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| ITEM 7.b OF THE PROVISIONAL AGENDA |
| **Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity** |
| Nineteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Asunción, Paraguay – 2 to 7 December 2024) |

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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 2024 files and the working methods of the Evaluation Body is included in document LHE/24/19.COM/7.**Decisions required**: paragraph 3 |

*The nomination files submitted by the States Parties are published by the Secretariat of the 2003 Convention on its website in compliance with paragraph 54 of the Operational Directives regarding the nomination procedure; moreover, the information included in the nominations is reflected in working documents of the Committee in order to ensure transparency and access to information.*

*The sole responsibility for the content of each nomination file lies with the submitting States Parties concerned. The designations employed in the texts and documents presented by the submitting States Parties do not imply the expression of any opinion whatsoever on the part of the Committee nor UNESCO concerning a) the legal status of any country, territory, city or area, b) the legal status of its authorities, c) the delimitation of its frontiers or boundaries, or d) references to specific historical events.*

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.** |
| --- | --- | --- | --- |
| [19.COM 7.b.1](#_DRAFT_DECISION_19.COM_1) | Paraguay | Guarania, sound of Paraguayan soul | [02128](https://ich.unesco.org/en/01370#7.b.1) |
| [19.COM 7.b.2](#_DRAFT_DECISION_19.COM_2) | Portugal | Equestrian art in Portugal | [02079](https://ich.unesco.org/en/01370#7.b.2) |
| [19.COM 7.b.3](#_DRAFT_DECISION_19.COM_3) | Republic of Korea | Knowledge, beliefs and practices related to jang making in the Republic of Korea | [01975](https://ich.unesco.org/en/01370#7.b.3) |
| [19.COM 7.b.4](#_DRAFT_DECISION_19.COM_4) | Rwanda | Intore | [02129](https://ich.unesco.org/en/01370#7.b.4) |
| [19.COM 7.b.5](#_DRAFT_DECISION_19.COM_5) | Saudi Arabia | Cultural practices related to Taif roses | [02089](https://ich.unesco.org/en/01370#7.b.5) |
| [19.COM 7.b.6](#_DRAFT_DECISION_19.COM_6) | Serbia | Naïve painting practices of Kovačica | [02104](https://ich.unesco.org/en/01370#7.b.6) |
| [19.COM 7.b.7](#_DRAFT_DECISION_19.COM_39) | Spain | Asturian cider culture | [01959](https://ich.unesco.org/en/01370#7.b.7) |
| [19.COM 7.b.8](#_DRAFT_DECISION_19.COM_59) | State of Palestine | Tradition of Nablusi soap making in Palestine | [02112](https://ich.unesco.org/en/01370#7.b.8) |
| [19.COM 7.b.9](#_DRAFT_DECISION_19.COM_7) | Sweden, Norway | Summer farming at fäbod and seter: knowledge, traditions and practices related to the grazing of outlying lands and artisan food production | [02109](https://ich.unesco.org/en/01370#7.b.9) |
| [19.COM 7.b.10](#_DRAFT_DECISION_19.COM_8) | Syrian Arab Republic | Craftsmanship of Aleppo Ghar soap | [02132](https://ich.unesco.org/en/01370#7.b.10) |
| [19.COM 7.b.11](#_DRAFT_DECISION_19.COM_9) | Tajikistan, Iran (Islamic Republic of) | Ceremony of Mehregan | [02144](https://ich.unesco.org/en/01370#7.b.11) |
| [19.COM 7.b.12](#_DRAFT_DECISION_19.COM_10) | Thailand | Tomyum Kung | [01879](https://ich.unesco.org/en/01370#7.b.12) |
| [19.COM 7.b.13](#_DRAFT_DECISION_19.COM_11) | Tunisia | Performing arts among the Twāyef of Ghbonten | [01875](https://ich.unesco.org/en/01370#7.b.13) |
| [19.COM 7.b.14](#_DRAFT_DECISION_19.COM_12) | Ukraine, Estonia | Pysanka, Ukrainian tradition and art of decorating eggs | [02134](https://ich.unesco.org/en/01370#7.b.14) |
| [19.COM 7.b.15](#_DRAFT_DECISION_19.COM_40) | United Arab Emirates, Algeria, Bahrain, Egypt, Iraq, Jordan, Kuwait, Mauritania, Morocco, Oman, State of Palestine, Qatar, Saudi Arabia, Sudan, Tunisia, Yemen | Henna: rituals, aesthetic and social practices | [02116](https://ich.unesco.org/en/01370#7.b.15) |
| [19.COM 7.b.16](#_DRAFT_DECISION_19.COM_41) | Viet Nam | Festival of Bà Chúa Xứ Goddess at Sam Mountain | [01999](https://ich.unesco.org/en/01370#7.b.16) |
| [19.COM 7.b.17](#_DRAFT_DECISION_19.COM_42) | Zambia | Mangwengwe dance | [01855](https://ich.unesco.org/en/01370#7.b.17) |
| [19.COM 7.b.18](#_DRAFT_DECISION_19.COM_44) | Afghanistan, Iran (Islamic Republic of), Tajikistan, Uzbekistan | Art of crafting and playing rubab/rabab | [02143](https://ich.unesco.org/en/01370#7.b.18) |
| [19.COM 7.b.19](#_DRAFT_DECISION_19.COM_13) | Albania | K’cimi dancing of Tropojë | [01881](https://ich.unesco.org/en/01370#7.b.19) |
| [19.COM 7.b.20](#_DRAFT_DECISION_19.COM_14) | Algeria | The women’s ceremonial costume in the Eastern region of Algeria: knowledge and skills associated with the making and adornment of the ‘Gandoura’ and the ‘Melehfa’ | [02139](https://ich.unesco.org/en/01370#7.b.20) |
| [19.COM 7.b.21](#_DRAFT_DECISION_19.COM_15) | Azerbaijan | Tandir craftsmanship and bread baking in Azerbaijan | [02120](https://ich.unesco.org/en/01370#7.b.21) |
| [19.COM 7.b.22](#_DRAFT_DECISION_19.COM_45) | Belarus | Vytsinanka, traditional art of paper cutting in Belarus | [01954](https://ich.unesco.org/en/01370#7.b.22) |
| [19.COM 7.b.23](#_DRAFT_DECISION_19.COM_16) | Belgium, France | Funfair culture | [02108](https://ich.unesco.org/en/01370#7.b.23) |
| [19.COM 7.b.24](#_DRAFT_DECISION_19.COM_46) | Bosnia and Herzegovina | Sevdalinka, traditional urban folk song | [01872](https://ich.unesco.org/en/01370#7.b.24) |
| [19.COM 7.b.25](#_DRAFT_DECISION_19.COM_17) | Brazil | Traditional ways of making Artisan Minas Cheese in Minas Gerais | [02102](https://ich.unesco.org/en/01370#7.b.25) |
| [19.COM 7.b.26](#_DRAFT_DECISION_19.COM_18) | Brunei Darussalam, Indonesia, Malaysia, Singapore, Thailand | Kebaya: knowledge, skills, traditions and practices | [02090](https://ich.unesco.org/en/01370#7.b.26) |
| [19.COM 7.b.27](#_DRAFT_DECISION_19.COM_47) | Cambodia | Cultural practices and expressions linked to Krama, a traditional woven textile in Cambodia | [02115](https://ich.unesco.org/en/01370#7.b.27) |
| [19.COM 7.b.28](#_DRAFT_DECISION_19.COM_19) | Cameroon | Ngondo, worship of water oracles and associated cultural traditions among the Sawa | [02140](https://ich.unesco.org/en/01370#7.b.28) |
| [19.COM 7.b.29](#_DRAFT_DECISION_19.COM_20) | China | Spring festival, social practices of the Chinese people in celebration of traditional new year | [02126](https://ich.unesco.org/en/01370#7.b.29) |
| [19.COM 7.b.30](#_DRAFT_DECISION_19.COM_48) | Colombia | Living pictures of Galeras, Sucre | [01887](https://ich.unesco.org/en/01370#7.b.30) |
| [19.COM 7.b.31](#_DRAFT_DECISION_19.COM_21) | Côte d’Ivoire | Skills related to Attiéké production in Côte d’Ivoire | [02086](https://ich.unesco.org/en/01370#7.b.31) |
| [19.COM 7.b.32](#_DRAFT_DECISION_19.COM_22) | Cuba, Dominican Republic, Haiti, Honduras, Venezuela (Bolivarian Republic of) | Traditional knowledge and practices for the making and consumption of cassava bread | [02118](https://ich.unesco.org/en/01370#7.b.32) |
| [19.COM 7.b.33](#_DRAFT_DECISION_19.COM_23) | Democratic People’s Republic of Korea | Custom of Korean costume: traditional knowledge, skills and social practices in the Democratic People’s Republic of Korea | [02096](https://ich.unesco.org/en/01370#7.b.33) |
| [19.COM 7.b.34](#_DRAFT_DECISION_19.COM_24) | Egypt, Saudi Arabia | Semsemiah: instrument crafting and playing | [02119](https://ich.unesco.org/en/01370#7.b.34) |
| [19.COM 7.b.35](#_DRAFT_DECISION_19.COM_25) | Estonia | Cooking and eating Mulgi puder, traditional mashed potato with barley in the Mulgimaa region, Estonia | [02081](https://ich.unesco.org/en/01370#7.b.35) |
| [19.COM 7.b.36](#_DRAFT_DECISION_19.COM_49) | Ethiopia, Djibouti, Somalia | Xeer Ciise: Oral customary laws of Somali-Issa communities in Ethiopia, Djibouti and Somalia | [02087](https://ich.unesco.org/en/01370#7.b.36) |
| [19.COM 7.b.37](#_DRAFT_DECISION_19.COM_26) | France | Skills of Parisian zinc roofers and ornamentalists | [02105](https://ich.unesco.org/en/01370#7.b.37) |
| [19.COM 7.b.38](#_DRAFT_DECISION_19.COM_27) | Ghana | Craftsmanship of traditional woven textile Kente | [02130](https://ich.unesco.org/en/01370#7.b.38) |
| [19.COM 7.b.39](#_DRAFT_DECISION_19.COM_28) | Greece | Messosporitissa Festivity (All-holy Mother of God of the Mid-Sowing Season Festivity), Feast of Our Lady at the Ancient Ruins | [02101](https://ich.unesco.org/en/01370#7.b.39) |
| [19.COM 7.b.40](#_DRAFT_DECISION_19.COM_50) | Grenada | Shakespeare Mas’, a traditional component of Carriacou’s annual carnival | [02138](https://ich.unesco.org/en/01370#7.b.40) |
| [19.COM 7.b.41](#_DRAFT_DECISION_19.COM_29) | Guatemala | Technique of making the giant kites of Santiago Sacatepéquez and Sumpango, Guatemala | [01991](https://ich.unesco.org/en/01370#7.b.41) |
| [19.COM 7.b.42](#_DRAFT_DECISION_19.COM_30) | Hungary | Csárdás dance tradition | [01892](https://ich.unesco.org/en/01370#7.b.42) |
| [19.COM 7.b.43](#_DRAFT_DECISION_19.COM_31) | Jamaica | Pilgrimage to Watt Town | [02137](https://ich.unesco.org/en/01370#7.b.43) |
| [19.COM 7.b.44](#_DRAFT_DECISION_19.COM_32) | Japan | Traditional knowledge and skills of sake-making with koji mold in Japan | [01977](https://ich.unesco.org/en/01370#7.b.44) |
| [19.COM 7.b.46](#_DRAFT_DECISION_19.COM_52) | Lao People’s Democratic Republic | Fonelamvonglao (lamvonglao) | [02099](https://ich.unesco.org/en/01370#7.b.46) |
| [19.COM 7.b.47](#_DRAFT_DECISION_19.COM_53) | Malaysia | Breakfast culture in Malaysia: dining experience in a multi-ethnic society | [02113](https://ich.unesco.org/en/01370#7.b.47) |
| [19.COM 7.b.48](#_DRAFT_DECISION_19.COM_54) | Mauritania | The Epic of Samba Gueladio | [01692](https://ich.unesco.org/en/01370#7.b.48) |
| [19.COM 7.b.49](#_DRAFT_DECISION_19.COM_55) | Mongolia | Mongol nomad migration and its associated practices | [02091](https://ich.unesco.org/en/01370#7.b.49) |
| [19.COM 7.b.50](#_DRAFT_DECISION_19.COM_56) | Myanmar | Myanmar traditional New Year Atā Thingyan festival | [02085](https://ich.unesco.org/en/01370#7.b.50) |
| [19.COM 7.b.51](#_DRAFT_DECISION_19.COM_33) | Nigeria | Durbar in Kano | [01895](https://ich.unesco.org/en/01370#7.b.51) |
| [19.COM 7.b.52](#_DRAFT_DECISION_19.COM_34) | North Macedonia, Türkiye | Traditional bagpipe (Gayda/Tulum) making and performing | [02114](https://ich.unesco.org/en/01370#7.b.52) |
| [19.COM 7.b.53](#_DRAFT_DECISION_19.COM_35) | Norway | Traditional costumes in Norway, craftsmanship and social practice | [02084](https://ich.unesco.org/en/01370#7.b.53) |
| [19.COM 7.b.54](file:///%5C%5Chqfs%5COurDrive%5CCLT%5CProgrammeExecution%5C2003Convention%5C2003-StatutoryMeetings%5C2024%5C2024-11_19.COM%5CNomination%20material%5CPost-June%20meeting%5C1.%20Draft%20reports%5C8%3DPre-final%20with%2019.COM%20code%5CLHE-24-19.COM-7.b_RL_EN_NT_Afghanistan.docx) | Spain, Italy | Manual bell ringing | [02100](https://ich.unesco.org/en/01370#7.b.54) |
| [19.COM 7.b.55](#_DRAFT_DECISION_19.COM_57) | United Arab Emirates, Oman, Qatar, Saudi Arabia, Jordan | Arabic coffee, a symbol of generosity | [02111](https://ich.unesco.org/en/01370#7.b.55) |
| [19.COM 7.b.56](#_DRAFT_DECISION_19.COM_58) | Afghanistan, Azerbaijan, India, Iran (Islamic Republic of), Iraq, Kazakhstan, Kyrgyzstan, Uzbekistan, Pakistan, Tajikistan, Türkiye, Turkmenistan, Mongolia | Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz | [02097](https://ich.unesco.org/en/01370#7.b.56) |
| [19.COM 7.b.57](#_DRAFT_DECISION_19.COM_37) | Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland, Andorra, Austria, Belgium, Ireland, Luxembourg | Art of dry stone construction, knowledge and techniques | [02106](https://ich.unesco.org/en/01370#7.b.57) |
| [19.COM 7.b.58](#_DRAFT_DECISION_19.COM_38) | Mali, Burkina Faso, Côte d’Ivoire, Indonesia | Cultural practices and expressions linked to Balafon and Kolintang in Mali, Burkina Faso, Côte d’Ivoire and Indonesia | [02131](https://ich.unesco.org/en/01370#7.b.58) |

1. The Evaluation Body recommends that the Committee refer the following nomination to the submitting State:

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| --- | --- | --- | --- |
| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| [19.COM 7.b.45](#_DRAFT_DECISION_19.COM_51) | Kazakhstan | Betashar, traditional wedding ritual | [01746](https://ich.unesco.org/en/01370#7.b.45) |

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

## DRAFT DECISION 19.COM 7.b.1

The Committee

* 1. Takes note that Paraguay has nominated **Guarania, sound of Paraguayan soul** (No. 02128) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Guarania is a musical genre originating in Paraguay. Created in the early twentieth century, it is a collective expression of Paraguayan values. It uses the Guarani language, combining elements of native and popular music. The genre is characterized by syncopated rhythms and a slow tempo that is inspired by the Paraguayan polka. It is a key part of the daily life of Paraguayans in the family and community environments. The music is often accompanied by the guitar and double bass. Musicians and singers interpret the work of great masters in recitals, concerts and social spaces, as part of instrumental and vocal ensembles and symphonic orchestras. Poets, writers, researchers, civil society organizations, cultural managers, instrument manufacturers, and the general Paraguayan society, all enjoy and identify with the Guarania. The practice is transmitted primarily within families and through public and private training centres and music groups. It is also passed on and promoted through museums, temporary exhibitions, and public and private spaces dedicated to creators and performers. The Guarania is believed to promote a sense of shared identity and belonging for Paraguayans and the diaspora. It is also perceived as a symbol of resilience and Paraguayan values.

* 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: Transmission of knowledge and skills associated with the element mainly occurs orally within families, in different public and private training centres and in bands and symphonic orchestras. It is also transmitted formally through courses, seminars and symposiums. Musicians and singers interpret the work of great masters in recitals, concerts and social spaces, as part of instrumental and vocal ensembles. Poets, writers, researchers, civil society organizations, cultural managers, instrument manufacturers, and the general Paraguayan society, all enjoy and identify with the Guarania. Although it was previously practiced exclusively by men, today women are equally represented. The element is perceived as an embodiment of Paraguayan values. It strengthens the sense of shared identity and belonging for Paraguayans within the country and in the diaspora.

R.2: The file explains the element’s contribution to various aspects of sustainable development. It promotes economic development, peace, social cohesion and gender equality. On gender equality, the element highlights the social role of women and outstanding female composers and performers. On environmental sustainability, many music pieces are inspired by nature and promote the appreciation of natural heritage. It also promotes mental health through the enjoyment and practice of music. The diverse methods of knowledge and skills transmission also contribute to quality education.

R.3: The proposed safeguarding measures are realistic and deemed to be sufficient to protect and promote the element. They cover the different components of safeguarding living heritage, including awareness raising, transmission, and documentation and research efforts, such as the involvement of private archives and documentary centres. The State Party demonstrates commitment to supporting the implementation of the safeguarding efforts, and the community’s participation in the planning and implementation of the safeguarding measures is elaborated.

R.4: The nomination of Guarania was raised by several civil society organizations linked to the element. Public institutions, civil society organizations and community practitioners and bearers worked together, ensuring ongoing dialogue and establishing a sustainable research process for the preparation of the nomination. In addition, 17 participative workshops were held in 2022 with the communities concerned throughout the country. The community participated in the preparation of the technical file and the proposed safeguarding plan.

R.5: The element was listed on the Register of National Cultural Heritage Assets in January 2020. The register is maintained by the National Secretariat of Culture through the General Office of Cultural Heritage. Information on the inventorying process was provided in the periodic report submitted in 2021.

