and rituals, and the styles used can indicate a person’s age and her social and marital status. The knowledge and skills are usually transmitted informally during wrapping ceremonies, from mothers to daughters and from female elders to younger women. However, in recent years, groups of women have started transmitting the knowledge and skills in new ways, including through workshops, online video lessons and collaborations with local scholars and researchers. Elechek contributes to a shared cultural identity, strengthening intergenerational ties and promoting solidarity and empowerment.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The headwear exists in many styles and forms, and is accompanied by different rituals throughout the country. The main bearers and practitioners are women in rural communities, but they also include women associated with NGOs and informal groups in urban areas. The knowledge and skills related to the Elechek are mostly transmitted informally from mothers to daughters and from communities’ female elders to younger women. However, new modes of transmission have been developed over the past few years. The element performs several social functions and holds different cultural meanings. It builds local identity, particularly among women. It is also a traditional mode of communication that promotes diversity, empowers women, safeguards related living heritage (including blessings and healing rituals) and fosters artistic expression. Although it is primarily performed by women, support of the practice is widespread.

R.2: Inscription of Elechek would draw attention to related and interlinked elements of intangible cultural heritage. The local diversity of intangible cultural heritage in general, and of Elechek in paritcular, would become a focal point for study and research. At the national level, inscription would contribute to advocacy for gender equality. It would also increase awareness among community members of their rights to practice and safeguard their intangible cultural heritage. At the international level, inscription would encourage local communities and women groups around the world to make the connection between similar elements of living heritage, gender issues and women’s empowerment. Inscription would lead to new collaboration practices and enrich dialogue about the diversity reflected in the various expressions of the element. Human creativity and respect for cultural diversity would be promoted through the creativity expressed in various techniques for wrapping, decorating and using the head gear.

R.3: Past and current safeguarding measures focus on identification, documentation and promotion to ensure the viability of Elechek. Activities include workshops, demonstrations, classes, lectures, community-led inventorying and field research. The State Party also provides a legislative framework and promotes inventorying of intangible cultural heritage with the participation of the communities, groups and individuals concerned. The local communities, NGOs, and the State Party have developed a joint safeguarding plan that focuses on transmission, safeguarding, and inventorying. They created a working group that steered the process of developing the aforementioned plan and will supervise its implementation after inscription. The communities concerned stated their support to the implementation of the proposed measures. They were also the driving force behind the safeguarding plan, which was developed through an iterative and participatory process involving online, in-person and hybrid discussions and workshops. The State pledges financial, administrative and logistical support for the proposed measures.

R.4: The idea to nominate Elechek was born in 2015. The proposal was supported by the communities, experts and other stakeholders from different regions of the country. The Ministry of Culture and the National Commission agreed to the proposal and a timetable was established. Several meetings and round tables about the 2003 Convention have taken place since then, highlighting the importance of community participation in the process. In January 2019, a working group was established and has since met regularly to prepare the nomination. Representatives of the communities, the Ministry of Culture, the National Commission, the National Academy of Sciences, NGOs and living heritage experts were involved in the working group. Several letters of free, prior and informed consent and a video attest to the active participation of the communities, groups and individuals concerned in the nomination process.

R.5: The element is part of ‘The Intangible Cultural Heritage National Inventory of the Kyrgyz Republic’, administered by the Ministry of Culture, Information, Sports and Youth Policy of the Kyrgyz Republic, the National Academy of Sciences of the Kyrgyz Republic and the National Committee for Intangible Cultural Heritage. The element was inscribed in 2008, and supplemented in 2015. The inventory is updated every three years on average, based on inputs from relevant communities, NGOs and individuals. The identification and definition process is participatory at its core, and includes communities across the country working on a joint national inventory process.

* 1. Decides to inscribe **Elechek, Kyrgyz female headwear: traditional knowledge and rituals** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party on a well-prepared file that features strong participation of the communities, groups and individuals concerned in the overall nomination process.