* 1. Decides to inscribe **Guarania, sound of Paraguayan soul** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.2

The Committee

* 1. Takes note that Portugal has nominated **Equestrian art in Portugal** (No. 02079) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Equestrian art in Portugal is a combination of functionality and aesthetics. It is characterized by the rider’s position on the saddle, as well as by the traditional attire and harnesses used. Equestrian art in Portugal establishes a sense of harmony and deep respect between rider and horse, with the rider communicating with the horse to encourage its willing collaboration, without the use of force. The practice is therefore based on respect for the animal and its well-being. It requires a horse that is flexible, manageable and ready to follow the rider’s instructions, such as the purebred Lusitano. Practitioners include women and men of all ages. For instance, a group of exclusively women riders practice the ‘monte à amazona’, riding on one side of the saddle. Equestrian art in Portugal is transmitted through academies, riding schools and equestrian centres in Portugal and abroad. Cattle handlers, breeders, veterinarians and craftspeople also play a fundamental role in the preservation and promotion of the practice in Portugal and abroad, and the ongoing production of related treatises, books and manuals further contribute to its transmission and knowledge. A source of collective identity, the practice is featured in pilgrimages, annual fairs and other social events.

* 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: Equestrian art in Portugal is practiced for leisure by men and women of all ages. The bearers and practitioners include riders, cattle handlers, bull herdsmen and breeders, veterinarians and craftspeople. The knowledge and skills are transmitted by adults to younger generations through family traditions and by masters and instructors who teach and train apprentices and students in academies, riding schools and equestrian centres. The element establishes a sense of harmony and deep respect between the rider and their horse. It is a source of collective identity.

R.2: The nomination file elaborates the element’s link to various aspects of sustainable development. The element is practiced by both men and women without any limitation or discrimination. It contributes to the physical and mental well-being of its practitioners, supporting lifelong learning and economic and sustainable development in rural areas. It also promotes social cohesion and enhances environmental protection through its close connection to agricultural and livestock practices.

R.3: The practitioners propose a number of safeguarding measures, including: (a) establishing a research centre for equestrian art; (b) integrating and promoting the element as a complementary component to public schools curricula, such as through the pilot project at Golega Municipality’s local school; (c) deepen knowledge and promotion of the element through interpretative centres; and (d) creating a strategic plan for the recognition and promotion of the architectural and historical heritage linked to the element.

R.4: In 2016, a working group consisting of community bearers and practitioners was created to lead and work on the nomination process. They proposed the safeguarding plan and defined the role of the broader community in its implementation. The bearers and practitioners also compiled supporting documentation for the nomination process, including consent letters, photos, videos and information regarding the element.

R.5: The element was included in the National Inventory for Intangible Cultural Heritage in 2021. The inventory is administered by the General Directorate for Cultural Heritage of the Ministry of Culture. It uses a bottom-up approach, with communities leading the updating process. Information concerning the updating and periodicity of the inventory is included in the periodic report submitted in 2021 and examined by the Committee in 2022.

* 1. Decides to inscribe **Equestrian art in Portugal** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for submitting a good-quality video which depicts the element in careful detail, thereby supporting a clear understanding of the tradition and of the deep respect between horses and their riders that enhances bonds between humans and animals.

## DRAFT DECISION 19.COM 7.b.3

The Committee

* 1. Takes note that the Republic of Korea has nominated **Knowledge, beliefs and practices related to jang making in the Republic of Korea** (No. 01975) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Jang are fermented sauces – such as soybean paste, soy sauce and red chili paste – that form the basis of the Korean diet. The practice entails the entire process of making, keeping and consuming jang, from preparing the soybeans and other ingredients to ensuring the appropriate conditions for their fermentation, aging and storage. Jang sauces can be paired with vegetables, fish and meat. They can also be used to preserve food. The essential amino acids produced during the fermentation process provide a critical nutritional balance to the rice-based Korean diet. Jang sauces vary from one household to the next and are believed to embody each family’s history and traditions. For instance, some families store aged soy sauce for decades to keep the taste of the food constant over time. Jang making is practiced and transmitted within families, primarily from mothers and mothers-in-law to their daughters and daughters-in-law. Community groups, schools and universities also contribute to the transmission of the practice. Along with rice and kimchi, jang sauces are at the heart of the Korean diet. The tradition has led to related cultural practices, such as the use of amulets or the performance of certain rites to ensure successful fermentation and aging.

* 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 encompasses the knowledge, beliefs and practices related to jang making in the Republic of Korea. The element is practised by family members of all genders, ages and different social groups, with housewives at the center of the practice. The common transmission mechanism of the knowledge and skills related to Jang making is informal and within families, primarily from mothers and mothers-in-law to their daughters and daughters-in-law. Jang-making masters and community groups also contribute to the element’s transmission. Jang reflects the identity of a particular family, promoting solidarity among family members. The jang-making tradition has also birthed associated cultural practices. For example, households use amulets or hold rites for successful fermentation and aging. Koreans also maintain a strong belief in the health benefits of jang.

R.2: Inscription of the element will increase demand for jang and therefore soybean production. This will create conditions for improved soybean production, thus contributing to food security and sustainable farming. Moreover, the element has led to the development of accessible online education materials. It supports various aspects of sustainable development, including by advancing gender equality, contributing to environmental sustainability, and promoting the economic development of the practicing communities. The communal act of jang-making generates a sense of peace and belonging for the communities concerned.

R.3: A number of safeguarding measures have guaranteed the viability of the element in the past and are proposed for continuity. These include allocating government subsidies to support the element’s transmission and awarding the title of ‘food master’ to jang makers. Other measures include incorporating jang making in school curricula and raising awareness about the element and its benefits through the media to enhance its popularity. The communities concerned are committed to traditionally-produced jang, preferring it over mass-produced jang. This will protect the element from any unintended consequences of inscription. The bearer communities participated in conceiving the safeguarding measures and will participate in their implementation.

R.4: Since 2016, a wide range of community members participated in the nomination process of the element. Participants include twelve jang-making ‘food masters’, local community groups, civil society groups and private organizations. Researchers and academics specializing in areas such as food and nutrition, gastronomy, folklore studies, and anthropology also participated in the nomination process.

R.5: The element was listed on the National Intangible Cultural Heritage List in 2018. The inventory is maintained by two entities: (a) the Intangible Cultural Heritage Division, Heritage Policy Bureau, Cultural Heritage Administration; and (b) the Research and Archiving Division, National Intangible Heritage Centre, Cultural Heritage Administration. Information about the inventorying process is included in the periodic report.

* 1. Decides to inscribe **Knowledge, beliefs and practices related to jang making in the Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.4

The Committee

* 1. Takes note that Rwanda has nominated **Intore** (No. 02129) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Intore is a Rwandan dance performed by a troupe. The dancers are arranged in lines representing the ranks of warriors on a battlefield. Through their movements, they mimic a battle with an invisible adversary, leaping and wielding their spears and shields to the rhythm of the traditional drums and horns. They are supported by songs and poems of triumph and strength. Intore dancers were traditionally chosen by their leaders to undergo training in an institution known as Itorero, where they learned cultural values, governance principles, public speaking skills, traditional games and other performing arts. Today, the practice is widespread. Alongside the national ballet, which is a practice on a nationwide scale, other dance troupes are dispersed across the country. Training sessions are regularly organized by schools and universities. The practice is also transmitted within families and communities. An expression of victory and power, the Intore dance is at the centre of community events and festivities, including weddings, the reception of distinguished guests, and the harvest festival. The establishment of dance organizations and the coordination of festivals and cultural events around the dance have played an important role in promoting the social cohesion of Rwandans.

* 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 Intore is a Rwandan dance performed by a troupe. The bearers and practitioners are found in all parts of the Rwandan population. The knowledge and skills of Intore are often transmitted through regular training sessions in dance schools. In villages, transmission takes place within households and through social organizations. The know-how related to the manufacture of costumes is transmitted to younger generations by women. Men transmit the know-how related to the making of related musical instruments. The dance is also performed at socio-cultural festivities, for the reception of distinguished guests and during family ceremonies such as marriage and harvest festivals.

R.2: An inclusive art form that engages men and women of all ages, from rural and urban environments, Intore contributes to the physical and mental well-being of practitioners. It provides a source of income and an opportunity for job creation through the services provided and the sale of the instruments and costumes. It has also played an important role in promoting social cohesion among Rwandans.

R.3: The element is protected through a number of legislative instruments within the State’s constitution and national policies. School dance competitions help identify dancers for local and professional troupes each year, while the Rwandan Cultural Academy conducts research and collects objects and audio-visual materials on traditional dances such as Intore. The National Ethnographic Museum has a permanent exhibition of images of Intore. It also holds live performances and organizes mentoring programmes for students. Moreover, the District Development Strategy provides for the establishment of a talent detection centre in each district to identify young talents and safeguard cultural heritage.

R.4: Since 2017, the submitting State has been engaging the community in preparation for the nomination of Intore. The element was identified with the participation of the practitioners. Bearers contributed to the preparation of the national intangible cultural heritage inventory through field trips, and broadcasts were organized on national television to gather public opinion. Members of the association of the elderly, and the manufacturers and sellers of Intore instruments, tools and costumes also took part in the preparation of the nomination file.

R.5: The element was listed on the National Inventory of Intangible Cultural Heritage of Rwanda in 2023. The agencies responsible for maintaining and updating the inventory are the Ministry of Unity and Civic Engagement, the Office of the Registrar General and the Academy of Cultural Heritage of Rwanda. The inventory is updated every three years with the participation of bearers, practitioners and stakeholders concerned. Information about the inventorying process was included in Rwanda’s first periodic report and submitted in 2023.

* 1. Decides to inscribe **Intore** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription.

## DRAFT DECISION 19.COM 7.b.5

The Committee

* 1. Takes note that Saudi Arabia has nominated **Cultural practices related to Taif roses** (No. 02089) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In the Taif region of Saudi Arabia, rose practices are a key part of the inhabitants’ cultural heritage and identity. From December to February, farmers fertilize and water the land, prune the rose bushes, and plant cuttings. The harvest season begins in March and lasts thirty-five to forty-five days. During this time, farmers and their families and friends pick the roses in the early morning and transport them to the local market to be sold or to their houses to be distilled. Communities use rose water and essential oil in beauty products, traditional medicine, traditional dishes, and to flavour drinks. One local custom entails throwing fresh roses or petals in front of guests to celebrate their arrival. Taif roses and rose water are also presented as gifts to family and friends, including outside the Taif region. Rose practices are transmitted within families through observation and participation, with children supporting their parents in the cultivation, harvesting, distillation and preparation of local rose products. Organizations and cooperatives also organize training sessions on Taif rose cultivation. Rose practices reinforce social cohesion in the region, as they are an integral part of social and religious rituals. They are also an important source of income.

* 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: In the Taif region of Saudi Arabia, cultural practices related to roses are a key part of the inhabitants’ cultural heritage and identity. The practitioners of the element include farmers, their families and friends, traders, and members of cooperatives, especially women. The element is transmitted formally and informally, inter- and intragenerationally. Young people learn from adults and peers through observation and participation. Associations and cooperatives also organize trainings for farmers, traders and other stakeholders wishing to learn rose cultivation. The element is used to generate income and promote social cohesion. An integral part of social and religious rituals, the roses are used for various functions, including culinary, medical and aesthetic.

R.2: The element contributes to several aspects of sustainable development. As a form of traditional medicine, it contributes to good health and well-being. It also promotes gender equality through the participation of men and women in owning and managing farms, cultivating and selling roses and creating rose products. The element also generates income for farmers, craftspeople and traders, thus contributing to the economic well-being of families and communities. Additionally, the inherited skills of planting, harvesting and using roses to create different products contributes to environmental sustainability and the conservation of natural resources. The various expressions of the element also strengthen social ties and promote a sense of shared cultural identity among families, neighbours and friends.

R.3: The primary safeguarding measures are transmission, identification and documentation and protection of the element. Safeguarding is mainly done through transmission within families but is complemented by workshops such as those conducted by local and regional cooperatives in 2022, which reached 118 trainees. The State supports and leads initiatives such as coordinating awareness-raising festivals, building reservoirs, cleaning wells, and conducting training courses on rose distillation and related traditions. The nomination file highlights the communities’ involvement in developing the safeguarding measures and plans for their implementation.

R.4: Local communities, especially from the Taif region, were actively engaged in the nomination process. They took part in the introductory meetings on the Convention organized by the Taif Roses Cooperative, as well as in the documentation and research processes. The communities concerned also contributed to gathering information about the tradition and provided their free, prior and informed consent for inscription of the element.

R.5: The cultural practices related to Taif roses were included in the National Inventory of Intangible Cultural Heritage Elements in 2021. The inventory is maintained by the Ministry of Culture. Information concerning the updating and periodicity of the inventory is included in the periodic report submitted in 2022. The file also provided information on the participation of communities in the inventorying workshops.

* 1. Decides to inscribe **Cultural practices related to Taif roses** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a well-prepared file and an excellent supporting video that conveys the element’s contribution to various aspects of sustainable development.

## DRAFT DECISION 19.COM 7.b.6

The Committee

* 1. Takes note that Serbia has nominated **Naïve painting practices of Kovačica** (No. 02104) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The naïve painting practices of Kovačica, Serbia refer to the tradition of painting and decorating objects with representations of the folk life, rural environment, history and everyday lives. Practitioners are self-taught. They use oil paint in bright hues to depict traditional culture, objects, history and values. Increasingly, younger painters use modern motifs while preserving the characteristic form of the practice. Originating in the town of Kovačica in the 1930s, naïve painting spread to other towns with Slovak communities in Serbia over time. The practice is a reflection of the relationship between individuals, communities and their environment. Over time, it has gained wide national and international visibility. Traditionally, women engaged in decorating furniture, dinnerware and textiles, but over time, men began practising as well. Naïve painting is transmitted informally within families and local communities, with older community members sharing painting techniques and skills with youth. It is also transmitted through cultural institutions, exhibitions and workshops. An identifying factor, the practice is a means of transmitting the cultural heritage and history of the Slovak community in Serbia. Exhibitions are also an opportunity for the community to socialize and share traditional food, costumes, customs, music and dances, among others.

* 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: Naïve painting practices of Kovačica is transmitted informally within families and local communities, with older community members sharing painting techniques and skills with youth. It is also transmitted through cultural institutions, exhibitions and workshops. The element is important for the manifestation of various identities at personal and family levels. The motifs used represent the immediate surroundings, history and culture of Slovak communities. Naïve painting exhibitions are an opportunity for the communities concerned to socialize, show respect and gratitude to painters, and share traditional food, costumes, customs, music and dance, among others.

R.2: The element contributes to various aspects of sustainable development as follows: (a) advancing gender equality through the participation of both genders and the recognition and economic empowerment of female painters in the community; (b) contributing to inclusive economic development through the sale of products and handicrafts; and (c) promoting quality education through the development of educational programmes in schools and galleries to share knowledge about the element.

R.3: The local communities work to safeguard the element through initiatives that promote, present and transmit the related knowledge and skills. Cooperation between painters and schools, organized lectures, school work in galleries, and collaboration with libraries ensure transmission of the element within the community. The element is also promoted through programmes coordinated by the Institute for Culture of Vojvodina Slovaks and the Museum of Vojvodina Slovaks. Exhibitions, lectures and presentations are organized in cooperation with numerous cultural institutions and local government agencies throughout the country. Some galleries have initiated the digitizing of paintings and collections and established a multilingual Encyclopaedia of Slovak Naïve Art in Serbia. In order to counter any potential negative impacts resulting from inscription, education programmes will emphasize the social functions of the element as well as its contribution to the transfer and safeguarding of traditions, collective memories and identity.

R.4: Local communities work continuously to safeguard the element and promote its visibility by organizing meetings of experts and educational lectures and participating in activities at the national level. An exchange of know-how with experts took place during the preparation of the nomination file and the proposed safeguarding plan. Various letters of consent from the communities were submitted as part of the nomination file.

R.5: The element was listed on the National Register of the Intangible Cultural Heritage in 2012. The register is maintained by the Centre for Intangible Cultural Heritage at the Ethnographic Museum in Belgrade. Information on the inventorying process was included in the periodic report submitted in December 2021 and examined by the Committee in December 2022.

* 1. Decides to inscribe **Naïve painting practices of Kovačica** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for acknowledging the possible negative impacts of the element’s inscription and for proposing appropriate safeguarding measures to prevent over-commercialization.

## DRAFT DECISION 19.COM 7.b.7

The Committee

* 1. Takes note that Spain has nominated **Asturian cider culture** (No. 01959) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Asturian cider culture refers to the spaces and processes for producing, serving and enjoying natural cider in the Spanish region of Asturias. A symbol of local identity, the drink is created by fermenting the must of native apple varieties. In Asturias, the taste for cider is seen as the embodiment of the relationship between rural communities and their environment. Apple orchards are a characteristic feature of the Asturian landscape, and the cider features prominently in cultural practices and in popular Asturian vocabulary. Cidermakers are an active presence in social spaces such as cider houses, picnic areas, chigres (cider bars) and private homes. The knowledge and skills related to apple cultivation and production are transmitted within families. This includes knowledge about the soil and climatic conditions of the plots, choosing which native apple varieties to plant, and the details of milling, pressing and fermenting the apple must. Cider pouring and tasting is traditionally transmitted orally and through imitation. Asturian cider culture is linked to sustainable production and the preservation of rural landscapes. It is also an integral part of local cuisine and of traditional events and festivals such as pilgrimages, tasting and pouring competitions, amagüestos (the chestnut festival) and espichas (cider parties).

* 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: Asturian cider culture includes a vast cultural preservation community, including producers and farmers. Knowledge and skills are transmitted informally within families. Initiation to cider pouring and tasting is traditionally done through imitation and oral transmission. Knowledge of the element is centred around aspects such as the soil, climatic conditions, the selection of native apple varieties, and the specificities of milling, pressing and fermenting the musts. The element has various social functions and cultural meanings, including links to local cuisine, socialization practices, sustainable production and the preservation of rural landscapes.

R.2: The element promotes environmental sustainability through responsible apple cultivation, sustainable farming practices and reusable packaging. The element also promotes social cohesion and gender equality through its presence in community events and traditional celebrations that include all members of society.

R.4: The call to include the Asturian cider culture on the Representative List of the Intangible Cultural Heritage of Humanity arose from the bearer communities through organizations that make up the Regulatory Council of the Protected Designation of Origin ‘Sidra de Asturias’. The preparation of the nomination involved support and coordination from the Ambassadors of the Asturian Cider Culture, who helped disseminate the nomination in the region. They worked with local authorities to promote the nomination and provided supporting letters which are included in the nomination file.