## DRAFT DECISION 18.COM 8.b.39

The Committee

* 1. Takes note that the Lao People’s Democratic Republic has nominated **Traditional craft of Naga motif weaving in Lao communities** (No. 01973) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Naga is a mythical, serpent-like creature that lives in rivers. Lao people believe that Naga are ancestors that watch over them. To show their respect, they add Naga motifs to different objects, the most common of which is textiles through weaving. Naga motifs are woven by hand using a traditional wooden loom. The motif is created during the weaving process; it is neither embroidered nor printed. The patterns can be woven in silk, silk organza and cotton, and traditionally the Naga’s body is woven in white or a solid colour, with bright colours used for the crest to symbolize the creature’s supernatural powers. The centuries-old practice is transmitted informally within families, and in vocational centres, cultural centres and universities. Textiles with the Naga design are used throughout a person’s life. For instance, Naga motifs are used on newborn blankets and carrying cloths to protect the infants from evil. Adults wear the motif in their daily lives and for important ceremonies or official events. The Naga motif is also woven into the couple’s wedding attire to bless them and bring prosperity. Many women prepare Naga motifs to wear when they die, believing the powerful image will send them to heaven.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element is widely practiced in Laos and is associated with knowledge of nature, as it involves the use of materials such as silk for weaving and plants to create fabric dyes. It includes traditional knowledge and skills that have been passed down for centuries. Items that feature the motif are used in everyday life and in formal or ritual events. The weaving is performed primarily by women in Tai-Kadai, and Mon-Khmer-speaking communities in Laos. Garments that include the Naga motif are worn at differing stages of a person’s life, from birth to adulthood, and even as a shroud. Parents play an important role in transmitting the element, especially among women. However, vocational centers and educational institutions also provide training courses. The element’s social and cultural meanings include showing respect to ancestors and providing protection to the people who wear or carry a depiction of Naga. There are also a series of rituals linked to the element.

R.2: Locally, inscription would increase awareness about living heritage among communities while reinforcing government policies that support handicraft centres. Nationally, inscription would lead to documentation and publications to raise the visibility of the element. Internationally, there would be increased visibility of the element via forums, seminars and workshops. Inscription would also increase dialogue among practitioners and reinforce respect for diversity.

R.3: Many individuals and non-profit organizations have been active in ensuring the viability of the element. A series of collaborations have been established, focusing on marketing, craft exhibitions, research, documentation and advocacy as means of safeguarding the element. The State has supported these efforts through recognition and awards, publications and museum exhibitions, among others. The proposed safeguarding measures were developed after extensive consultation with weavers, researchers and organizations, and include: (a) collection, identification, research, documentation and display measures; (b) preservation and protection measures; (c) promotion and enhancement measures; and (d) revitalization measures. The State will support the proposed measures through its institutes, funding, stakeholder coordination and promotion.

R.4: The preparation of the nomination is the result of a joint effort between the State Party and various stakeholders, including the practitioners, local governments, civil society groups, non-governmental organizations, entrepreneurs, experts, researchers and academics. The nomination was endorsed following interministerial meetings and roundtable discussions. Various letters of consent were submitted as evidence of the free, prior and informed consent of the communities.

* 1. Further considers that, from the information included in the file and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.5: The element is listed in an inventory published in a book titled ‘Figure du Naga dans le tissage Lao-Tai’ (2020), which is recognized by the government as the legal description of the element. The State explains that, as it develops its legal structures, such inventories have been legalized. The Fine Arts and Heritage department of the Ministry of Information, Culture and Tourism and the Lao Handicraft Association were assigned as Secretary of the President of the National Committee for World Heritage responsible for maintaining and updating those inventories. The annexed document shows an extract of photos and short descriptions of the element’s features. The information was provided by the communities and stakeholders concerned. The inventory is updated annually and involves the submission of comments and adjustments from the communities concerned. This process was updated in April 2022.

* 1. Decides to inscribe **Traditional craft of Naga motif weaving in Lao communities** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding terms such as ‘uniqueness’.