* 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.3: A series of measures have been proposed to be adopted in the future, focusing on the areas of training, research, awareness raising and boosting the visibility of the element. Other measures listed in the file include: (a) inclusion of the element in formal education in primary and secondary schools; (b) promotion of research on aspects of cider culture, such as studies on related social practices; (c) production and consumption; (d) conducting awareness-raising campaigns and establishing an Asturian Cider Day linked to World Cider Day, which is celebrated every year on 3 June. The role of the community in planning and implementing the safeguarding measures is demonstrated in the responses provided by the State Party through the dialogue process.

R.5: The element was included in the Register of Intangible Cultural Heritage of the Principality of Asturias on 2 July 2014. The inventory is maintained by the Directorate General of Culture and Heritage of the Regional Ministry of Culture, Language Policy and Tourism of the Government of the Principality of Asturias. The role of the communities in updating the inventory and the frequency of the updating of the inventory were clarified through the dialogue process.

* 1. Decides to inscribe **Asturian cider culture** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.8

The Committee

* 1. Takes note that the State of Palestine has nominated **Tradition of Nablusi soap making in Palestine** (No. 02112) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nablusi is a hand-crafted soap made in the State of Palestine made from three natural, local ingredients: olive oil, water and lye. The practitioners make the soap after the olive harvest, adding their family’s stamp before packaging it and storing it for one year. Most families in the State of Palestine share the tradition, with both men and women taking part in all stages of the production process and children helping their parents cut and pack the soap. A source of income for practicing families, the craft is passed on through hands-on practice in farms, olive presses and within families and small workshops. It is also taught by organizations, featured in movies, and transmitted through social media networks. The use of olive oil reflects people’s strong relation to nature, and many people use their homemade soap as a personal gift for celebrations such as weddings and birthdays. Often, soap makers give soaps to visitors to take home. The element encourages dialogue while connecting family members and 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 tradition of Nablusi soap making is a hand-crafted soap-making process that uses simple traditional tools and naturally available materials which make it possible for people to make soap at home or in small workshops. Most families share the tradition, with both men and women taking part in various stages of the production process. Transmission of the element is mainly informal, with older generations passing the practice on to the younger generations in homes. Knowledge of making Nablusi soup is also transmitted through social media and publications. The element demonstrates the bearers’ strong relation to nature.

R.2: The element supports various aspects of sustainable development including promoting good hygiene. Both men and women participate in the soap production processes, thereby contributing to gender equality and inclusive economic development for the communities. Preserving olive trees for cultivation contributes to improving the quality of the environment and prevents desertification. The video submitted by the State Party elaborates on the linkage between the element and various aspects of sustainable development.

R.3: The Ministry of Culture, in dialogue with the communities concerned, has proposed several safeguarding measures, including: (a) production of articles and films on soap making; (b) supporting small businesses involved in traditional Nablusi soup making in houses; (c) including the element in the national inventory (completed in February 2018); (d) organizing marketing courses for low-income female producers; (e) coordinating and participating in local exhibitions and bazaars; and (f) providing training opportunities.

R.4: The file demonstrates the community’s participation in the nomination process. The idea of the nomination was first suggested by the Al-Aboudia Women’s Association. The Ministry of Culture supported the nomination of the element to the Representative List after consultation with experts and heritage bearers, and formed a nomination committee comprising heritage bearers. The nomination file was prepared with the approval of the heritage bearers. Various letters were submitted with the nomination form, highlighting the consent of the communities.

R.5: The element was included in the National Representative List of Intangible Cultural Heritage in 2018, which is managed by the Palestinian Ministry of Culture through the Department of Heritage. The inventory is periodically updated with the participation of bearer communities. Information on the inventorying process is included in the periodic report, submitted in 2022.

* 1. Decides to inscribe **Tradition of Nablusi soap making in Palestine** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.9

The Committee

* 1. Takes note that Sweden and Norway have nominated **Summer farming at fäbod and seter: knowledge, traditions and practices related to the grazing of outlying lands and artisan food production** (No. 02109) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Sweden and Norway, summer farming refers to the practice of moving livestock to outlying lands in late spring. It entails knowledge concerning animal husbandry and herding, dairy production, land management and handicrafts. It also involves herding calls, songs, storytelling and rituals. The practices and expressions of summer farming have inspired literature and performing and visual arts. Summer farms may be private or collectively run, and some organize sustainable tourism and sell dairy products. At the end of the season, the people and animals return to their homestead. Traditionally, the main practitioners of summer farming were milkmaids. Today, the entire family often stays at the summer farm and works together to maintain it. The related knowledge and skills are transmitted within families or by experienced farmers to newcomers, including through training courses. Local high schools and agricultural schools provide formal training, including for handicrafts and traditional storytelling. The practice is also transmitted through excursions, summer camps and schools. In addition to being a modest source of income, summer farming contributes to the well-being of people and animals, the production of quality food products, and biodiversity. It is a source of pride that provides a sense of continuity and identity to many Scandinavian societies.

* 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: Traditionally, the main practitioners of summer farming were milkmaids, but this has evolved over time to include the entire family, which often stays at the summer farm and works together to maintain it. Transmission of related knowledge and skills takes place within families or by experienced farmers to newcomers, including through training courses. The practice is also transmitted through excursions, summer camps and schools. In addition to being a modest source of income, summer farming contributes to the well-being of people and animals, the production of quality food products, and biodiversity.

R.2: The element contributes to food security as a source of locally produced staple foods. Summer farming also promotes the health and well-being of practitioners, including that of visitors of all ages who come to stay at the farms and enjoy nature. The traditional storytelling that takes place during summer farming supports the transmission of knowledge about sustainable practices and respect for natural resources, thus contributing to environmental sustainability. The element also promotes gender equality since it is practised by people of all genders. Historically, women played an important role in summer farming, and hence, transmitting knowledge of the element contributes to a better understanding of the history of gender roles and contemporary gender practices related to the element. Practitioners collaborate with actors in formal education to offer practical and theoretical courses to children and adults.

R.3: The viability of summer farming is supported through regional and national subsidies and through farmers’ organizations. Collaboration with local communities and the farmers’ capacity to adapt to changing societal, climate, and environmental conditions have supported the element’s viability as well. In both countries, national NGOs collaborate with national farmers’ organizations and authorities to improve economic conditions for summer farming. They publish journals and work with other NGOs to arrange annual meetings, organize courses, and communicate with the media. In Sweden in 2022, the collaboration between summer farmers, herding musicians and craftsmen resulted in an outreach project with public events at summer farms. In Norway, national NGOs assist practitioners at the individual level, and by developing a digital network of summer farms available to visitors. National NGOs also collaborate on different activities, including through working groups to plan and promote courses and disseminate knowledge. The submitting States have planned future joint safeguarding measures including festivals, sharing good practices, cooperating with museums, assisting practitioners in the maintenance of enclosures, and awareness-raising and outreach activities.

R.4: In 2008, representatives of summer farming organisations in Sweden and Norway began looking into the possibility of safeguarding the element under the 2003 Convention. In 2018, the Norwegian Summer Farm Association and the Swedish Association for Transhumance and Pastoralism gave their consent to continue with the nomination process. Several practitioners participated in the process, and the information through media outlets reached a large part of the general public. National and regional meetings and public events were held in order to collect the opinions, suggestions and documentation of practitioners. Formal Swedish-Norwegian collaboration to develop a joint nomination started in 2021, with a working group comprised of practitioners, NGO representatives, and consultants. The drafting of the nomination file began in 2022. Regular meetings were held with practitioners and experts when needed. The nomination file includes a list of the numerous NGOs and organizations involved in the safeguarding of the element.

R.5: The element has been listed on the national inventories of Sweden and Norway in 2015 and 2017 respectively. Sweden and Norway have each provided detailed documentation on the inventory in their periodic reports. The agencies responsible for maintaining the inventories are the Institute for Language and Folklore and Arts and Culture Norway respectively. Information about the inventorying processes and periodicity of updating the inventories are included in the periodic reports submitted by both States Parties in 2021.

* 1. Decides to inscribe **Summer farming at fäbod and seter: knowledge, traditions and practices related to the grazing of outlying lands and artisan food production** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties on a well-prepared file that features strong participation of the relevant communities, groups and individuals in the overall nomination process, as well as an excellent supporting video.

## DRAFT DECISION 19.COM 7.b.10

The Committee

* 1. Takes note that the Syrian Arab Republic has nominated **Craftsmanship of Aleppo Ghar soap** (No. 02132) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The crafting of Aleppo ghar soap in the Syrian Arab Republic is based on traditional knowledge and skills that combine natural, locally produced olive oil (metraf) and laurel oil (ghar). In autumn, families pick the wild laurel berries from surrounding forests and boil them in water until they split. When the oil rises to the surface, it is skimmed off. The soap production begins in winter. Natural lye, metraf and ghar are combined and cooked. The mixture is poured on the floors of traditional soap factories and allowed to cool. Craftsmen then don large wooden shoes to cut the giant slab into cubes, using their body weight and a rake. Each cube is hand-stamped with the family name in an expression of family legacy and identity. The stamped soap cubes are stacked into cylindrical towers or pyramids to facilitate airflow and are stored to dry for six to nine months. Aleppo craftsmanship is transmitted informally within families, with children helping to collect olives and berries. Girls observe their mothers extracting the oil, and children learn soap-making from their fathers. The collaborative production process promotes community and family unity and intergenerational 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: Aleppo craftsmanship is transmitted informally within families, with children helping to collect olives and berries. Girls observe their mothers extracting the oil, and children learn soap-making from their fathers. The knowledge and skills of the element is transmitted within families through the direct mentoring between master and pupil. The collaborative production process promotes community and family unity and intergenerational dialogue. In addition, the element provides communities with a healthy, affordable and accessible product to maintain hygiene.

R.2: The element contributes to inclusive economic development by providing a source of income for the communities, especially in rural areas. Responsible consumption and production are at the core of the traditional practices, supporting the sustainability of the communities concerned. The element also connects mountain villagers with city craftsmen, thus promoting peace and solidarity.

R.3: The file describes various safeguarding measures such as the preservation of traditional cultural spaces, including the restoration of two masaben (traditional soap factories) by heritage restoration experts, with funding and support from local NGOs. Other measures include: (a) setting up collective property rights to safeguard the identity and intellectual property of practitioners; (b) passing a presidential decree to issue tax exemptions and relief; (c) supporting transmission of the element through a collaboration between the Ministry of Education, the Directorate of Intangible Cultural Heritage, and the Aleppo Ghar Soap Committee; and (d) organizing soap-making workshops under the supervision of practitioners within the masaben. The role of the community in developing the safeguarding measures is explained but could have been more detailed.

R.4: Local organizations supported the nomination of the element. Practitioners, NGOs and community representatives attended a first meeting in the Seif Al-Dawla Community Centre to discuss the nomination process and their means of participation. A total of forty-five in-person gatherings and workshops were held in various cities, and the testimonies, stories, aspirations and concerns of the widest possible range of community members and NGOs were used in preparing the nomination file. The file describes the processes undertaken following the earthquake on 6 February 2023. Meetings between practitioners and experts took place to assess the damage and define restoration plans. The process eventually proceeded, as it was decided that the element’s nomination would have a positive impact on the citizens of Aleppo. The video explains the involvement of the communities in the nomination process in detail.

R.5: The element was added to the National Inventory for Syrian Intangible Cultural Heritage in March 2017. The inventory is maintained by the Ministry of Culture and is updated biennially, with the full participation of the communities concerned. Every two years, a network of the Ministry’s directorates in each governorate, along with intangible cultural heritage experts, community volunteers and NGOs, are mobilized to update the inventory.

* 1. Decides to inscribe **Craftsmanship of Aleppo Ghar soap** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party on the restoration efforts made in relation to the element following emergency situations;
	3. Further commends the State Party for promoting natural, environmentally friendly and sustainable management practices of land and resource use.

## DRAFT DECISION 19.COM 7.b.11

The Committee

* 1. Takes note that Tajikistan and the Islamic Republic of Iran have nominated **Ceremony of Mehregan** (No. 02144) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Tajikistan and the Islamic Republic of Iran, Mehregan is a religious celebration that is tied to the autumn harvest. Every year, from 2 October to 2 November, communities express gratitude to God for their livestock and crops. The rituals performed during the ceremony and the products featured vary according to the region and to the beliefs of the practitioners. For instance, Zoroastrian communities celebrate by reciting parts of their holy book, whereas Muslims recite special prayers. Both communities share the ritual of setting a table of goods, such as pomegranates, watermelons, pears, limes and lemons, grapes, apples, rice and wheat. They prepare various dishes and serve nuts, sweets and special drinks. They also play music, sing and dance. Observed by people regardless of gender and age, the celebrations include music, songs, dances, theatre and local sports performances (such as wrestling). During the ceremony, the communities organize flower exhibitions and sell or display related handicrafts and products. The practice is transmitted informally, through storytelling and participation in the planning and performance of the festivities. Schools and higher education institutes also contribute to its transmission. In addition to celebrating nature, Mehregan promotes social cohesion, as it unites people of different ages, genders, ethnicities, religions and backgrounds.

* 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 Mehregan ceremony involves wide scale celebrations annually, and is tied to the autumn harvest in the Islamic Republic of Iran and in Tajikistan. It is practiced by various communities in both submitting States. Knowledge and skills related to Mehregan are transmitted informally, through storytelling and participation in the planning and performance of the festivities. Schools and higher education institutes also contribute to its transmission. The element is a celebration of nature. It promotes social cohesion, fosters mutual respect, and unites people of different ages, genders, ethnicities, religions and backgrounds.

R.2: As an agricultural tradition, the element is of paramount importance for all communities concerned, especially farmers. It promotes a sustainable, nature-based economy while cultivating respect for and interaction with nature. The element also helps communities cope with climate change through sustainable processes. Traditional ways of preserving products contribute to food security, especially during droughts, floods or other natural disasters. The element fosters mutual respect among communities, groups and individuals. It promotes harmony among people, and between people and nature.

R.3: The safeguarding plans provided by the submitting States include a number of joint safeguarding measures such as organizing a joint festival, conducting collaborative research projects, allocating budgets, and providing physical spaces and means of celebrations to increase the participation of local communities. The safeguarding measures proposed by the communities ensure the element’s transmission, promotion, visibility and awareness-raising, as well as its documentation and legal protection. Each State also lists several measures that have been taken individually to ensure the viability of the element.

R.4: Each State demonstrates community contribution in the nomination process at the national level. The Iran and Tajikistan Friendship Association proposed this element for joint nomination in 2018. In March 2019, both countries publicly announced the decision to obtain public feedback and received positive feedback. The representatives of the local communities, associations and experts of both countries organized several meetings physically and virtually to prepare the dossier and its complementary documents. Meetings involving Iranian and Tajik local communities, experts and intangible cultural heritage authorities were organized on digital platforms in 2020, 2021, 2022 and early 2023. The local communities and experts actively participated in proposing joint and national safeguarding measures, providing photos, videos and letters of consent, and providing references for drafting the general information on the element.

R.5: The element is listed on the inventories of both submitting States. In Tajikistan, the inventory is maintained by the Research Institute of Culture and Information, Centre of National Heritage of Tajikistan and is updated biannually. In Iran, the inventory is maintained by the Ministry of Cultural Heritage, Tourism and Handicrafts and is updated every three years. The nomination file indicates the participation of communities in the updating of the inventories at the community, national and multinational levels.

* 1. Decides to inscribe **Ceremony of Mehregan** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for the submission of an improved file following the decision of the Committee to refer the file in 2022.

## DRAFT DECISION 19.COM 7.b.12

The Committee

* 1. Takes note that Thailand has nominated **Tomyum Kung** (No. 01879) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Tomyum Kung is a traditional prawn soup from Thailand. The prawns are boiled with herbs, including lemongrass, kaffir lime leaves, galangal root and shallots, then seasoned with local condiments. It has a recognizable aroma and vibrant colours, and combines many tastes, including sweet, sour, savoury, spicy, creamy and slightly bitter. The dish originated among the Buddhist riverside communities in the Central Plains of Thailand, a plentiful region that for centuries has been the main production area of the nation’s food. These communities traditionally avoided killing large animals, preferring to eat the naturally abundant freshwater prawns. This preference, combined with their local knowledge about medicinal herbs, led to the development of the dish, which is believed to promote energy and wellness, particularly during the monsoon season. The related knowledge and skills – including the cooking, the selection of herbs and other ingredients, and the conservation of the environment – are transmitted orally, within families and at social and cultural gatherings. As the dish’s popularity has grown nationally and internationally, it is now also transmitted through restaurants, organizations, schools and universities. Tomyum Kung is a reflection of Thai Buddhist values and the embodiment of traditional knowledge of the local environment and resources.

* 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 Tomyum Kung is a traditional prawn soup from Thailand, representing the culinary wisdom of riverside communities in the Central Plains of Thailand. Bearers and practitioners of the element include agricultural and waterfront families of central Thailand, chefs, restaurant owners, community leaders and others. The related knowledge and skills – including the cooking, the selection of herbs and other ingredients, and the conservation of the environment – are transmitted orally, within families and at social and cultural gatherings. The element is also transmitted formally through schools, colleges and private agencies. The element reflects Thai Buddhist farmers’ values of simplicity and mercy, and the notion that food does not necessitate killing large animals. The element is shared as a meaningful cultural practice that unites families through social interactions and rekindles bonds.

R.2: The nomination form identifies several aspects of sustainable development linked to the element but does not provide detailed explanations on how the element contributes to these aspects. Nonetheless, the information submitted by the State Party as a whole and the accompanying statements from a variety of community representatives sufficiently demonstrate the element’s contributions to food security, health and well-being, quality education, inclusive economic development, environmental sustainability and social cohesion.

R.3: The nomination file lists past and current safeguarding measures which include river revitalization initiatives and research and documentation projects targeting food campaigns for domestic and international markets. Proposed safeguarding measures include additional environmental management programmes and research projects for freshwater prawn farming and the promotion of organic culinary herbs. The community also recommended a set of safeguarding measures to safeguard the element from outside influences and to promote the practice and its health benefits through television programmes, curriculum development, capacity building and food safety awareness.

R.4: The file demonstrates community participation in the nomination process in various stages. In 2019, the State Party consulted stakeholders to discuss the possibility of nomination, the social functions and cultural meanings of the element, and its current status. They also consulted with Thai cuisine professionals and teaching staff from well-known academic institutions, cooking schools, and training centres. A focus group and an expert meeting were conducted by the Department of Cultural Promotion, with the participation of national living heritage experts. Finally, a public consultation meeting was held to review the information and recommendations of the past safeguarding activities and propose new ones, and to obtain consent to nominate the element to the Representative List of the Intangible Cultural Heritage of Humanity.

R.5: The element was included in the National Inventory of Intangible Cultural Heritage in 2011, which is managed and updated by the Department of Cultural Promotion, Ministry of Culture. Ongoing studies by local and national experts contribute to the regular updating of the information contained in the inventory, with updates carried out at least every three years.

* 1. Decides to inscribe **Tomyum Kung** 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 and demonstrates the participation of the communities in the nomination process and the identification of a comprehensive set of safeguarding measures.

## DRAFT DECISION 19.COM 7.b.13

The Committee

* 1. Takes note that Tunisia has nominated **Performing arts among the Twāyef of Ghbonten** (No. 01875) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Tunisia, the Twāyef are troupes of poet singers affiliated with the Ghbonten tribe. The troupes perform chants or songs wearing white robes and scarlet chechias (caps). They are accompanied by the sounds of the chenna, a traditional drum. Consisting of a leader and a group of male performers, each troupe boasts a unique repertoire of songs that range from sacred to secular, blending humour and solemnity and fostering an atmosphere of camaraderie and spontaneity. The practice dates back to the mid-19th century, following the abolition of slavery in Tunisia in 1846. In this context of liberation, the community created this form of expression, which had African, Berber and Arab influences. Increasingly popular with the public, the performances have moved beyond traditional settings and are now often seen at festivals and other events. The women assist by preparing the garments and burning incense before the show. Craftspeople make the costumes, including the robes, pants, shoes and chechias. The practice is transmitted informally within families and communities, orally and through observation. It is a festive, intergenerational practice that attracts and engages children through its playful and light-hearted atmosphere. For practising communities, it is an identifying and unifying factor and a means of transmitting social norms.

* 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 practiced by poet-singers living in and around the village of El Gosba and in Béni Khedache in the Médenine region. The women assist by preparing the garments and burning incense before the show. Craftspeople make costumes, while the entire Ghbonten tribal community - men, women and young people - supported by a number of cultural associations, work to promote and disseminate the element among its members. The practice is transmitted orally and through observation, within families and communities and from masters to disciples. Today, written and visual materials documented and archived by NGOs are also used to support the element’s transmission. The element is associated with major moments of the human life cycle. For the communities concerned, it reaffirms a sense of identity and highlights common social norms. The element reflects the African dimension of the culture of the communities concerned, and of the Tunisian society in general. The element is valued as a source of artistic creation and a symbol of living culture and memory.

R.2: The element contributes to gender equality, inclusive economic development, peace and social cohesion, while promoting a sense of cultural belonging. Practitioners earn an income through the performances. Women orchestrate the rituals that punctuate the performance. The element highlights the diversity of intangible cultural heritage and underscores its pivotal role in fostering social cohesion. The accompanying video provided by the submitting State Party features diverse community voices describing the link between the element and various aspects of sustainable development.

R.3: The Twāyef regularly take part in celebrations organized by regional authorities as a means of promoting its viability. The Ministry of Cultural Affairs, in collaboration with troupe leaders, issues professional cards to Twāyef members to facilitate their access to cultural events, loans and subsidies. Other safeguarding measures include research and documentation, as well as government financing to create a digital platform for troupes. During the consultation meetings, the communities identified the following key measures: (a) providing social security coverage, such as pensions and medical care, to bearers; (b) establishing a collective to unite Twāyefs in advocating for the interests of practitioners of the element and coordinating the programmes of performances commissioned by official bodies; (c) the establishment of renewable contracts, where the Ministry of Culture subsidises the Twāyef to ensure ongoing income, including during periods of inactivity; and (d) including Twāyef performances in cultural tourism programmes and rewarding projects that make an outstanding contribution to promoting the values of the element.

R.4: In 2017, five Twāyef troupes working in collaboration with several cultural associations launched an awareness-raising campaign on the values conveyed by the practice and to consider seeking international recognition by UNESCO. Various meetings and training workshops were held with the participation of the Twāyef troupes, the media and other stakeholders. They established a steering committee with fifteen members, eleven of whom were bearers and practitioners and seven of whom were women. Various associations and practitioners provided letters indicating their free, prior and informed consent to the nomination.

R.5: The element was listed on the National Inventory of Intangible Cultural Heritage in November 2019. The inventory is maintained by the National Heritage Institute, Department of Inventory and Study of Ethnographic Properties and Contemporary Arts. Information about the inventorying process is included in the periodic report submitted in December 2022.

* 1. Decides to inscribe **Performing arts among the Twāyef of Ghbonten** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.14

The Committee

* 1. Takes note that Ukraine and Estonia have nominated **Pysanka, Ukrainian tradition and art of decorating eggs** (No. 02134) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of decorating eggs is a centuries-old Ukrainian tradition. Traditional patterns and symbols are applied to the egg using wax. The egg is then dipped into dye, covering all but the waxed areas. The process is repeated to achieve the desired pattern and colours. Personal wishes and messages are captured in the symbols used. Although the tradition dates back to pre-Christian times, it has become an Easter tradition over time. Nevertheless, exchanging the decorated eggs, or pysankas, as presents is very meaningful to Ukrainians, regardless of religion. Egg decoration is deeply rooted in Ukrainian identity and is still a traditional ritual among communities all over Ukraine, as well as for Ukrainians living in Estonia. The eggs are a source of family pride, as families strive to have the best-looking eggs and develop and pass on their specific traditions and associated rituals. The practice is transmitted within families as well as through classes, workshops and trainings. Pysankas hold multiple social functions, including ritual, recreational and decorative. For instance, after Easter, blessed pysankas are stored in homes as a source of protection. They can be made to honour the deceased or presented as gifts to celebrate important life-changing events such as the birth of a child, a christening, or a wedding.

* 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 deeply rooted among Ukrainians and is associated with Easter traditions. Other than Easter, the element plays a crucial role in various life events such as weddings, christenings, and memorials. Through family traditions, workshops, and formal education, the pysanka remains a vital and dynamic element of intangible cultural heritage, symbolizing the enduring connection between the people and their cultural identity. The knowledge of the pysanka technique is traditionally passed on from mother to daughter, as it was traditionally a ritual only for women. However, nowadays it is practised broadly, regardless of gender and age. Professional pysanka-makers transmit the knowledge formally through classes. This includes researching patterns, improving techniques and creating pysanka collections. Pysankas hold multiple social functions, including ritual, recreational and decorative.

R.2: Inscription of the element will increase interest in its practice and raise awareness about its symbols through research and learning. It will support the element’s integration into formal and informal education, thus promoting quality education based on humanistic values and global citizenship principles. Inscription will also contribute to fostering peaceful, just and inclusive societies, thereby ensuring dialogue and understanding between generations, groups and communities. Although it was formerly practised exclusively by women, the element has evolved to include men in the process, thereby encouraging gender equality. Decorating eggs is part of the centuries-long tradition of celebrating Easter in many countries in the world and the inscription would provide opportunities for collaboration and cooperation.

R.3: Pysanka collections are displayed in national and local museums in Ukraine. Other safeguarding measures planned include: (a) organizing promotional and educational campaigns in Ukraine and Estonia to raise awareness about pysanka making; (b) conducting comprehensive research through field expeditions to document the current state of pysanka and its bearers; (c) establishing a scientific programme for living heritage researchers; and (d) establishing an art market for folk art and crafts in Ukraine. The community’s involvement in planning the safeguarding measures is demonstrated through the participation of the various museums and centres that will be responsible for their implementation.

R.4: The nomination process began in 2017, when a meeting was organized in the Ukrainian Cultural Centre in Tallinn. The meeting involved several umbrella and local organizations as well as independent representatives of Ukrainian communities in Estonia. The nomination was started following a public survey conducted by the NGO Democracy through Culture with the aim to gather consent from members of Ukrainian communities. Working groups in each submitting State included community members and representatives of related institutions.

R.5: The element is listed on the National Register of Intangible Cultural Heritage of Ukraine and the National Inventory of Intangible Cultural Heritage of Estonia. These inventories are managed and updated by the Ministry of Culture and Information Policy of Ukraine and the Estonian Centre of Folk Culture, respectively. Details of the inventories and inventorying processes are contained in the national periodic reports submitted by the States Parties in 2023.

* 1. Decides to inscribe **Pysanka, Ukrainian tradition and art of decorating eggs** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.15

The Committee

* 1. Takes note that the United Arab Emirates, Algeria, Bahrain, Egypt, Iraq, Jordan, Kuwait, Mauritania, Morocco, Oman, State of Palestine, Qatar, Saudi Arabia, Sudan, Tunisia and Yemen have nominated **Henna: rituals, aesthetic and social practices** (No. 02116) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Henna is a deciduous tree that grows in hot regions. Perceived as sacred by communities in Northern Africa and the Middle East, its leaves are harvested twice a year, left to dry, then ground and processed to create a paste. The specific ingredients and techniques used to prepare the paste vary according to the intended use and country. Henna paste is commonly used by women for adornment, such as to dye hair and fingertips or to decorate hands and feet. A symbol of joy, it is used in everyday life and on festive occasions such as births and weddings. Henna branches, leaves and paste are also used in crafts and for medicinal purposes, including the treatment of certain skin diseases. Its use is frequently accompanied by oral expressions such as chants, songs, proverbs and poems, and is linked to centuries-old societal rules and traditions. This includes knowledge related to the cultivation and care of the henna tree and the preparation and application of the paste. Families and communities transmit the traditions through observation and hands-on practice. Today, organizations, beauty centres, universities and the media also contribute to their transmission. A key component of traditional events, henna rituals enhance social bonds and promote communication.

* 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 of henna is embodied through a tapestry of arts, rituals, ceremonies, and social practices within all the submitting States. Bearers and practitioners of the element comprise communities, groups and individuals from both genders and of different age groups, backgrounds and social classes. The knowledge and skills related to the element are transmitted from older to younger generations through observation, imitation, simulation and hands-on practice. This transmission also occurs formally in schools, beauty centres, organizations and the media. Henna rituals have several social functions and cultural meanings. They serve as a social communication tool during traditional events, mark important life events, and are inherently linked to societal rules and traditions. The henna tree is considered a blessed tree and is associated with purity, fertility, health and beauty. Henna paste is also given as a gift on many special occasions, including weddings, pilgrimages, births and visits to religious shrines.

R.2: The nomination file explains how henna contributes to various aspects of sustainable development. Henna is known for its therapeutic properties in many societies, and is used to treat sores, wounds and ailments. Henna is commonly used to moisturize the body and treat sunstroke in participating countries where a hot climate prevails. The element contributes to enhancing social cohesion in various communities of the submitting States. The use of henna at weddings, holidays and other social occasions is also a means of interacting with family and friends in a positive atmosphere that promotes peace and social cohesion. The cultivation of henna trees provides a source of income for farmers, merchants, and people interested in its medicinal properties. In addition, the henna has contributed to providing job opportunities for large segments of society in all submitting States. Finally, henna activities have contributed to the effective use and sustainability of many local environmental resources. The cultivation of henna trees relies on natural environmental resources, and chemicals are not used in the production of henna cosmetics, beauty products and certain alternative treatments. Bearers, especially farmers and their families, also ensure that henna products are stored in traditional, environmentally friendly containers, particularly those made of palm fronds. The cultivation of henna trees results in minimal waste in the submitting States.

R.3: Communities, groups and individuals from the submitting States contributed to the planning and implementation of the safeguarding measures through various meetings and workshops that were organized during the nomination process. The practitioners and bearers arranged gatherings to discuss obstacles to the practice of the element and ways to overcome them. Discussions were held with farmers, herb merchants, beauticians, traditional healers, artisans, NGOs, and other bearers and practitioners of the element. In addition to the face-to-face meetings, several civil society organizations in the participating countries launched discussions and dialogues through social media platforms that allowed for effective communication between bearers of the element. Each participating country established a working group comprising representatives of the practitioners and bearers of the element, including different ages and genders. The goals of these working groups were to ensure the broad and effective participation of communities, groups and individuals concerned, and to ensure the implementation of the proposed safeguarding measures, which include transmission, research and documentation, preservation and protection, and promotion.

R.5: Information regarding the inventories in each of the submitting States was provided in the nomination file. Further information about the organizations that maintain and update the inventories in the respective countries was also provided. Information about the inventorying process is also provided in the periodic reports of the submitting States.

* 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.4: During the Moussem of Tan-Tan in Morocco held in June 2019, several civil society organizations expressed their desire to inscribe the henna element on the Representative List of the Intangible Cultural Heritage of Humanity. The idea was widely welcomed by the countries participating in the festival’s activities. A coordinator was appointed from each country to prepare the nomination file. Each State formed a team comprising experts, researchers, field collectors, representatives of relevant civil society organizations and individual practitioners in each respective country. The fieldwork team in each country communicated with local practitioners of the element and took charge of preparing for the nomination, including through inventorying activities and by gathering data, videos, photos and consent letters. In all countries participating in the nomination, consultations and meetings were held with women specializing in henna engravings, traditional healers, artisans and patrons of beauty centres, among others. They identified current safeguarding measures and proposed new ones. The submitting States met through their representatives in September in the Emirate of Abu Dhabi to compile the collected information, identify common practices and emphasize the importance of showcasing the diversity in practices that each country wished to highlight. There was also cooperation at the international level between the countries participating in preparing the nomination file through the exchange of experiences and challenges encountered by each country’s team and ways of overcoming these obstacles. The process of preparing the file culminated in a draft statement issued in September 2022. In each submitting State, this statement was presented to the communities, groups and individuals concerned through their civil society organization representatives, with the aim of allowing them to submit final proposals. All feedback was taken into account when publishing the final draft. While the process of community involvement was sufficiently explained in the form, some submitting States provided only a handful of letters of consent from communities, and the nomination could have benefited from a more representative set of letters from the communities concerned.

* 1. Decides to inscribe **Henna: rituals, aesthetic and social practices** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the States Parties 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;
	3. Reminds the States Parties of the importance of ensuring the broad participation of the communities concerned in all phases of the nomination process, including identifying and implementing the proposed safeguarding measures.

## DRAFT DECISION 19.COM 7.b.16

The Committee

* 1. Takes note that Viet Nam has nominated **Festival of Bà Chúa Xứ Goddess at Sam Mountain** (No. 01999) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The festival of Bà Chúa Xứ Goddess at Sam Mountain takes place from the 22nd to the 27th day of the fourth lunar month. Observed by the Kinh, Khmer, Cham and Hoa communities in Châu Đốc city, it entails performing religious ceremonies and music and dance to express gratitude to the Mother Earth goddess, who is believed to grant protection and promote prosperity, health and peace. Some key components of the festival include a palanquin procession, a bathing ceremony to change the clothes and jewelry of the statue of the goddess, and the preparation and presentation of offerings. A management board is nominated to coordinate the festivities, and each community contributes to a key component of the event. This collaborative approach underscores the cultural integration and harmony of different communities that share a geographic location and similar beliefs. The rituals and customs of the festival are transmitted within families and communities through hands-on practice and participation in the festival. A source of cultural exchange and social cohesion, the festival of Bà Chúa Xứ Goddess at Sam Mountain is also an opportunity to transmit common values, celebrate the role of women in society, and commemorate the contributions of ancestors to the nation’s history.

* 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 Festival of Bà Chúa Xứ Goddess at Sam Mountain is observed by the Kinh, Khmer, Cham and Hoa communities in Châu Đốc city. The element entails performing religious ceremonies and music and dance to express gratitude to the Mother Earth goddess. Rituals, customs and ritual practice skills associated with the element are transmitted within families and communities through word of mouth, hands-on practice and participation in the festival. The festival fosters cultural exchange, community cohesion and ethnic harmony, while also serving as a means of highlighting the important role of women in society, and the contributions of ancestors to the nation’s building.

R.3: The State proposes safeguarding measures that include efforts on behalf of community members to practise and transmit the element and conscientiously teach the related knowledge to children in the family and members of the community. The festival has been included in teaching resources in local high schools, and union managers encourage local people and artisans to participate in and help organize the event. Publications, films, and research and documentation projects continue to promote and disseminate the element to the wider public. The Department of Culture, Sports and Tourism supports communities in restoring and revitalizing the spaces for practising the element.

R.4: Ho Chi Minh City University worked with artisans and community representatives to develop the nomination file. Meetings were held involving representatives from the Kinh, Hoa, Khmer and Chăm communities. The community representatives developed safeguarding plans, provided data about ritual objects, nominated the element and provided other required documentation including videos, photos and consent letters. The nomination file submitted letters of consent from the various communities concerned.

R.5: The element is listed on the National Inventory of Intangible Cultural Heritage and the Inventory of Intangible Cultural Heritage in the Cultural Heritage Data Bank at An Gian, maintained by the Department of Cultural Heritage, Ministry of Culture, Sports and Tourism. The national inventory is updated every year in coordination with community representatives and artisans. Information about the community-based inventorying process is included in the periodic report.

* 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.2: The element contributes and is linked to quality education, gender equality, inclusive economic development, environmental sustainability and climate action, and peace and social cohesion. For example, the element contributes to the social cohesion of ethnic communities in Viet Nam and promotes cultural respect while expressing people’s common aspiration for a healthy, prosperous and peaceful life. It also encourages the participation of people of all genders, without discrimination, thereby promoting gender equality.

* 1. Decides to inscribe **Festival of Bà Chúa Xứ** **Goddess at Sam Mountain** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the State Party to avoid the use of standardized letters of consent and to ensure the free, prior and informed consent of the communities concerned.

## DRAFT DECISION 19.COM 7.b.17

The Committee

* 1. Takes note that Zambia has nominated **Mangwengwe dance** (No. 01855) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Mangwengwe is a traditional dance that is performed by the Mambwe and Namwanga people of Zambia. Dating to pre-colonial times, it is characterized by circular movements of the shoulders and sometimes waist. The performance involves a lead singer or dancer, supporting singers and dancers, hand-clappers and musicians. The rhythm is set by the rubbing of wooden stools against the bottoms of clay pots. Most of the singing, dancing and clapping is performed by women, with men occasionally participating on special occasions. Practitioners compose their own songs, which generally describe everyday life, the land, leaders, and current events. The Mangwengwe dance is reserved for important events such as weddings, funerals and traditional ceremonies. Notably, it is the only dance performed at the funeral and burial of a chief. It is also featured in political gatherings to praise or critique political and civic leaders and to communicate their challenges and successes.

* 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 Mangwengwe dance is primarily carried out by women and girls, while men occasionally participate in singing and dancing during special occasions. The transmission of knowledge and skills related to the element involves various methods, including through performances, observations and learning in schools. Mangwengwe is a central cultural tradition, reserved for weddings, funerals, and traditional ceremonies, including at the funeral and the burial of a chief. The element is also featured during political gatherings. Over time, the dance has evolved to incorporate historical and contemporary themes. In addition, the dance fosters unity and provides practitioners with a sense of identity and belonging. The Mangwengwe dance has universal appeal, welcoming anyone who wishes to partake, irrespective of age or background.