## DRAFT DECISION 18.COM 8.b.40

The Committee

* 1. Takes note that Lebanon has nominated **Al-Man’ouché, an emblematic culinary practice in Lebanon** (No. 02000) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Man’ouché is a flatbread prepared in homes and specialized bakeries, and enjoyed during breakfast by people of all backgrounds in Lebanon. The dough is indented using the fingertips and topped with a mixture of thyme, sumac, toasted sesame seeds, salt and olive oil. Once cooked, a second garnish can be added, such as soft cheese (labne), tomatoes, cucumbers, olives and mint leaves. Al-Man’ouché is prepared by women for domestic consumption and by men, women or all members of the same family in small Man’ouché bakeries. While preparing the dough, the practitioners pray that it will rise, with Muslims reciting the beginning of Fatiha and Christians reciting several prayers and making the sign of the cross before letting the dough rest. The techniques of preparing Man’ouché and its toppings are usually transmitted informally from parents to children. When members of the same family participate in making al-Man’ouché, there is a division of tasks according to gender. The aroma of al-Man’ouché is a strong identifying factor that evokes traditional morning gatherings, or sobhhiyé, key moments of social interaction. The preparation of al-Man’ouché for sale in small bakeries also contributes to local economic development.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: The element involves the making of flatbread garnished with thyme, sumac, sesame seeds and other garnishes. Bearers and practitioners include the women who prepare the Man’ouché for domestic consumption and men, women or all members of the same family in small Man’ouché bakeries. The preparation of the Man’ouché dough and topping requires knowledge and skills that are generally passed down from generation to generation and among peers. The techniques are learned through observation, participation and imitation. When all the members of the same family participate in making al-Man’ouché, there is a division of family tasks according to gender. The element’s social functions and cultural meanings are mainly connected to morning gatherings that are associated with eating the bread. They take place in homes and bakeries. The culinary practice is part of a traditional breakfast in Lebanon, bringing families and neighbours together and strengthening social bonds while serving as a source of livelihood.

R.2: At the local level, inscription would increase visibility of the element as part of the country’s culinary practices. Nationally, the element would confer a sense of belonging and encourage the adoption of a cultural policy on intangible cultural heritage, providing visibility to the 2003 Convention. Internationally, transmission of the element would be strenghtened and gain visibility. Dialogue among communities in Lebanon and in the diaspora would also be enhanced through inscription. The creativity inherent in the evolving preparation and consumption of the flatbread would be recognized, as would the creativity of the broad range of knowledge and skills associated with the element.

R.3: The viability of the element is ensured by its repeated practice and local sourcing of ingredients. In response to the threat of ingredient shortages and high prices, the government has been committed to regulating the price of wheat and fighting the use of harmful ingredients such as sawdust. The proposed safeguarding measures include facilitating transmission of knowledge and skills, documentation, research and awareness raising. The nomination file also identifies threats - such as those dealing with over-commercialization, counterfeiting of ingredients, unsustainable ingredient cultivation and decontextualization - and proposes measures to mitigate them. State support in future safeguarding of the element mainly revolves around ensuring the flatbread’s affordability. The communities, groups and individuals concerned were involved in recommending safeguarding measures and have committed to the continued transmission of the element. There is little information provided on the methodology of community involvement in proposing the measures.

R.4: Al-Man’ouché practitioners and bearers, representatives of social enterprise Souk el-Tayeb and the Bakers Union participated in the preparation of the nomination file. An inventory process was carried out throughout Lebanon by members of local communities. Identified practitioners and bearers of the element helped to prepare the nomination file. They agreed to join a working group led by intangible cultural heritage experts and bringing together community members. The group was tasked with exchanging or clarifying information and with examining the proposals and opinions formulated by the various bearers of the element and the different organizations involved. The handwritten consent letters attached to the file include letters from the Bakers Union and from various bakery owners and practitioners.

R.5: Since October 2021, Al-Man’ouché is included in the ‘National Register of Intangible Cultural Heritage’. The Ministry of Culture and the Lebanese National Commission for UNESCO are responsible for this Inventory. Inclusion in the inventory follows four steps: (a) mobilizing and training the involved communities; (b) inventorying; (c) entering collected data in a database, based on community consent; and (d) official inscription in the inventory. The frequency or modalities for updating the inventory and the elements inscribed on the National Register of Intangible Cultural Heritage have not yet been determined.

* 1. Decides to inscribe **Al-Man’ouché, an emblematic culinary practice in Lebanon** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Recalls the importance of using vocabulary appropriate to the spirit of the Convention and of avoiding expressions which may suggest claims of ownership.

## DRAFT DECISION 18.COM 8.b.41

The Committee

* 1. Takes note that Lithuania has nominated **Sodai straw garden making in Lithuania** (No. 01987) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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. Sodai gardens are believed to reflect the pattern of the universe and are associated with well-being and spirituality. They are hung over the cradles of babies and over a wedding or family table to wish happiness to newborns, fertility to newlyweds or harmony to the family. Lithuanian homes are also frequently decorated with sodai gardens for Easter and Christmas. Some sodai-making families have been practising the tradition for generations. Although most of the practitioners are women, workshops exist and are open to people of all ages and genders. The practice is passed on informally within families or during events such as festivals, exhibitions, conferences and summer camps. An integral part of traditional wooden home interiors, sodai gardens are viewed as spiritual gifts. They provide a sense of shared cultural heritage and continuity to the practising communities while strengthening communal partnerships, intergenerational bonds and cultural diversity.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Sodai straw garden making is a craft in Lithuania. The production process includes cultivating the grains, treating the straws and creating and placing the ornaments. Sodai straw gardens are made for special occasions and to adorn houses. Bearers represent different age groups and social and professional backgrounds, and include individuals and families. Practitioners are mostly women, but the practice is open to all and is inclusive of socially vulnerable individuals. Within the community, knowledge and experience is shared during various events, primarily at exhibitions, conferences, creative workshops and practical courses. The element is also transmitted formally and informally through open seminars, educational activities and public demonstrations. In addition to being used for interior decoration, sacredness and spirituality are attributed to the sodai straw gardens. They are linked to calendar and life cycle events, and are believed to strengthen intergenerational connections and promote the wellbeing of the craftspersons and the recipients. Sodai gardens represent equality, coherence, harmony and respect for the social and natural environments.

R.2: Inscription of the element would encourage local communities, groups and individuals to understand the importance of safeguarding the element and their responsibilities in the transmission and dissemination of the related knowledge, skills, beliefs and practices. Increased awareness-raising activities in local and regional media, civil society, public and private institutions would contribute to promoting the element as well as other intangible cultural heritage. At the national level, inscription would help unite stakeholders in the implementation of the Safeguarding Measures’ Plan, preserving, promoting, disseminating and transmitting the element to future generations. Furthermore, inscription would create a new international space for dialogue about decorative crafts and their aesthetic and ritualistic functions. Inscription would also provide opportunities for joint projects and partnerships.

R.3: Past and current safeguarding measures by practitioners and NGOs include exhibitions, training courses, recordings and dissemination of information through media and social media networks. National and local public institutions were involved in collecting and displaying related materials, making databases, and organizing camps, seminars and conferences. The measures also account for access and availability of raw materials, academic research and data access, awareness raising efforts, and access and dissemination actions. The communities were also involved in proposing the safeguarding measures and will participate in their implementation. Surveys were conducted and the responses were consolidated by a Nomination Drafting Group.

R.4: The Vilnius Ethnic Culture Centre and the community-based NGO Dangaus Sodai took the lead in drafting the nomination file via a Nomination Drafting Group. Several individual practitioners also actively participated in the nomination process, providing information about the element and demonstrating their knowledge, skills and traditional transmission methods. The Lithuanian Council for Culture financed a project to facilitate the preparation of the file. The Vilnius Ethnic Cultural Centre and the Lithuanian National Culture Centre coordinated the nomination. Community members situated in various parts of Lithuania were interviewed as part of the nomination video preparation. In addition to letters of consent, a video of consent was also submitted with the nomination file.

R.5: Since 2017, the element has been included in the Intangible Cultural Heritage Inventory, administered by the Lithuanian National Culture Centre. The Vilnius Ethnic Culture Centre submitted the application, which was coordinated by active Sodai makers, teachers and artisans and included the input of about twenty other makers. The Intangible Cultural Heritage Inventory is updated once a year. The status of the elements is monitored through reports submitted every five years. Updating is coordinated by the Intangible Cultural Heritage Inventory working group of the Lithuanian National Culture Centre, and an Evaluation Commission reviews applications.

* 1. Decides to inscribe **Sodai straw garden making in Lithuania** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party on a well-prepared file that includes clear descriptions of the element’s social meanings and cultural functions, and on the wide involvement of the communities in the preparation of the nomination file.