R.2: The Mangwengwe dance fosters a sense of belonging and social cohesion among community members, enhancing social bonds. Gender equality is promoted through the involvement of both men and women in the dance. Although the dance itself may not directly stimulate economic development, it attracts tourists and visitors and promotes the sale of traditional crafts, boosting local economies. Additionally, it is used as a tool for cultural education in schools, helping students to learn about their own heritage. The use of natural and sustainable materials in the performance also underscores environmental sustainability efforts.

R.4: Community representatives and various NGOs actively participated in meetings to express their support for inscription of the element. The State Party consulted various stakeholders including art and heritage institutions, the National Arts Council of Zambia, the National Museums Board, and the National Heritage Conservation Commission. Permission and consent were obtained from traditional leaders in Mbala and Nakonde for the inventorying and preparation of the nomination file. Throughout the inventorying and nomination process, meetings were held with traditional leaders, communities, group leaders and custodians. All of these meetings involved spreading awareness of and providing training on the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, inventorying processes, and the development and implementation of safeguarding measures. A number of consent forms from community chiefs and traditional healers are provided.

R.5: The element is listed on various inventories at the district, provincial and national levels. The organizations responsible for updating and maintaining the inventories are: (a) the Ministry of Tourism and Arts, Department of Arts and Culture; (b) the Ministry of Chiefs and Traditional Affairs; (c) the Moto Moto Museum; and (d) the Peace Corps. Information about the inventorying process is included in the periodic report which was submitted in 2015. An additional report submitted in 2023 also provides detailed information on the inventorying process.

* 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: The submitting State has provided human resources – such as district cultural affairs officers and museum officers – to provide technical support to custodians for the implementation of the safeguarding measures. The file explains the efforts of the National Museum in conducting periodic and annual outreach programmes to support dance groups and contribute to the documentation and inventorying of the element. The creation of Intangible Cultural Heritage Committees at the national, provincial and district levels will support the safeguarding efforts of the custodians and practitioners of the element, as well as the implementation of the proposed measures. The communities, groups and individuals concerned were involved in the planning of the proposed safeguarding measures through meetings with traditional leaders, dance group leaders, and village stakeholders, among others. The nomination file describes communities’ traditional systems and the role of the traditional leaders as custodians of the element.

* 1. Decides to inscribe **Mangwengwe dance** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.18

The Committee

* 1. Takes note that Afghanistan, the Islamic Republic of Iran, Tajikistan and Uzbekistan have nominated **Art of crafting and playing rubab/rabab** (No. 02143) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

One of the oldest musical instruments in Central, South and Southwest Asia, the rubab is a string instrument made with dried mulberry wood collected in deserts. It is played on many occasions, including for celebrations, weddings, funerals, gatherings and ritual healings. It is also a leading instrument in orchestral and contemporary music performances, including in multinational ensembles. Master players are highly respected as elders of their communities, typically initiating specific ceremonies and rituals. Rubab crafting is a traditional skill entailing carpentry, woodcarving, marquetry and inlay. It is typically transmitted through hands-on practice, often as a family tradition. Although rubab craftspeople are mostly men, players include people of both genders, regardless of ages, ethnicities and religious backgrounds. Poems and literature often allude to the rubab, and different cultures have related myths which are narrated by elders and masters in social gatherings. The rubab is a unifying factor among the people of Afghanistan, the Islamic Republic of Iran, Tajikistan and Uzbekistan. It contributes to cultural and social cohesion and has played a prominent role in promoting cultural exchanges and solidarity, especially among migrant 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 rubab is a string instrument played on many occasions, including for celebrations, weddings, funerals, gatherings and ritual healings. In all the submitting States, craftsmen and players constitute the main communities and groups related to rubab. Craftsmen in all submitting States are mostly men, while there are several women who participate in some parts of crafting, especially decorating. Master players are highly respected as elders of their communities, typically initiating specific ceremonies and rituals. The knowledge and skills are typically transmitted through hands-on practice, often within families. In rural areas, players usually learn from local masters, whereas in urban areas they are trained by professors in music academies, conservatories, schools and cultural centres. The rubab is a unifying factor among the people of Afghanistan, the Islamic Republic of Iran, Tajikistan and Uzbekistan. It contributes to cultural and social cohesion and has played a prominent role in promoting cultural exchanges and solidarity, especially among migrant communities.

R.2: The element contributes to quality education, gender equality and inclusive economic development. The file also provides an explanation of the element’s contribution to sustainable development. Performing, teaching and crafting of rubab provides a source of income to crafters and practising communities. The process of crafting the rubab entails recycling dried tree trunks. The element also promotes relationships, solidarity and cultural exchanges among Iranian, Afghan, Tajik and Uzbek people.

R.3: The nomination provides a list of ten joint initiatives, emphasizing the participation of different communities in the implementation of these measures. Joint safeguarding measures include creating a multinational Rubab Heritage Association and forming a ‘rubab ensemble’ with players from all four States to globally promote the element. Following the inscription of the element, the submitting States are also planning a ceremony in Tehran involving master crafters and players from each submitting State. The nomination form also provides information on national safeguarding measures for each submitting State, including research, documentation and training. The file briefly explains the roles of the communities concerned in the planning and implementation of the measures in each State. Some states (e.g. Uzbekistan) listed the NGOs involved, while others (e.g. Afghanistan) provided little information on the communities involved.

R.4: Community participation in the nomination process began in 2017 in Iran, when local players from the Iranian-Baloch community proposed the idea of inscription to the Representative List of the Intangible Cultural Heritage of Humanity. A joint nomination proposal was then sent to Afghanistan, Tajikistan and Uzbekistan. Workgroups were formed in each of the four countries, including representatives from NGOs, local communities and UNESCO National Commissions, and coordination meetings and teleconferences were held as part of the preparation of the file. The nomination file was collaboratively prepared with input from NGOs, local communities, universities, music ensembles, and masters from all submitting States.

* 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.5: The nomination file includes inventory information for all four countries, detailing the inventory names, the entities responsible for their maintenance and updates, and the dates of the element’s inclusion in each inventory. The file also indicates the involvement of communities, groups and other stakeholders in the inventorying process. Information regarding the frequency with which the inventories are updated was provided during the dialogue process.

* 1. Decides to inscribe **Art of crafting and playing rubab/rabab** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.19

The Committee

* 1. Takes note that Albania has nominated **K’cimi dancing of Tropojë** (No. 01881) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Albania, the k’cimi dance is a popular, festive dance performed in spontaneous gatherings or during traditional ceremonies such as weddings, birthdays, initiations and village celebrations. Typically accompanied by drums, k’cimi is performed by men, women and children of all ages, and usually in couples, with partners changing according to the occasion and the dancers’ choice. People dance face to face, without touching. They make swooning movements, raising and dropping their arms as they move around one another. According to the occasion, some dancers may wear traditional attire. During the dance, women may also wave a handkerchief, usually red in colour. The k’cimi dance is traditionally practiced by the people of Tropojë and is associated with springtime celebrations, mountainous landscapes and the flight of eagles – a symbol of strength and of collective identity. However, it is now performed year-round, including by people from other parts of Albania. Dance groups also perform the dance during festivals. K’cimi is transmitted through observation and participation during social and ceremonial occasions. During family celebrations in particular, elders show and teach children and youth the dance. The dance evokes a sense of shared identity and belonging while promoting social cohesion, freedom of expression and tolerance.

* 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 practitioners and bearers of the element are mainly the inhabitants of Tropojë, and those who have migrated to other parts of Albania. There are no specific gender roles associated with the dance, and the dance is highly inclusive and adaptive in nature. K’cimi is transmitted through observation and participation during social and ceremonial occasions, whether formal or informal. During family celebrations in particular, elders show and teach children and youth the dance. Classes conducted by NGOs and associations also contribute to the transmission of the element among young people. The element connects communities to their native environment, as its movements are symbolic and associated with springtime celebrations, mountainous landscapes, and the flight of eagles – a symbol of strength and of collective identity. K’cimi enables freedom of expression, and community members often refer to it as ‘contagious’. This expressive freedom encourages tolerance, appeals to youth, and enables the element to compete with other leisure activities.

R.2: Inscription will promote living heritage practices among youth who tend to lose interest in local traditions, especially in lesser populated rural areas. It will contribute to greater appreciation of the creative dynamism of folk dancing and its capacity to integrate influences while keeping its social functions. The dance contributes to social cohesion by unifying people and communities, reinforcing cultural identity and promoting a sense of belonging despite fast-changing contexts. K’cimi also contributes to gender equality by encouraging – for females in particular - expressive creative freedom.

R.3: K’cimi is largely safeguarded through practical transmission during frequent celebrations around life-cycle events such as births, birthdays, weddings, traditional holidays and informal social gatherings. Various safeguarding measures are in place to ensure the viability of the element. These include integration in school curricula and education programmes, as well as in the curricula of the National Dance School and the University of Arts in Tirana. Other measures include the participation of bearers and practitioners in local and regional festivals and seminars, documentation activities for the national inventory in collaboration with the communities concerned, and the creation of a Secretariat for Intangible Cultural Heritage within the National Centre of Traditional Activities.

R.4: The nomination file was initiated by community members from the Association of K’cimi i Tropojës (AKT) during a multi-stakeholder seminar held in 2016 in Tropojë. Planning and preparations evolved gradually, with the cooperation of practitioners and other bearers and through a series of field trips and community consultations conducted in 2017, 2018 and 2021. The AKT collated documentation of the element through community participation, and engaged with community members in small, informal group meetings.

R.5: The element was included in the National Register of Cultural Property in June 2018. The inventory is managed and maintained by the National Institute for Cultural Heritage Registration. The State Party has also implemented a project on ‘Community based Inventory of ICH in Albania with a view to safeguarding and transmitting to future generations’ in 2020 to 2022, with the support of the Convention’s International Assistance mechanism.

* 1. Decides to inscribe **K’cimi dancing of Tropojë** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.20

The Committee

* 1. Takes note that Algeria has nominated **The women’s ceremonial costume in the Eastern region of Algeria: knowledge and skills associated with the making and adornment of the ‘Gandoura’ and the ‘Melehfa’** (No. 02139) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Gandoura and Melehfa are traditional attires worn by women in Eastern Algeria for festive occasions such as weddings, ceremonies, and national and religious festivities. The Gandoura is a long, flared robe made of satin or velvet and embroidered with floral and animal motifs using techniques such as gold thread and beadwork. Accessories include a chain around the waist and conical headgear embroidered with gold thread or embellished with coins, a diadem or a medallion chain. Embroidered jackets or long draping garments can be worn over the robe. The Melehfa is a wide, draping garment that is supported on the shoulders by two silver brooches and at the waist by a long belt made of dyed wool. The excess fabric is folded over the chest and towards the back. It is completed with a turban or scarf adorned with pendants or a diadem. Both outfits are complemented with jewellery such as earrings, chains, necklaces, bracelets and anklets. The knowledge and skills related to crafting and wearing the outfits and accessories are transmitted formally through training centres and private institutions, as well as informally within families.

* 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 Gandoura and Melehfa are traditional attires worn by women in Eastern Algeria for festive occasions such as weddings, ceremonies, and national and religious festivities. The bearers and practitioners of the element include craftspeople working in workshops or at home, including weavers, seamstresses/seamsters, designers of motifs, ornamentation craftspeople and traditional dressers. The knowledge and skills associated with crafting and adorning these attires are passed down through generations, both informally within families and formally through training centres, associations, and private workshops. The element enhances social ties and a sense of solidarity among individuals wearing similar attires, all based on recognized and shared principles, customs and norms. The attires are worn by women on various ceremonies and ritual occasions.

R.2: The file affirms the communities’ consideration of the element’s contribution to gender equality, inclusive economic development, and peace and social cohesion. The inscription of the element will enhance its visibility nationally and internationally, encouraging its increased usage within and between communities. The element is an identity marker and a tool for integration among communities and social groups. It also promotes sustainable development by creating employment opportunities and generating income while encouraging human creativity through its artistic and aesthetic values.

R.3: The proposed safeguarding measures include providing funding support for workshops and to associations, practitioners and bearers. The tourism and handicraft sector also organizes training programmes for traditional garment-making trades, and government programmes allow practitioners to access zero-interest microcredits. Weavers, embroiderers, tailors, garment workshops and jewellers join associations to improve access to the raw materials needed for their craft, while exhibitions and trade shows increase the element’s visibility and disseminate information. The Chamber of Crafts and Artisanship and the National Fund for the Promotion of Traditional Artisanal Activities also facilitate training and access to the necessary equipment and materials. The community’s role in planning and implementing the safeguarding measures is elaborated in the file. The National Centre of Prehistoric, Anthropological and Historical Research (CNRPAH) will continue to carry out research, publish findings and organize international symposiums on the element, including on its associations, how it has evolved over time, how it is worn, and the related ceremonies and rituals.

R.4: The CNRPAH established a scientific committee composed of researchers, academics, officials from the Cultural Directorates and the Chambers of Crafts, museums, workshop managers, artisans and representatives from the eastern part of the country. Cultural events, seminars and consultations aimed at gathering data, opinions and observations were organized in various locations. Teams of researchers, curators, officials from the Ministry of Culture and technicians toured the region from January to mid-March 2023 to gather consensus from the bearer communities and practitioners. Development of the nomination file’s theme and the collection of videos, photos, and consent letters were done during these extensive consultation meetings.

R.5: The element was included in the National Data Bank in 2022. The inventory is managed and updated by the National Centre of Prehistoric, Anthropological and Historic Research. A revision of the ‘National Data Bank – Algeria’ is planned every four years, but can be updated at any time upon the request of the communities. Additional information about the inventorying process was included in the State Party’s 2022 periodic report.

* 1. Decides to inscribe **The women’s ceremonial costume in the Eastern region of Algeria: knowledge and skills associated with the making and adornment of the ‘Gandoura’ and the ‘Melehfa’** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Recalls that nominations, including their supporting documentation, are evaluated and examined solely with a view to assessing their conformity with the objective criteria set out in the Operational Directives and reiterates that inscription on the Lists of the Convention does not imply origin, exclusive ownership or intellectual property of intangible cultural heritage.

## DRAFT DECISION 19.COM 7.b.21

The Committee

* 1. Takes note that Azerbaijan has nominated **Tandir craftsmanship and bread baking in Azerbaijan** (No. 02120) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Tandirs are traditional pottery ovens used in Azerbaijan to make bread and sometimes meat and poultry. Today, masters mostly craft two types of tandirs: surface and underground ovens. The bread baked in tandirs is considered a key to longevity and is an integral part of the daily diets of the people of Azerbaijan. It can be stored for a long time and eaten over several days. Tandirs and bread baking are believed to promote solidarity. They embrace a large number of oral traditions, beliefs, rituals, cultural functions and meanings. The knowledge of tandir craftsmanship is transmitted within families through observation and practice. The baking knowledge is also passed on within families through oral communication and instruction. Young women and men from the same families observe, participate in and help with the baking process. Parents eagerly share the knowledge, beliefs and expressions about tandir and bread with their children, teaching them to treat the bread with respect. Baking in tandirs is a sort of ritual that strengthens social bonds and supports family and neighbourhood ties. Traditionally, communities offer bread to children and guests first. People believe that this brings prosperity to the household. Tandir-baked bread is also a source of livelihood.

* 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 a set of traditional skills, processes and knowledge related to the crafting and using of traditional pottery ovens known as tandirs which are used in Azerbaijan to make bread and sometimes meat and poultry. The knowledge and skills associated with crafting tandirs and baking bread are passed down through generations, within families and from masters to apprentices. Parents share the knowledge, beliefs and expressions about tandir and bread with their children, teaching them to treat the bread with respect. Local NGOs also play an important role in promoting the transmission of the element. Baking in tandirs is a ritual that strengthens social bonds and supports family and neighbourhood ties. The element embraces a large number of oral traditions, beliefs, rituals, cultural functions and meanings.

R.2: The element contributes to sustainable development by promoting gender equality, as the crafting of tandirs and the bread and food preparation are carried out with the participation of women and men. The element also supports the sustainable use of natural and local resources; the tools and materials used for crafting tandirs and baking bread are not harmful to the environment and can be easily obtained. Moreover, the element is a source of livelihood for families. Communities consider that it contributes to inclusive economic community development, as it is a traditional source of income for craftspeople and bakers. It also supports food security while promoting the proper use of ingredients and traditional baking techniques.

R.3: The nomination file provided clear explanations of the proposed measures and the involvement of the various communities in the planning and implementation process. The safeguarding measures were developed by craftspeople, bakers, and members of local NGOs and associations, with the support of the authorities. A series of local, national and international awareness-raising actions were carried out by the State Party in collaboration with the bearer community. The measures also include promoting the transmission of the element through hands-on practice, as well as the establishment of an association of tandir craftspeople to support extracurricular learning sessions for adolescents and children. Other measures include supporting networking, research and documentation as part of academic programmes, and establishing a network of craftspeople and bakers.

R.4: The nomination process was initiated by members of the Azerbaijan Culinary Association and practitioners of other public unions. A coordination group consisting of bearers and practitioners was formed to support the nomination process and various meetings were conducted. The community concerned reviewed and commented on the nomination and the accompanying video and photos. It also approved the proposed safeguarding measures. The nomination file was revised based on the updated version of the nomination form released in January 2023.

R.5: The element was included in the Register of the Intangible Cultural Heritage of the Republic of Azerbaijan on 24 February 2021. The agency responsible for maintaining and updating the inventory is the Documentation and Inventory Board, established by the Ministry of Culture of the Republic of Azerbaijan. The file demonstrates community engagement in the identification, documentation and updating of the element. Information regarding the inventory was included in the State Party’s 2021 periodic report.

* 1. Decides to inscribe **Tandir craftsmanship and bread baking in Azerbaijan** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.22

The Committee

* 1. Takes note that Belarus has nominated **Vytsinanka, traditional art of paper cutting in Belarus** (No. 01954) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Vytsinanka is a traditional art of paper cutting that is practised in Belarus. Initially used for church interiors and icons, it is now used to decorate homes, cafés and offices, for the design of printed products (such as calendars and postcards) and in theatre sets and public spaces. Most artisans adhere to traditional techniques and forms. They use various methods of paper cutting, from cutting simple, symmetrical compositions with scissors to combining complex pieces using scissors and a chisel. Today, the art of vytsinanka performs a set of universal functions, including educational, aesthetic, communicative and therapeutic. A sense of identity is formed as bearers learn local paper cutting traditions and folk culture. Vytsinanka facilitates dialogue within the craft community and beyond. Masters demonstrate their abilities and creative techniques in various festivals, exhibitions and fairs, and families continue to use it as a means of creative self-expression, passing the practice down from generation to generation. Vytsinanka is also transmitted through formal and non-formal education institutions. As an art therapy practice, it contributes to the development of fine motor skills while promoting creative thinking. It is often taught to people with physical or mental disabilities, thus contributing to their rehabilitation and creative 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: Vytsinanka, traditional art of paper cutting in Belarus, is a craft that has evolved from its origins in decorating church interiors and icons to become a decorative art in homes, public spaces, and printed materials. Women are the main practitioners, but the practice has evolved to include men as well. Bearers also include artisans, masters, teachers and club leaders. Through festivals, exhibitions, and family traditions, the practice of Vytsinanka is passed down from generation to generation, in rural and urban areas. Today, the element has various functions, including supporting a sense of identity, and contributing to the cohesion of various communities and groups of cultural diversity.