## DRAFT DECISION 18.COM 8.b.42

The Committee

* 1. Takes note that Madagascar has nominated **Hiragasy, a performing art of the Central Highlands of Madagascar** (No. 01740) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Hiragasy is a performing art composed of song, dance and speech. Originating in the central highlands of Madagascar, the performance takes place in public spaces. It generally involves two troupes and lasts about one hour and thirty minutes, following a standard structure, including drumming, greetings, storytelling, dance and folk songs. The lyrics of hiragasy performances allude to moral, civic and cultural values, and the music is performed using traditional instruments. Hiragasy is present in all Malagasy festive and cultural events. A source of national identity, it is transmitted informally within families, with children following their parents on tour and joining in on the performances. During the royal era, hiragasy was used as a means of communication between rulers and the people to convey a message. With the advent of Christianity, it served as a means of expressing Malagasy faith and culture beyond the temples. Today, it is viewed as a means of conveying morals and cultural values, history and knowledge of Malagasy ancestors. In rural areas, hiragasy is considered as a vital means of educating young people. It maintains social cohesion and promotes peace within the family and among fellow citizens and society.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Hiragasy is performed in rural Madagascar and is popular with farmers. It includes music and song accompanied by traditional instruments, dancing and oratory. It is performed in public places. The spectators form a circle around two troupes. The performance has about seven distinct sections and conveys moral, civic and cultural values. Hiragasy is transmitted within families. Children follow their parents and learn the lyrics and how to play instruments and to perform the acrobatics and dance steps. Hiragasy is seen as a means of education and of building social cohesion, and is included in many cultural events, instilling a sense of identity, community and pride. It contributes to a harmonized society by calling attention to social issues such as injustice.

R.2: Inscription would increase awareness about cultural diversity within minority communities in Madagascar, and highlight it in urban areas of the country. It would raise interest among younger generations and a wide range of people from different social backgrounds. At the national level, inscription would draw attention to Madagascar’s other intangible cultural heritage and encourage national safeguarding policies. It would contribute to making culture a source of economic and social development in Madagascar. Inscription would promote increased dialogue between traditional practitioners and younger generations and encourage the sharing of best practices and participation in cultural events. It would also celebrate the diversity of minority cultures.

R.4: The nomination file describes the participation of the communities, groups and individuals concerned throughout the nomination process. Community participation in the nomination was ensured through awareness-raising about the 2003 Convention via the Ministry of Communication and Culture and its Directorate of Heritage, collecting information via surveys among troupe leaders and individuals, gathering documentation from research centres, troupes and the Analamanga Regional Tourist Office, conducting interviews, organizing meetings to obtain free, prior and informed consent and holding a workshop to approve the nomination file. Various letters of consent from communities are attached to the nomination file.

R.5: As per Ministerial decree, Hiragasy has been inscribed on the National Register of National Intangible Cultural Heritage since 3 April 2015. The inventory is maintained by the Ministry of Communication and Culture and is updated by identifying and defining elements that are present in Madagascar with the participation of the communities and local authorities. Information is collected from bearers and practitioners, as well as through books and publications. Data related to the element will be constantly updated upon request and with community participation.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.3: Past and current safeguarding measures include continued practice, federation efforts, audio and video recordings and research activities on Hiragasy. The proposed safeguarding measures are divided into three categories: (a) transmission; (b) identification and documentation; and (c) promotion and enhancement. Planning of the proposed safeguarding measures was carried out by the Ministry of Communication and Culture and Hiragasy stakeholders. Ideas and proposals emerged through surveys, meetings and documentation activities. The Directorate of Cultural Heritage worked closely with the Federation of Hiragasy Artists, Hiragasy troupes, individuals and the authorities concerned, to identify Hiragasy’s viability, risks and threats and propose measures to mitigate the latter. The communities concerned will play a prominent role in the effective implementation of the safeguarding measures.

* 1. Decides to inscribe **Hiragasy, a performing art of the Central Highlands of Madagascar** on the Representative List of the Intangible Cultural Heritage of Humanity.
  2. Commends the State Party on its efforts to safeguard the element in the context of modernization and rural exodus via non-formal modes of transmission, but to pay particular attention to the risk of decontextualisation with the proposed safeguarding measures.

## DRAFT DECISION 18.COM 8.b.43

The Committee

* 1. Takes note that Malta has nominated **Maltese Village Festa, an annual community celebration** (No. 01871) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The festa is a community event of religious origin held annually in village parishes across Malta and Gozo. The main festa season in Malta starts towards the end of April and runs until the beginning of October, with multiple events taking place in different villages. Community volunteers prepare the festa throughout the year and the event itself typically lasts a week. On the final day, a statue is carried in a procession led by the clergy and accompanied by members of the parish and marching bands. 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. For instance, youth learn the stories and songs of the village and its sacred figures and how to participate in the festa by attending community events. Some parishes organise a children’s festa in conjunction with the church, and children carry a smaller statue through the town. 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.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Bearers and practitioners include members of religious confraternities, choirs, musicians and statue-bearers for the liturgical ceremonies. In the festa that takes place in the streets, many volunteers are involved in the decorations and fireworks productions. Participants also include band members, festa organizers and residents. Transmission takes place in the family and community spheres: young people attend and experience the festa with their families and ‘children’s festa’ are organized. The clergy is involved in the liturgical component, and residents learn about the festa by volunteering in the event organization, joining band clubs and completing apprenticeships with pyrotechnicians. The festa fosters social cohesion, uniting families, local communities and visitors in celebrating popular religiosity and local identities. A sense of identity is intensified by the friendly rivalries between residents of different parishes around the festa.

R.2: Inscription of the element would further increase awareness of the 2003 Convention, the value of living heritage and the importance of local collaborative safeguarding efforts. At the national level, inscription would stress the importance of intangible cultural heritage in general, and it would encourage volunteering related to living heritage in the country. It would promote community engagement, fostering a more holistic approach to living heritage and safeguarding. At the international level, inscription would raise awareness of the importance of popular religiosity arising from different cultural contexts in transmitting cultural identity and skills. Inscription of the element would provide an opportunity for ongoing dialogue between festa communities while promoting musical, artistic and linguistic creativity. The element supports sustained livelihoods.

R.3: Past and current safeguarding measures include formal accreditation by the University of Malta in collaboration with bands, fundraising activities, restoration of artifacts, and the development of state regulations on pyrotechnics. The State Party has allocated funds for restorations, provided tax reductions and subsidies, and implemented health and safety measures. The file highlights potential threats, such as over-commericalization and overcrowdedness, and how the proposed safeguarding measures would address them. Festa organizations and local councils will coordinate planning work on policing, by-laws and public works affecting festa street decorations and routes. A Unit for the Safeguarding of Intangible Cultural Heritage will be established to monitor and evaluate the impact of the inscription of festa and provide a platform for stakeholder consultations. Community participation in the nomination was based on an eight-member working committee, and a social media campaign was launched to gather input.

R.4: Community participation in the nomination process is well established. The Maltese festa community initiated the nomination in 2014. Subsequently, a national conference, a public awareness campaign on the 2003 Convention, inscription of the tradition on the national inventory, and several community meetings with an eye on a nomination have taken place. Based on this preliminary work, a working committee was established to complete the nomination file and a national social media campaign was launched. The community approved of the nomination file through a virtual meeting. Various stakeholders provided consent in the form of letters, petitions and a video. Communities withhold certain ‘secrets of the trade’ in the preparation of the festivals in order to maintain an element of surprise, which are respected by organizations and volunteers.

R.5: The element is included in the National Inventory of Intangible Cultural Heritage, administered by the Directorate of Culture, Ministry for Heritage, Arts and Local Government. The National Band Clubs Association prepared a file for the national inventory, with feedback from band club members, festa decoration artisans, members of confraternities, pyrotechnicians and the general public. The inventory was updated with the feedback received, with the assistance of the Department of Anthropology at the University of Malta, and subsequently approved. The inventory was updated in 2020 and in 2021. Elements are subject to review every four years under the supervision of the Cultural Directorate and with the participation of the communities concerned. The Inventory is open to new submissions, which are evaluated by the National ICH Board on a quarterly basis.