R.3: The State Party has taken the initiative to improve national legislation in the fields of copyright law and intellectual property rights. In particular, provisions have been introduced related to intangible cultural heritage at the community level. In addition, various safeguarding measures will be implemented between 2023 and 2025. The Belarusian Union of Crafts and associations of Vytsinanka craftsmen will organize meetings, seminars, fairs, exhibitions and master classes to raise public awareness about the importance of preserving traditional knowledge, including vytsinanka. State authorities will provide financial and organizational support to the annual vytsinanka forum and to open a museum in the Maladzechna School of Vytsinanka in 2024. A series of publications on the element will be issued. The letters from the communities concerned outline other safeguarding measures, with an emphasis on the communities’ role in the planning and implementation thereof.

R.4: The preparation of the nomination between 2018 and 2022 involved numerous workshops in the six primary regions. These were attended by experts, bearers, local authorities, and representatives of cultural and educational institutions, museums and NGOs. Following the element’s inclusion in the National Inventory in 2019, regional and national meetings were held to continue working on the nomination, along with an online symposium held in November 2021, where the safeguarding plan was presented and approved by participants. Various letters of consent were submitted to express the communities’ support of the nomination and their participation in the nomination process.

R.5: The element was included in the State List of Historical and Cultural Values of the Republic of Belarus and in the National Inventory of Intangible Cultural Heritage of Belarus in 2021. Information about the updating processes is provided in the periodic report submitted in 2022.

* 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.2: The file indicates that the element contributes to sustainable development in the areas of health and well-being, quality education, gender equality, inclusive economic development, environmental sustainability including climate change, and peace and social cohesion. The links between the element and the aspects of sustainable development are sufficiently explained.

* 1. Decides to inscribe **Vytsinanka, traditional art of paper cutting in Belarus** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.23

The Committee

* 1. Takes note that Belgium and France have nominated **Funfair culture** (No. 02108) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Every year, from February through November, the funfair community travels around following a set itinerary, returning to the same places each year. Hosted by local authorities, they install their attractions in a public space, where they stay anywhere from one day to several weeks. Attractions include food stalls with confectionery and fries, games of skill and chance, and traditional and modern rides such as carousels, ferris wheels and roller coasters. During the season, they live as a family community in mobile homes set up on the fairgrounds. The funfair community runs the attractions and entertains the participants, who come to enjoy the rides and delicacies or to stroll through the lively streets. At the end of the fair, the funfair community takes down the attractions and moves on to the next town. Dating back to medieval fairs, funfair culture is a way of life that is still very much alive today in France and Belgium and across Europe. Parents and grandparents are involved in the education and transmission of knowledge and traditions to children, who participate in the tasks from a young age. The attractions – an integral part of the funfair heritage – are preserved, restored and used by the same family over several generations. The itinerant lifestyle relies on a strong solidarity between members of the community and beyond.

* 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: Funfair culture is an itinerant way of life and involves the transmission of knowledge and traditions from generation to generation within the family circle. It is a unifying element for thousands of people, and the funfair constitutes an important event that provides an opportunity to get together with family and friends. The principal bearer and practitioner of the element is the funfair community. Knowledge and skills are passed down through generations within families, with children actively participating from a young age, learning the art of running attractions, maintaining equipment, and upholding the traditions of their forebears. On a larger scale, the funfair community is organized in international and national unions. Besides oral transmission of knowledge and skills, the attractions – an integral part of the funfair heritage – are also preserved, restored and used by the same family over several generations. The element brings families together and helps maintain a common culture. As a leisure activity, it also allows visitors to share intergenerational experiences.

R.2: The element contributes to respectful dialogue and to the visibility and awareness of diversity and sustainable development. It promotes peace and social cohesion by creating a space for various groups and communities to connect. The element also helps to sustain the nomadic lifestyle of funfair communities in Europe while providing employment opportunities to seasonal workers, thus stimulating the local economy. Furthermore, the element promotes environmental sustainability by encouraging recycling and the renovation of resources. It also entails adapting to modern sustainability techniques in the transport, maintenance and preservation of the attractions.

R.3: The nomination file lists several measures at the multinational level to strengthen coordination between the funfair communities and public authorities. The file also includes safeguarding measures to support the education of children from the funfair community, such as through the establishment of an educational strategy to provide a common base of knowledge, skills and culture. The States Parties have also included measures concerning documentation, research and awareness raising. The community representatives have formulated the proposed safeguarding measures with the support of experts, NGOs and researchers from different fields. The involvement of the community in the implementation of the safeguarding measures is highlighted.

R.4: The funfair community was consulted and informed throughout the nomination process. In May 2019, a multinational steering committee was established to oversee the nomination exercise and coordinate it at the multinational level. The committee met regularly and resubmitted the nomination after taking into account the Evaluation Body’s recommendations to the initial file in 2022. Monthly meetings between members of the community took place in Belgium and France, with communication ensured through reports published in funfair journals and through the representative unions and social networks. Various letters of consent were submitted by members of the community, associations, cultural professionals and amateurs.

R.5: The element has been included in several inventories in Belgium since 2014, and in France’s National Inventory of Intangible Cultural Heritage since 2017. The periodic reports of both submitting States submitted in 2021 contain information on the updating and periodicity of the inventories with the participation of the communities.

* 1. Decides to inscribe **Funfair culture** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the States Parties for producing a good quality video that provided a detailed presentation of the element’s historical and contemporary context, and featuring the voices of the communities;
	3. Further commends the States Parties for submitting an improved file that took into consideration the recommendations from the Evaluation Body in 2022.

## DRAFT DECISION 19.COM 7.b.24

The Committee

* 1. Takes note that Bosnia and Herzegovina has nominated **Sevdalinka, traditional urban folk song** (No. 01872) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sevdalinka is a form of traditional urban singing that is practised in Bosnia and Herzegovina. It originated as the result of a long process of acculturation that occurred when the traditional oral poetry of the South-Slavic population merged with the musical influences of the Ottoman Empire. Performed a capella or with the accompaniment of traditional instruments, the main function of sevdalinka is to tell a story. It is practised by professional and amateur performers of all genders and backgrounds and is a key part of stage folklore. Because of its storytelling function, sevdalinka is proving continually relevant for different communities as a part of their identity expression. It is often transmitted within families, with younger members learning through imitation, then adding individual variations over time. The practice is also transmitted through music academies, individual lessons, workshops and the public education system. An important form of cultural expression, sevdalinka provides a sense of connection and belonging to the same community. It is an important cohesive factor that is accepted, appreciated and promoted by people of all ethnic groups, genders and 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: The element is a form of traditional urban singing that is common throughout Bosnia and Herzegovina. The bearers and practitioners of the element include individual performers, cultural associations, semi-professional folk groups, promoters, researchers and archivists. Transmission of knowledge and skills related to the element occurs within family circles, where younger family members learn from older family members. It is also transmitted through institutions, radios, academies, formal education, individual lessons and group workshops. The element has an integrative social function, providing a sense of belonging to the communities while strengthening their collective cultural identity. It also promotes connection and creative expression.

R.2: The element contributes to sustainable development in various ways, including by supporting mental health, promoting quality education through its formal and informal transmission mechanisms, and strengthening the economic development of practitioners through cultural industries and tourism. It also supports women’s creativity and socialization in a performing context that is traditionally male-dominated. Moreover, the element enhances peace and social cohesion between different ethnic and social groups. The nomination file contains several statements from diverse groups of bearers and practitioners attesting to the element’s contribution to sustainable development.

R.4: In 2017, the Association of Musicians of Tuzla initiated the process to inscribe sevdalinka on the Representative List of the Intangible Cultural Heritage of Humanity. The work on the nomination started with the establishment of an expert group comprising prominent bearers and representatives of the institutions that research, document, and promote sevdalinka. The communities concerned participated in various meetings held in different places throughout the submitting State. According to the file, public meetings were held in 2019, followed by additional community consultations to prepare for the 2024 nomination cycle using the newly revised nomination form. Letters of consent were provided to demonstrate the communities’ involvement in and support for the nomination process.

R.5: The element is listed on the Preliminary Open List of Intangible Cultural Heritage of the Federation of Bosnia and Herzegovina. The inventory is maintained by the Federal Ministry of Culture and Sports, and details were provided in the 2022 periodic report and in the nomination file.

* 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: The file provides details about the different safeguarding measures proposed to ensure the viability of the element. These include: (a) enhancing transmission through the coordination of festivals, concerts and competitions; (b) ensuring financial and technical support from federal, county, municipal and local authorities to the practising communities; and (c) carrying out education, research and documentation measures led by experts of State institutions. The role of the communities in the planning and implementation of the safeguarding measures was clarified during the dialogue process.

* 1. Decides to inscribe **Sevdalinka, traditional urban folk song** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.25

The Committee

* 1. Takes note that Brazil has nominated **Traditional ways of making Artisan Minas Cheese in Minas Gerais** (No. 02102) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The process of making artisanal Minas cheese involves knowledge and techniques developed by small rural producers in the State of Minas Gerais, in Brazil. Local cheesemakers are proud of the tradition of using raw milk and the ‘pingo’ (drop), a natural yeast composed of region-specific bacteria which, along with the maturation period and the local climate, contributes to the specific flavour, colour and aroma of the cheeses. The related knowledge includes pasture and cattle management, crafting techniques, and the sale of the products in local fairs and markets. Artisanal Minas cheese is associated with hospitality and is commonly consumed with sweets and drinks in meetings and gatherings and on special occasions. Most of the cheesemakers own small rural properties and work in small-scale, family-based systems. Family members and local communities take part in the work when production volumes rise. The knowledge is transmitted orally among family members throughout all stages of the process. Learning takes place through observation and daily interactions with experienced workers in the family. Making and consuming artisanal Minas cheese reinforces the feeling of belonging to a place and community. It also strengthens local economies, improves quality of life, and contributes to socioeconomic inclusion.

* 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 knowledge and techniques of developing Minas cheese were developed throughout the last three centuries by small rural producers in the State of Minas Gerais, in Brazil. Both men and women are involved in the production of the cheese and the division of labour lies in whoever has ‘good hands’ for making cheese in the property. The knowledge is transmitted orally among family members throughout all stages of the process. Learning takes place through observation and daily interactions with experienced workers in the family. The concern about animal welfare is often considered, as well as best practices for farming. Making and consuming artisanal Minas cheese reinforces hospitality, respect for nature and the feeling of belonging to a place and community. It also strengthens local economies, improves quality of life, and contributes to socioeconomic inclusion.

R.2: The element contributes directly to various aspects of sustainable development. Small family farms contribute to sustainable production and consumption and to the eradication of poverty, hunger and inequalities. The practice equally strengthens local economies, balances income distribution and improves the quality of life of practitioners. The element is a testimony of human ingenuity in developing and perpetuating a food production system that is maintained by family farmers for generations. Environmental sustainability is guaranteed when minimal external inputs and reduced waste are utilized as compared to conventional dairy production methods. This favours the conservation of natural resources. In Minas Gerais, the production of artisanal Minas cheese is responsible for the direct subsistence of 9,000 families. As a major source of income for some municipalities, it contributes to socio-economic inclusion and to the settlement of families and young people in the production regions.

R.3: In 2009, the Deliberative Collective for Safeguarding the Ways of Making Artisan Minas Cheese (AMC) was created in a coordination meeting involving governmental and non-governmental bodies, bearers’ associations and researchers. As a result, a safeguarding plan was set up in 2013 with four main courses of action: (a) cultural production and reproduction; (b) social mobilization and public policies; (c) participatory management and sustainability; and (d) dissemination and promotion. Knowledge exchange activities, such as the distribution of educational and informative materials and the organization of exhibitions and school workshops, were prioritized. The Brazilian national policy for family farming agriculture plays an important role in the element’s sustainability. There are government incentives for bearers to access quality and original designation systems, such as Geographical Indications. This not only adds cultural value to the commercialized cheeses, but also contributes to the improvement of bearers’ self-organization as well as to the dissemination of the values of the element to society.

R.4: The mobilization for the nomination of the element started in 2022, when producers were consulted by the State Secretary of Culture regarding their interest in being included in the Representative List of the Intangible Cultural Heritage of Humanity. Support and consent letters to the nomination were first obtained at the Artisan Minas Cheese Festival in September 2022. Thereafter, the National Historical and Artistic Heritage Institute was consulted. It suggested a broader dialogue with bearers and obtained data regarding the element, along with videos and photos to support the nomination. In late 2022, six bearers from different production regions were designated by the associations to participate as observers at the seventeenth session of the Intergovernmental Committee of the 2003 Convention. In addition, various associations from different regions supported the nomination and offered contributions to the contents of the nomination file.

R.5: The element is included in various inventories at the federal and regional levels. These are managed and maintained by the National Historical and Artistic Heritage Institute – IPHAN, the State Institute of Historical and Artistic Heritage of Minas Gerais - IEPHA/MG, and the Technical Assistance and Rural Extension Company of the State of Minas Gerais. Information about the updating of the inventory with the participation of the communities concerned, is available in the State’s periodic reports submitted in 2014 and 2021.

* 1. Decides to inscribe **Traditional ways of making Artisan Minas Cheese in Minas Gerais** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.26

The Committee

* 1. Takes note that Brunei Darussalam, Indonesia, Malaysia, Singapore and Thailand have nominated **Kebaya: knowledge, skills, traditions and practices** (No. 02090) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Kebaya is a front-opening top often adorned with intricate embroidery and worn with fasteners such as brooches or buttons. It comes in various lengths and can be worn with a matching sarong. Kebaya is a way of dressing that has evolved with the lifestyles of Southeast Asian women. It is worn at casual as well as formal events, social gatherings and festivals. It is also worn in the performing arts, such as in dance performances, theatre and film. Contemporary designs are featured in beauty pageants and award ceremonies to reflect the wearer’s cultural identity. Making kebaya involves specific skills and knowledge related to the preparation, design, selection and cutting of fabrics and accessories, as well as different sewing and embroidery styles. Traditionally, these skills and knowledge have been transmitted informally from mothers to daughters. Over time, men have also become involved and formal training has become available through schools and workshops. Kebaya is a significant part of the cultural heritage and identity of various communities in Southeast Asia. Despite variations in how kebaya is made and worn, it is a common cultural element that transcends ethnicity, religion and borders, facilitating dialogue and uniting 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: Kebaya is a front-opening top and a way of dressing that has evolved with the lifestyles of Southeast Asian women. The practitioners and bearers of the element include craftspeople, designers, women who wear the garment, trainees and civil society organisations. The knowledge and skills related to kebaya are transmitted informally from mothers to daughters. It is also transmitted through formal training in schools and workshops where men are involved. Over time, men have also become involved in the making and designing of the kebaya. Kebaya is a significant part of the cultural heritage and identity of various communities in Southeast Asia. It symbolises a shared heritage among submitting States as the element transcends ethnicity, religion and borders thus facilitating dialogue and uniting communities.

R.2: Inscription of kebaya will increase awareness of shared intangible cultural heritage across the submitting States. It is a unifying element that connects diverse cultures and communities and encourages mutual respect. Kebaya contributes to various aspects of sustainable development including quality education, gender equality, inclusive economic development and peace and social cohesion. It provides employment opportunities for individuals and small businesses, reduces poverty and encourages sustainable livelihoods. Through formal training, kebaya students gain craft skills and an in-depth understanding of kebaya’s socio-cultural meanings. Various communities, groups and individuals emphasized these links to sustainable development in their letters of consent and in the video attached to the nomination file.

R.3: The submitting States Parties have provided safeguarding measures to ensure the viability of the element through transmission, promotion, documentation and research. With the support and involvement of the communities, the States Parties will also contribute to the monitoring of the element to avoid its over-commercialization and to ensure that the beneficiaries of the safeguarding measures are kebaya stakeholders. The States also provide financial support to kebaya-related programmes such as exhibitions in museums and galleries, research and publications. Joint safeguarding measures between communities at national and international levels are highlighted in the file.

R.4: The submitting States Parties demonstrated the participation of the communities concerned in the nomination process. Communities, groups, civil societies and individual practitioners and bearers actively participated in all stages of the process and attended meetings to share their views. They proposed safeguarding measures and drafted the nomination file. Stakeholders provided consent for the multinational nomination using letters and videos. They also provided data about the element and submitted photos and video footage in support of the nomination.

R.5: The element is included in the national inventories of the submitting States Parties. The agencies responsible for updating and maintaining the inventories are provided. The inventories are updated regularly with extensive community involvement. The submitting States provided information about the inventory updating processes with the participation of the communities concerned.

* 1. Decides to inscribe **Kebaya: knowledge, skills, traditions 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 can serve as a good example for multinational files, reflecting the role of living heritage in fostering peace and mutual respect between communities, groups and individuals from different States.

## DRAFT DECISION 19.COM 7.b.27

The Committee

* 1. Takes note that Cambodia has nominated **Cultural practices and expressions linked to Krama, a traditional woven textile in Cambodia** (No. 02115) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Krama is a woven textile associated with traditional practices and cultural expressions of the daily life in Cambodia. A rectangular cloth made of either cotton or silk, krama features a variety of grid-pattern motifs. The white, yellow, red and blue dyes used are extracted from natural vegetation and insects, and the cloth is woven manually using a traditional handloom. A socio-cultural staple, krama is used daily through all walks of life, as a scarf, belt, blanket, bandana, lower garment, decorative cloth, and hammock for children. It is also used during rituals, ceremonies and festive events, as well as to prepare food and in health care. Although krama is predominantly produced by women, men also participate in the process by planting and harvesting cotton, collecting the materials for the dyes, and maintaining the handlooms. In the past, most women knew how to weave krama and passed the knowledge and skills on to their daughters. Today, professional krama groups and producers are taking over the production role. Educational organizations play an important role in transmitting the related skills and knowledge through training courses and workshops. The krama chain of production is based on a collaborative approach that promotes social cohesion and peacebuilding while contributing to Cambodian social and cultural identity.

* 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: Krama is a woven textile associated with traditional practices and cultural expressions of daily life in Cambodia. Krama is used in different aspects of life including daily wear, rituals, festive events, in food preparation and health care. Both women and men engage in practising the element, although the role of women is important because they are responsible for passing the knowledge and skills of weaving krama to the next generation. Although the number of individual weavers has diminished, professional groups and producers are taking over the production role. The transmission of the element is reinforced by formal methods including training courses and workshops for professional groups, active communities and educational associations. The element promotes social cohesion and peacebuilding while contributing to Cambodian social and cultural identity.

R.3: The nomination file lists various community driven safeguarding measures. These include training through formal and non-formal education, a safeguarding measure that was committed to by the fifteen communities that attended workshops for the preparation of the nomination. NGOs and institutes will continue to provide vocational training, and the State has allocated a budget to traditional knowledge education, including krama. The Ministry of Commerce, through its National Silk Board, helps silk krama producers expand markets in the country and abroad. The Ministry of Culture and Fine Arts organizes an annual regional cultural event to which krama producers are invited, and national television stations and social media platforms to promote the element. The annual work plans of the Ministry of Environment and Ministry of Agriculture, Forest and Fishery prioritize providing the necessary environmental protection and technical support to weaving communities, including on how to properly raise silkworms and dye insects, and how to grow cotton and plants used for dyes.

R.4: The krama weavers expressed their willingness to nominate krama to the Representative List in 2018. After adding the element to the National Inventory in 2019, the Ministry of Culture and Fine Arts formed a team to prepare a nomination dossier. Several workshops were held to prepare the nomination file and raise awareness about Cambodia’s living heritage, the 2003 Convention, and community-based inventorying. Weaving communities, NGOs, academia, media, and the relevant ministries participated in the workshops. Fifteen communities and associations actively took part in the process of nominating the element.

R.5: The element was added to the Inventory of Intangible Cultural Heritage of Cambodia in 2019. The inventory is maintained by the Directorate General of Techniques for Cultural Affairs of the Ministry of Culture and Fine Arts and is updated every two years. With financial support from the UNESCO Office in Phnom Penh, the State Party and community representatives developed a new form to support community-based inventorying processes. The updated form was released in 2023.

* 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.2: The State Party marked the element as linked to the following aspects of sustainable development: food security, health and well-being, quality education, gender equality, inclusive economic development, environmental sustainability including climate change, and peace and social cohesion. The State sufficiently explained how the element contributes to the aspects of sustainable development selected in the file.

* 1. Decides to inscribe **Cultural practices and expressions linked to Krama, a traditional woven textile in Cambodia** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.28

The Committee

* 1. Takes note that Cameroon has nominated **Ngondo, worship of water oracles and associated cultural traditions among the Sawa** (No. 02140) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Ngondo traditions are based on the worship of water oracles. Practised by the Sawa community of Cameroon, they take place annually from September to the first Sunday of December. The popular and festive part of the practice is marked by a caravan touring the traditional Sawa districts with artistic performances, traditional wrestling competitions, a crafts and commercial fair, and a beauty pageant. For the sacred part of the practice, people gather on the banks of the Wouri River on the first Sunday of December to watch the departure of a sacred canoe. A priest dives from the sacred canoe into the water with a vase containing the community’s wishes and grievances. He emerges after some time with a message from the oracles. The message is deciphered in a sacred hut, relayed to the district chiefs, and then shared with the public. The message governs the life of the community until the next celebration. Popular Ngondo practices are transmitted within communities and families, whereas the sacred components are transmitted through initiations. Ngondo links Sawas of all origins and backgrounds to the water, their nurturing mother and the abode of their divinities. It thus perpetuates values of fraternity, solidarity, social cohesion and tolerance.

* 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 Ngondo, is an annual event which is based on the worship of water oracles. It is practised by the Sawa community of Cameroon. The bearers and practitioners involve the entire Sawa community but some specific categories include the Paramount Chiefs of the concerned communities, priests and priestesses in charge of the sacred vase immersion ritual, guides and mentors, entertainers and spokespersons, all of whom perform distinct roles. The transmission of knowledge and skills is primarily informal through family units. The sacred components of the element are transmitted through initiation rites conducted in several stages. Ngondo perpetuates a sense of identity and promotes the values of fraternity, solidarity, social cohesion and tolerance among the diverse components of the Sawa community.

R.2: The element contributes to promoting traditional health care by including traditional therapeutic recipes made from medicinal plants. Ngondo also reinforces the pivotal role of women in the primarily matriarchal Sawa society. It is the Mangon priestess who is honoured with the task of preparing the sacred vase and ritual dishes during the ceremony. The Ngondo fair creates temporary employment opportunities for the community. It also promotes peace, social cohesion between different ethno-cultural groups and harmony between humans and nature. The Sawa community is engaged in a comprehensive project to regenerate the mangroves, thereby enhancing environmental sustainability. The file mentions that an Ngondo academic excellence programme has been established in different districts to reward top students in the community. However, the contribution of the element to quality education could have been explained further.

R.3: The nomination file includes several safeguarding measures devised by the Sawa community with support from the Ministry of Arts and Culture. Transmission of the practice and its values will be ensured through education and art, including by incorporating it in primary and secondary school curricula, conducting research about the element in collaboration with universities and research centres, and creating an Ngondo database. Other measures include awareness raising through broadcasts and contests, and preserving the environment associated with the element by regenerating mangroves and increasing efforts to combat sand encroachment and the proliferation of water hyacinths.

R.4: The nomination was an initiative of the Sawa community that was adopted following the engagement of Paramount Chiefs and the Ministry of Arts and Culture. Communities participated in awareness-raising consultations and capacity-building workshops to develop the nomination strategy. Various meetings and workshops were held between 2020 and 2022 to prepare for the nomination of Ngondo. In 2022, a drafting group composed of representatives from the communities, groups and individuals concerned and from the Ministry of Arts and Culture filled out the nomination form and produced audiovisual elements related to the file. Similarly, renowned artists and writers participated in various workshops, demonstrating their commitment to the nomination of the element.

R.5: The element was listed on the General Inventory of Tangible and Intangible Cultural Heritage in Cameroon in November 2019. The inventory is managed by directorates under the Ministry of Arts and Culture and elements are updated every five years from the year it is first added to the inventory. Inventorying and updates are carried out with the involvement and participation of the communities concerned, especially the bearers and practitioners of the elements.

* 1. Decides to inscribe **Ngondo, worship of water oracles and associated cultural traditions among the Sawa** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.29

The Committee

* 1. Takes note that China has nominated **Spring festival, social practices of the Chinese people in celebration of traditional new year** (No. 02126) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In China, the spring festival marks the beginning of the new year. It falls on the first day of the first month of the Chinese calendar and involves a variety of social practices to usher in the new year, pray for good fortune, celebrate family reunions and promote community harmony. This process of celebration is known as ‘guonian’ (crossing the year). In the days preceding the festival, people clean their homes, stock provisions and prepare food. On New Year’s Eve, families dine together and stay up late to welcome the new year. During the festival, people wear new clothes, make offerings to heaven, earth and ancestors, and extend greetings to elders, relatives, friends and neighbours. Public festivities are held by communities, cultural institutions, social groups and art troupes. The traditional knowledge of the rituals, customs, legends and ballads associated with the spring festival, and the skills of preparing festival decorations and supplies, are transmitted informally within families and communities as well as formally through the public education system. Related crafts and performing arts are transmitted through apprenticeships. The spring festival promotes family values, social cohesion and peace while providing a sense of identity and continuity for the Chinese people.

* 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 celebration of the spring festival marks the beginning of a new year in China. The element involves a variety of social practices, including prayers for good fortune and family reunions. The bearers and practitioners are the Chinese people. The community elders organise their family activities, while public festive events are held by communities and other groups. The traditional knowledge of the rituals and practices are transmitted informally within families and communities as well as formally through the public education system. Relevant crafts and performing arts skills are transmitted through apprenticeships. The spring festivals promote family values, social cohesion and peace while providing a sense of identity and continuity for the practitioners. In addition, the element embodies the concept of harmony between humanity and nature and among people.

R.2: The element contributes to sustainable development in the areas of food security – given its links to the production, processing and storage of food – and quality education, as a resource for formal education. Consumption demands generated by the element provide significant opportunities for sustainable livelihoods and decent work for communities, thus promoting economic development. The element promotes harmony, integration, trust, inclusion, social cohesion and peace. It also contributes to environmental sustainability through awareness raising.

R.3: A long-term community-based safeguarding mechanism involving multiple actors has been formed and effective measures have been taken to ensure the viability of the element. The central government supports the element by authorizing a national holiday for the festival and implementing the programme for the revitalization of traditional festivals. The communities work with State and non-State institutions to integrate the element into educational programmes. Professional institutions have advanced major projects such as the Chronicles of Chinese Festivals and documentation and research of intangible cultural heritage, which contributes to the research and archiving of the element. Other efforts include monitoring and evaluating the effects of the safeguarding measures, paying attention to potential risks to the element, and raising awareness among the young people.

R.4: The nomination of the element was initiated by various stakeholders using different channels of communication. A working group consisting of community representatives, experts and professional institutions was established in July 2022 with the coordination of the Ministry of Culture and Tourism, for the preparation of the nomination. Letters of consent from different communities, groups and individuals were submitted. During the process, relevant communities, groups, bearers, researchers and NGOs have provided a large amount of texts, pictures and video materials, as well as feedback on the current situation of the element. They have proposed suggestions and opinions on safeguarding measures and provided informed consent documents. The process of video shooting for the nomination has witnessed support and cooperation from all parties concerned.

R.5: The element was included in the National List of Representative Elements of Intangible Cultural Heritage in 2006. The inventory is maintained by the Ministry of Culture and Tourism. Information about the updating methods and periodicity was included in the State’s second periodic report submitted in December 2017. In 2021, the State Party finalized the fourth update of the inventory with the participation of the communities, groups and organizations concerned.

* 1. Decides to inscribe **Spring festival, social practices of the Chinese people in celebration of traditional new year** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a well-prepared file and video that convey the element’s contribution to sustainable livelihoods as well as the relationship between humanity and nature.

## DRAFT DECISION 19.COM 7.b.30

The Committee

* 1. Takes note that Colombia has nominated **Living pictures of Galeras, Sucre** (No. 01887) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Living Pictures of Galeras in Colombia is a collective and community-based artistic expression that consists of recreating static scenes related to religion, daily life, literature, current affairs, legends, or any other topic that may arise from the rich collective imaginary. The staging of a picture demands a concerted effort between families and creative groups. It usually takes place during the evening in the streets. This activity, referred to as ‘dressing the streets’, entails creating an outdoor art gallery in which artists, artworks, critics and thousands of spectators come together in a fascinating universe of creativity and magical realism. The living pictures are accompanied by other cultural practices such as rhymes, songs, dance, traditional music, local cuisine and crafts. The most significant expression of ephemeral folk art in Colombia, it involves all inhabitants of the municipality. Children are encouraged to participate from an early age, allowing them to acquire skills and take ownership of the practice. The practice is also transmitted in educational institutions and through public celebrations. The living pictures of Galeras are a cultural reference and source of inspiration. They constitute a powerful tool of communication and collective memory, connecting art with life while strengthening community ties and inclusion.

* 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 a community-based artistic expression that consists of recreated or imagined scenes from various aspects of life. The practitioners and bearers are all inhabitants of the municipality of Galeras and include woodworkers, painters, artisans, elders and students. The transmission of knowledge and skills occurs informally through families and across generations. Formal transmission takes place through the educational institutions of the Galeras Municipality. The element is a cultural reference and source of inspiration for the practitioners. It is a tool of communication, promotes respect for diversity, peace, intergenerational dialogue, social inclusion and strengthening of community ties.

R.3: Since 2013, the State Party has had a safeguarding plan for the element with the main objective of strengthening ties of solidarity within the community and guaranteeing the viability of the element. The plan, developed with broad participation of the community, consists of three critical measures which include: (a) management, organization and participation; (b) training, creation and recreation; and (c) research and awareness raising. An awareness-raising campaign is being carried out through community radio stations and social media to showcase community-driven safeguarding activities. The safeguarding measures were planned with broad community participation in 2012 and 2013. In 2020, the Cultural Week and capacity-building processes in rural areas were carried out virtually reaching approximately 10,000 people inside and outside the municipality.

R.4: The process of preparing the nomination file began between in 2020 and 2021. It began with the expression of interest by the Galeran community to the Ministry of Culture of Colombia to nominate the element to the Representative List. The process included fieldwork and participatory workshops conducted in urban and rural areas of the municipality to present the initiative, obtain the communities’ informed consent and support, and establish a communication strategy. A large number of consent letters were received in demonstration of community support for the inscription. Twelve mailboxes were strategically placed in Galeras which encouraged submission of consent letters, especially from rural areas. A public email address and social media platforms were also used. Other measures included the creation of resources aimed at specific groups, such as workshops, in-person interviews, and the creation of a pedagogical guide on the nomination process for high school students.

R.5: The element was listed in the National Representative List of Intangible Cultural Heritage in 2013. The inventory is managed and maintained by the Intangible Heritage Group of the Division of Heritage and Memory of the Ministry of Culture of Colombia. Information about the updating of the inventory is included in the periodic report submitted in 2021.

* 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.2: The element is integral to the annual celebrations tied to the agricultural calendar which embody social and cultural values crucial for food security. These portrayals are crucial in raising awareness about agricultural cycles, community cooperation and enhancing local agricultural knowledge and practices. In addition, Living Pictures provide a platform for artistic expression and a means to process experiences including challenges from Colombia’s armed conflict, thus contributing to peaceful co-existence and social cohesion. The file further indicates that the element fosters inclusive development particularly through cultural tourism activities led by practitioners. The growth in cultural tourism boosts income for local craftspeople and enriches cultural events. Young female apprentices are encouraged to participate equally, and women play a significant role in creating and transmitting the element, thereby highlighting their leadership in the safeguarding efforts.

* 1. Decides to inscribe **Living pictures of Galeras, Sucre** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to consider the possible unintended effects of the inscription of the element, including the unintended consequences of increased tourism.

## DRAFT DECISION 19.COM 7.b.31

The Committee

* 1. Takes note that Côte d’Ivoire has nominated **Skills related to Attiéké production in Côte d’Ivoire** (No. 02086) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Attiéké is a dish made from steamed cassava tubers. Produced by the lagoon peoples of Côte d’Ivoire, the dish involves growing and harvesting the cassava tubers, grinding and mixing them with fermented cassava to prepare the semolina, and steaming the semolina to prepare the dish. After cooking, the attiéké is removed from the heat and scooped into a container to cool. It is then packaged and distributed in baskets lined with cassava leaves. Attiéké is traditionally produced by women for household consumption. Women prepare, cook, preserve, and sell the attiéké, while men grow, harvest, transport and grind the cassava. The knowledge and skills are passed down orally and through observation within families. Attiéké is an accessible and affordable meal that has become a staple in family meals, but also in restaurants and during ceremonies. The related knowledge and skills play an important role in the social life of communities. Mastering the production of attiéké guarantees financial autonomy and social integration for women and girls. An integral part of cultural identity in Côte d’Ivoire, its production contributes to the empowerment of young girls without encroaching on their schooling.

* 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: Attiéké is a couscous-like dish made from steamed cassava tubers and produced by the lagoon peoples of Côte d’Ivoire. The producers are traditionally women while men take part in growing, harvesting, transporting and grinding the cassava. Transmission of the knowledge and skills related to the element is done informally by the older generations to the young ones through observation within the families or communities. Attiéké is used at different events and celebrations and plays an important role in strengthening cultural identity and in the social life of communities. Attiéké is a staple food in inaugurations, weddings, baptisms and funeral ceremonies. It has become an integral part of cultural identity in Côte d’Ivoire and is an accessible and affordable meal for everyone.

R.2: The element contributes to food security and accounts for approximately 5 per cent of food expenses and 20.5 per cent of calories in the dietary intake of many Ivorian populations. Attiéké helps combat hunger as it is easily accessible and affordable for all. The transmission of this element from mothers to daughters contributes to the social and family education of young girls. It is during this learning process that mothers teach their daughters about womanhood, marriage and their community. Both men and women are involved in the attiéké production chain, thereby enabling women to contribute to family income. The element thus contributes to the financial empowerment of women and to family and community welfare. The element also brings communities closer together and promotes cultural diversity.

R.3: Efforts to safeguard and promote the skills related to attiéké production are undertaken by communities, civil society organizations, and the State. Safeguarding measures are carried out by members of the families and communities concerned. Modern attiéké production units have been set up and cooperatives have been formed with the support of NGOs and technical and financial partners, and some communities have built workshops for the transmission and large-scale production and sale of attiéké. The government has initiated several actions, including regulatory efforts, the adoption of laws, the establishment of semi-industrial production units, and the creation of improved cassava varieties. Universities have published research papers and articles about the element in scientific journals. Other measures include promotional efforts and coordinating cultural events such as food festivals and agricultural trade fairs. The communities’ involvement in planning the safeguarding measures is elaborated under section R.4.

R.4: During public working sessions, the communities concerned participated in identifying bearers, practitioners, characteristics, components and traditions related to the element. They provided necessary information on the practice, transmission methods, cultural meanings and social functions of the element. The communities also identified threats to the viability of the element and suggested safeguarding measures. They willingly agreed to implement aspects of the safeguarding measures that fall within their competence.

R.5: The element was included in the Inventory of Intangible Cultural Heritage. The inventory is managed by the Ministry of Culture and Francophonie through its technical agencies. Elements listed on the National Inventory List of Intangible Cultural Heritage are compiled and updated annually based on field studies and proposals from the bearers, practitioners, communities concerned and NGOs. The 2023 periodic report provides information about the inventorying process and updating frequency.

* 1. Decides to inscribe **Skills related to Attiéké production in Côte d’Ivoire** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the State Party to pay attention to the potential risk of over-commercialization of the element and to ensure that any commercialization efforts and possible unintended consequences are monitored and well-managed following the inscription of the element;
	3. Reminds the State Party, when submitting nomination files in the future, to avoid standardized letters of consent and to ensure the free, prior and informed consent of the communities concerned.