* 1. Decides to inscribe **Maltese Village Festa, an annual community celebration** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for an excellent video which displays broad consent from the communities concerned;
  3. Further commends the State Party for safeguarding measures that demonstrate inclusion of people with disabilities.

## DRAFT DECISION 18.COM 8.b.44

The Committee

* 1. Takes note that Mauritania has nominated **Mahadra, a community system for transmission of traditional knowledge and oral expressions** (No. 01960) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

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, mainly through listening and memorization. Dating back centuries, it has become a key feature of Mauritanian society and has led to the reproduction, recreation and continuation of Mauritanian popular culture. The classes take place under a tent, covered with mats or carpets and cushions on the floor. Mahadra is open and available to everyone, regardless of gender, age or social background. The topics covered include language and traditional literature, religious sciences and Sufism. Students also acquire knowledge about nature and the universe, including knowledge about rain, the desert, medicinal plants, animal tracks and using stars for navigation. A transmission system in and of itself, mahadra is characterized by community commitment and trust and is based on a moral and social contract between the teachers and their students. Rooted in Mauritanian society and based on oral communication, it is a form of expression that promotes socialization, communication, integration and social cohesion. It is also intricately linked to the transmission of Mauritanian poetry and storytelling, providing a sense of continuity, belonging and shared cultural identity for the communities concerned.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.2: The popularity of the element and its intersection with other expressions of living heritage in Mauritania would help increase the visibility of intangible cultural heritage in general. It would also encourage other bearer-communities to focus more on safeguarding their living heritage. Nationally, events celebrating the inscription would provide opportunities for associations, bearers and practitioners of intangible cultural heritage to meet, present their elements and discuss safeguarding experiences. At the international level, communities would realize the importance of traditional spaces in the practice of intangible cultural heritage, renewing public interest in the associated structures and the need to integrate them into safeguarding projects. Inscription would also recognize the values of dialogue, exchange and solidarity of Mahadra, while fostering respect for cultural diversity.

R.3: The viability of the element is being maintained through its practice and transmission, with a large amount of current Mahadras having been created in the last three decades through community, group and individual efforts. The communities, groups and individuals concerned have provided financial and logistical assistance and have made ample use of the element as a means of learning and transmitting traditional knowledge and oral expressions. The State provides financial and logistical support to the element. Proposed safeguarding measures include actions aimed at transmission, documentation, research, financial support, awareness-raising, promotion and enhancement. The file explains that stakeholders, including scholars and sheikhs, were engaged in the identification of the safeguarding measures and will be involved in their implementation.

R.4: The file demonstrates the participation of the communities concerned in the nomination process through various meetings and events that have taken place since 2016. The file describes the process of the elaboration of the nomination file while stressing that every attempt was made to ensure the participation of the stakeholders. Letters attesting to the free, prior and informed consent of several Mahadras to the nomination are attached.

R.5: The element was listed on the National Register of Intangible Cultural Heritage on 10 March 2022. The inventory is maintained by the Department of Islamic Affairs and Formal Education and the National Conservation of Heritage. The Department of Culture, through the National Conservation of Heritage, carried out fieldwork throughout the country, identifying the element with the participation of the communities, groups and individuals concerned. All parties concerned - including Sheikhs, learners and the general population - participated in identifying and defining the element. The inventory is updated every four years, and the next update is scheduled for 2024.

* 1. Further considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Mahadra is a traditional community framework for education and socialization. It is one of the major features of Mauritanian society, through which Mauritanian popular culture is transmitted. It provides a free framework for communication, promoting harmony between the individual and their social and natural environment, through sharing and exchange. Mahadra is open and available to everyone, regardless of gender, age or social background. The involvement of women in the element is strong. The bearers and practitioners include learners from all social groups, the Sheikhs or the teachers who provide instruction, and the administrative stakeholders running the Mahadra. In this physical and social setting created by the communities themselves, the knowledge and skills are transmitted and reproduced culturally, through learning and experimentation. The system exists as a complement to the modern school system. Its social functions include providing a space for socialization, fostering communication between communities, and promoting social cohesion.

* 1. Decides to inscribe **Mahadra, a community system for transmission of traditional knowledge and oral expressions** on the Representative List of the Intangible Cultural Heritage of Humanity;
  2. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the file in 2021.

## DRAFT DECISION 18.COM 8.b.45

The Committee

* 1. Takes note that Morocco has nominated **Malhun, a popular poetic and musical art** (No. 01592) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Malhun is a popular form of poetic expression in Morocco. The verses are sung in dialectical Arabic and sometimes Hebrew. They are accompanied by music played on traditional instruments, notably the lute, the violin, the rebab and small drums. Popular topics include love, the joys of life, the beauty of people, nature, religious prayer and pleas, pleasure and merrymaking, gastronomy, imaginary journeys, political events and social issues. The poems also convey moral messages and encourage constructive discourse. By combining song, theatrics, metaphor and symbolism in accessible language and a festive atmosphere, malhun unites all Moroccans, regardless of religion. In the past, the practice was transmitted informally, through apprenticeships with vocalists, musicians, transcribers, lyricists and the craftspeople who make the traditional instruments and costumes. Today, it is also transmitted through organizations and music conservatories, as well as through publications containing traditional texts. Enjoyed and performed by people of all genders, malhun has had a considerable impact on Moroccan culture and collective memory for centuries. 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.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.1: Malhun is a poetic expression that is sung and which touches on all areas of life. The music is performed on traditional instruments. Bearers and practitioners include poets, scholars and troupes of musicians. Apprenticeships with master craftspersons have been of great importance in relation to its informal transmission process, and today both formal and informal transmission takes place through associations of troupes and in music conservatories. The poems embody a collective memory that recalls social issues throughout the centuries. They often convey moral messages and educational and constructive discourse. Malhun promotes social cohesion and plays a part in everyday social and cultural life, as a part of gatherings, artistic events and festivals.

R.2: At the local level, inscription would affirm cultural identity and increase the visibility of intangible cultural heritage in general. At the national level, there would be wider visibility for other performing arts, while reinforcing general awareness of intangible cultural heritage in all communities. At the international level, inscription would encourage dialogue and exchange between communities around the world, especially those sharing similar poetic and musical means of expression. Creativity and respect for cultural diversity, which is inherent in the element, would also be reinforced.

R.3: The viability of the element has been perpetuated by craftspeople and other practitioners through their active practice and through associations of troupes. State efforts to safeguard Malhun include publishing ‘The Encyclopedia of Malhun’, national television and radio programmes, and funding Malhun festivals with the help of public institutions and local and regional territorial entities. A series of safeguarding measures are proposed, including promotion through festivals, subsidies, issuing artist cards, and publishing new volumes of the encyclopedia. The State Party will support the implementation of the measures as part of its efforts to promote the arts. At meetings jointly organized by the Academy of the Kingdom of Morocco and the Ministry of Culture to prepare the nomination, practitioners, artists, poets, researchers, musicians and singers took part in discussions and debates on how to safeguard the element. The same community representatives also expressed their willingness to work with these public institutions to ensure the safeguarding of Malhun.

R.4: The file outlines a process initiated by the Driss Belmamoun Association in 2016 and later undertaken by the Academy in partnership with the Ministry of Culture between 2017 and 2018. The file describes various meetings involving communities, groups and individuals and their participation in the drafting of the nomination. Regional meetings were organized to involve all those concerned with the element and ensure better involvement of community representatives. Participants fully expressed their free and informed consent to this nomination and their availability and willingness to contribute to the safeguarding of the element. A video of consent was presented as part of the nomination file, with statements from poets, singers, leaders of various troupes and university researchers.

R.5: ‘Malhun: a popular poetic and musical art’ has been included in the Inventory and Documentation of Moroccan Cultural Heritage since October 2018. The inventory is overseen by the Intangible Cultural Heritage Section of the Directorate for Cultural Heritage under the Ministry of Culture. Its inventorying is based on field missions, consultation meetings and interviews by the Directorate for Cultural Heritage. Although the file does not mention the frequency of updating of the inventory, it explains that the inventory is occasionally updated, namely whenever an element relating to Malhun is declared and authenticated by specialists.

* 1. Decides to inscribe **Malhun, a popular poetic and musical art** on the Representative List of the Intangible Cultural Heritage of Humanity.