## DRAFT DECISION 19.COM 7.b.32

The Committee

* 1. Takes note that Cuba, the Dominican Republic, Haiti, Honduras and the Bolivarian Republic of Venezuela have nominated **Traditional knowledge and practices for the making and consumption of cassava bread** (No. 02118) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Cassava bread is a round bread made from the cassava tuber. The bread is generally made from the bitter variety of cassava so that it can be preserved for a longer time, although sweet cassava is sometimes used. Cassava bread is usually a part of meals but can be consumed on its own. In Cuba, the Dominican Republic, Haiti, Honduras and Venezuela (Bolivarian Republic of), cassava bread varies in flavour (savoury or sweet), texture (soft or hard), size and thickness. Its production always begins by peeling, washing and grating the tuber. The pulp is dried out and the resulting flour is sifted with an artisanal sieve. A dough is prepared using the flour and is then cooked, generally over firewood, on ceramic or iron plates, depending on each country. The knowledge and skills related to the making of cassava bread are usually transmitted informally, within households and communities. They are also transmitted through media and culinary institutes. In most countries, cassava bread is a key part of daily diets and provides a connection with the communities’ Indigenous and African heritage. It promotes tolerance and unity, as each community values its own cassava bread making while recognizing the practices of other communities and groups.

* 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: Cassava bread is a round bread made from the bitter variety of cassava tuber. The bearers and practitioners across all the submitting States Parties include the consumers, families, producers, professional associations, teachers and students of the culinary arts. Transmission of the knowledge and skills related to the making of cassava bread occurs informally within households and communities. They are also transmitted formally through education in schools and the dissemination of information occurs through media and books. Cassava bread is a key part of daily cuisine and provides a connection with the communities’ Indigenous and African heritage. The element is used in the celebration of events, promotes tolerance, mutual respect, social cohesion and unity.

R.2: The nomination file explains the element’s links to various aspects of sustainable development, including: food security, health, gender equality, sustainable livelihoods/economic development, peace and social cohesion. In terms of sustainable livelihoods, the file explains that the production of cassava bread supports thousands of people and improves the quality of life of the bearers and their communities. In addition, the element acts as an identity reference and contributes to maintenance of peace and respect within families and local communities. The supplementary video demonstrates the practitioners’ knowledge of their ancestral connections in the Caribbean region. The issue of visibility and dialogue is demonstrated in the multinational nature of the element and nomination.

R.3: The nomination file provides safeguarding measures currently under implementation and those proposed for after the element’s inscription. These efforts include capacity building, research and documentation, awareness raising, the creation of artisanal production factories and ovens, and inventorying. Transmission activities include the establishment of training schools for young people, promotional efforts, culinary fairs and publications of magazines and books. The design of the safeguarding measures of the submitting States were developed in collaboration with men and women, with resources and methodological and technical strategies specific to the different national contexts. The file also explains that government authorities at their different levels, in compliance with relevant national laws, have an important role in the implementation of the safeguarding measures proposed for the element. While the submitting States have provided information on safeguarding measures within their respective States, it would have been good for the submitting States Parties to develop joint safeguarding measures in line with the spirit of the Convention.

R.4: The proposal to nominate the tradition of making and consumption of cassava bread began in 2019 as a project from the cassava bread makers’ communities of the Dominican Republic. The invitation to participate was sent to several countries in the Latin American and the Caribbean region that share this cultural heritage. Dialogues originated between bearers from each of the countries with the intention of communicating about the idea and obtaining communities’ free, prior and informed consent for the nomination. The bearers joined work teams to participate in community workshops that served to spread awareness to a greater number of people. While some States Parties submitted diverse sets of letters, others submitted standardized letters.

R.5: The element is listed on the respective inventories of the submitting States Parties. The nomination form provides information on the agencies responsible for updating and maintaining these inventories and the involvement of the bearer communities in the inventorying process. The frequency of updating of the inventories varies among the States, and the frequency ranges from twice a year to once every six years. The States Parties previously submitted periodic reports on the 2003 Convention.

* 1. Decides to inscribe **Traditional knowledge and practices for the making and consumption of cassava bread** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Reminds the States Parties, when submitting nomination files in the future, to avoid standardized letters of consent.

## DRAFT DECISION 19.COM 7.b.33

The Committee

* 1. Takes note that the Democratic People’s Republic of Korea has nominated **Custom of Korean costume: traditional knowledge, skills and social practices in the Democratic People’s Republic of Korea** (No. 02096) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Korean costume is an outfit comprised of a jacket and a woman’s skirt or men’s trousers. It is completed with seasonal overclothes, including an overcoat and a waistcoat, and may include other accessories such as a breast ribbon. The costume is created using natural fabrics such as silk, ramie and cotton. The related knowledge and skills involve design, cutting, needlework, embroidery or drawing, printing of geometric and natural patterns, and decoration with accessories and precious metals or stones. Often referenced in art and literature, the Korean costume is used on many occasions, including birthdays, weddings, festivals and holidays. Women are the leading bearers and practitioners devoted to the costume creation and transmission in shops, within families and in the fields of education and research. Generally, a chief craftswoman coordinates cooperation between craftspeople. The related knowledge and skills, including ways of wearing, keeping and mending the costume, are transmitted within families. In Korean costume shops, knowledge and skills regarding design, cutting, sewing and embroidery are transmitted from experts to apprentices through demonstration and hands-on training. The element is also transmitted through media, during cultural events and in schools. The Korean costume brings people together, instilling a sense of cultural belonging, 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 Korean costume is created using natural fabrics such as silk, ramie and cotton. It is comprised of a jacket and a woman’s skirt or men’s trousers worn along with seasonal overclothes. Women are the leading bearers and practitioners and are involved in the creation of the costume and the transmission of the element. Women and men, both young and old, wear the costume. Many men are also involved in costume creation, education and research. The transmission of knowledge and related skills occurs between masters and their apprentices, and within families, shops and communities. It is also transmitted formally through education and research, the media and in schools. The element promotes unity and instils a sense of cultural belonging, identity and continuity, thus promoting social cohesion.

R.2: The element contributes to several aspects of sustainable development. It fosters a sense of cultural identity and social cohesion among people, while enhancing the visibility and diversity of intangible cultural heritage in general. The nomination file highlights women’s active role in the element. The ongoing demand for costumes and the increasing number of costume shops contributes to economic development, as does the use of local fabrics such as silk. Costume shops, families and educational institutions at all levels contribute to quality formal and informal education, facilitating a deeper understanding of the element among younger generations. The element also promotes dialogue and underscores the link between creativity and traditional knowledge and skills.

R.3: The submitting State established a temporary organization to address the risks of negative aspects that may arise, including potential over-commercialization of the element following its inscription and to promote good practices. In order to support the transmission of the element, the State Party will regularly update the national heritage website and add features to support online communication with bearers. The State Party will also organize excursions to costume shops for younger community members, and it will ensure technical, financial and administrative support, including the provision of equipment and materials for textile production, sericulture and eco-friendly initiatives. Moreover, the education commission will include the element in school curricula, and practitioners will be supported to partake in cultural events.

R.4: The nomination file explains the engagement of various communities, groups, and individuals in the nomination process. These include the establishment of a working group which conducted field surveys to collect free, prior and informed consent in different places across the country. Representatives of practitioners and bearers in the working group provided detailed explanations on diverse aspects of the element, including its social functions and cultural meanings, and the related practices and transmission mechanisms. They also contributed to the development and implementation of the safeguarding plans. A draft of the nomination file was shared online with the wider public, drawing feedback from women and students. The video submitted in support of the nomination was helpful in providing additional information about the element.

R.5: The element is listed on the National Inventory of Intangible Cultural Heritage, which is maintained by the Department of Intangible Cultural Heritage and Korea National Heritage Preservation Agency, both of which are under the National Authority for the Protection of Cultural Heritage. The inventory is updated every five years with the widest possible participation of bearer communities and practitioners.

* 1. Decides to inscribe **Custom of Korean costume: traditional knowledge, skills and social practices in the Democratic People’s Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for providing safeguarding measures to address possible decontextualization and over-commercialization that may happen as a result of inscription;
	3. Further commends the State Party for submitting an improved file that took into consideration the recommendations from the Evaluation Body in 2020.

## DRAFT DECISION 19.COM 7.b.34

The Committee

* 1. Takes note that Egypt and Saudi Arabia have nominated **Semsemiah: instrument crafting and playing** (No. 02119) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Semsemiah is a popular harp-like instrument that is crafted and played among communities in the Suez Canal region. The body is attached to three wooden poles that form a triangle. The instrument is usually crafted by the players themselves, using natural or recycled materials such as wood or metal. The semsemiah is used by singers, musicians, composers, sailors (in Saudi Arabia), fishermen, and ship traders (in Egypt). It is featured in concerts, holidays, weddings, football matches and cultural festivals. Players and craftspeople include people of all ages, genders, backgrounds and abilities. The skills of crafting and playing the instrument are usually transmitted informally, within families and communities, or through bands, master players, practitioners and craftspeople. Semsemiah playing and crafting is taught from an early age, starting at about eight years. In Egypt, the practice is also transmitted formally through workshops and training courses in certain educational institutes. In Saudi Arabia, the internet and social media have become popular means of transmission. An important means of expression, the semsemiah is closely associated with the sea and is present on fishing boats for entertainment. The music enhances peace and social cohesion through communal gatherings that include people from all social classes.

* 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 the crafting and playing of Semsemiah - a traditional stringed music instrument. The bearers and practitioners of the Semsemiah are players and craftsmen from both genders and different age groups, musicians, composers, singers, sailors, fishermen and ship traders, among others. In both states, the knowledge and skills of crafting and playing the instrument are transmitted informally within families and communities. In Egypt, it is also transmitted formally through workshops and training courses in educational institutes, while in Saudi Arabia there is popular use of the internet and social media which provide resources for the younger generation to learn semsemiah songs and craft. The element has the function of entertainment, enhances social ties among the communities and is a form of expression of emotions.

R.2: The nomination file identifies the element’s contributions to gender equality, health and well-being, inclusive economic development, environmental sustainability and social cohesion. Playing the semsemiah at weddings and social functions and crafting the instrument generates income and contributes to the livelihoods of practitioners. The element enhances peace and social cohesion through communal gatherings that include all social classes. The submitted video features representatives of communities explaining how the element contributes to these sustainable development areas. Although the contribution of the element to environmental sustainability including climate change is not well explained, the overall information in the file is sufficient to satisfy the criterion.

R.3: The nomination file highlights various safeguarding measures taken by both States with the participation of the communities. These measures have ensured the viability of the element, and some overlap in both countries. They include: (a) year-round workshops by professional musicians and craftsmen; (b) publishing books that document the element and its music; (c) encouraging the integration of the instrument in musical compositions; and (d) conducting workshops on intangible cultural heritage. Other safeguarding measures include establishing NGOs to support the element, creating websites, promoting the element on social media, featuring the element in ethnographic museums, and honouring living human treasures in both States.

R.4: The process of nominating the element with the full participation of the communities is elaborated. In Egypt, a nomination team was created to update the existing inventory and prepare the nomination form. The team held various discussions and meetings with relevant practitioners including individuals, communities and NGOs. In Saudi Arabia, stakeholders implemented a three-stage process for the preparation of the file. The communities were involved in all three stages. The practitioners approved the multinational nature of the nomination and contributed to identifying and implementing the safeguarding measures.

R.5: The element is listed on the Egyptian Archive for Folklore and Folklife and the National Inventory of Intangible Cultural Heritage Elements in Saudi Arabia. Information on the organisations maintaining the inventories is provided in the file. The States Parties provided information on the updating and periodicity of the inventories with the participation of communities in the form and the periodic reports.

* 1. Decides to inscribe **Semsemiah: instrument crafting and playing** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.35

The Committee

* 1. Takes note that Estonia has nominated **Cooking and eating Mulgi puder, traditional mashed potato with barley in the Mulgimaa region, Estonia** (No. 02081) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mulgi puder is a traditional dish that is consumed daily in the Mulgimaa region of Estonia. The dish entails placing sliced potatoes in a pot and pouring pre-soaked barley on top. After adding a bit of salt, the ingredients are boiled until soft and then mashed. Mulgi puder is accompanied by pan-fried pork knuckle, which can be added to the mash or served on the side, or by vegetables. It is usually made for several days, as the flavour improves over time. Every family has its own way of making Mulgi puder, and community members enjoy exchanging recipes. The dish is cooked with family and friends, at work and school, and during community gatherings and celebrations. It is also served in restaurants and sold in jars. The tradition of cooking and eating Mulgi puder is primarily passed down within families, but nowadays it is also taught in schools and hobby groups and through workshops organized by local organizations, community masters and the Institute of Mulgi Culture. Preparing the dish supports local food producers and sustainable consumption. The tradition of cooking and eating Mulgi puder also unites families and communities, encouraging them to take time to cook and eat together and to avoid unhealthy fast foods or snacks.

* 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: Mulgi puder is a traditional dish of mashed potato with barley that is consumed in the Mulgimaa region of Estonia. The practitioners and bearers of the element are people of different ages and gender living in Mulgimaa. Mulgi puder is cooked with family and friends, at work, schools, community gatherings and celebrations. The knowledge and skills related to the element are passed down within families, from older people to children and also passed on formally in schools, hobby groups, workshops and at the Institute of Mulgi Culture. The tradition of cooking and eating Mulgi puder promotes unity in families and communities.

R.2: The tradition of Mulgi puder helps to improve local organic food production and decreases the carbon footprint and food waste. Mulgi puder is usually eaten together, thereby promoting family and community relations. The element is linked to food security and sustainable development because the recipe is an inexpensive dish that provides sustenance to many communities. However, the file does not clearly explain the contribution of the element to health and well-being. Notwithstanding, the information in the nomination file was sufficient to meet this criterion.

R.3: The State Party explains past safeguarding measures and proposes new ones for the element. These include: (a) the transmission of the element through formal and non-formal education; (b) identification, research and documentation activities; and (c) promotion and enhancement events and exhibitions which will continue beyond inscription. The file also describes support for preservation and safeguarding as well as financial contributions from the State and the Estonian Centre of Folk Culture to support the Mulgimaa region’s cultural heritage.

R.4: The nomination was proposed by the Mulgi community members. The Institute of Mulgi Culture launched an information campaign and published articles in the media and posts on social media. The Institute of Mulgi Culture, a community organization, collected stories from practitioners and created a questionnaire for community members. This campaign increased awareness about the element and solicited broad support for its nomination to the Representative List of the Intangible Cultural Heritage of Humanity. In 2023, the community representatives met to develop safeguarding measures, collect consent letters and approve the text of the nomination file.

R.5: The element is listed on the Estonian Inventory of the Intangible Cultural Heritage. The inventory is managed by the Estonian Centre of Folk Culture and updated every five years. Communities participate in compiling entries to update the inventory. Information about the inventory is included in two periodic reports submitted by Estonia in 2013 and 2022.

* 1. Decides to inscribe **Cooking and eating Mulgi puder, traditional mashed potato with barley in the Mulgimaa region, Estonia** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.36

The Committee

* 1. Takes note that Ethiopia, Djibouti and Somalia have nominated **Xeer Ciise: Oral customary laws of Somali-Issa communities in Ethiopia, Djibouti and Somalia** (No. 02087) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Xeer Ciise refers to the oral customary laws of the Somali-Issa communities in Ethiopia, Djibouti and Somalia. A highly structured and rigorously codified system of democratic governance, it has three main components: (a) a political constitution, which defines the distribution of power and decision-making processes; (b) a penal code, which establishes community justice, focusing on reconciliation and compensation; and (c) a code of social conduct, which defines a series of metaphysical, spiritual and social principles and values to regulate collective and individual behaviour. These laws help ensure peaceful coexistence within the community and with other ethnic groups. They incorporate global values and principles, such as respecting the rights of women and children, environmental conservation, peaceful conflict resolution and mutual assistance. Xeer Ciise is transmitted informally, including through tales, proverbs, games, poetry and initiation rites. It is also transmitted through formal educational curricula, panel discussions, symposiums and print and electronic media. For the Somali-Issa, the practice unites communities in the Horn of Africa and defines their collective and individual identity, their mutual solidarity and their social cohesion. The system promotes conflict resolution, peace, cooperation, and moral conduct, while enhancing social equity and good governance.

* 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 Xeer Ciise are oral customary laws of the Somali-Issa communities in Ethiopia, Djibouti and Somalia. The practitioners and bearers of Xeer Ciise are the Somali-Issa communities. The Guddi, Gande and the Ugaas have special responsibilities in the practice and transmission of the element. The knowledge and skills are transmitted through tales, proverbs, games, poetry and rituals of initiation. They are also transmitted formally through formal educational curriculums, symposiums and print and electronic media. The element unites the Somali-Issa communities in the Horn of Africa and defines their collective and individual identity. It promotes mutual solidarity and social cohesion, and functions as a mechanism for conflict resolution, peace and cooperation.

R.3: The States Parties of Ethiopia, Djibouti and Somalia have undertaken a number of current and future measures to safeguard Xeer Ciise with the full participation and consent of the communities. These measures include creating legal frameworks for the protection of intangible cultural heritage and allocating budgets to support the implementation of various safeguarding activities with the participation of the communities concerned and relevant associations. Knowledge of the element will be incorporated in formal and non-formal education in all three countries to ensure the element’s transmission to younger generations. A joint social platform of the Somali-Issa communities of the three countries was established in view of mobilizing the communities and informing them about the safeguarding measures that protect the element from threats. A comprehensive documentary film about the Xeer Ciise will be prepared in Somali, French and English languages and will be broadcasted on television and online to promote the element’s importance and strengthen the awareness of the communities concerned. The countries will also exchange information collected from research and inventorying processes for the use of the bearers, practitioners, researchers and the general public.

* 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 of the Intangible Cultural Heritage of Humanity:

R.2: The element contributes to sustainable development by organizing and regulating the use and distribution of limited resources through a sophisticated system of solidarity. This system ensures, among others, equitable access to water and grazing lands. The oral customary laws are used as tools for maintaining and promoting peaceful co-existence. They aim to apply justice and arbitrate economic disputes by building consensus. The customary laws provide for the respect and protection of children and women’s rights, and promote inclusive economic development.

R.4: To prepare the nomination file, the submitting States Parties established a working group consisting of experts and NGO representatives in 2022. The working group established contact with members of the communities concerned and many stakeholders who contributed in a variety of ways. While planning for the nomination, the process received the widest possible participation of communities at different stages. At a planning workshop held in August 2022 in Aysha, Somalia, practitioners, bearers and custodians were consulted on the benefits and impacts of the inscription based on information provided beforehand. They provided their free, prior and informed consent. The relevance and benefit of the nomination was explained throughout the process. NGOs such as the Sitti Heritage Foundation participated in the nomination and organized seminars and information sessions for communities. Scholars who published books on the Xeer Ciise were consulted and contributed to the preparation of the file. Details of the role of communities in the nomination process was provided through the dialogue process.

R.5: The element is included in the National Register of the Intangible Cultural Heritage of Ethiopia, the National Inventory of Somalia and the National Register of Cultural Heritage Inventories in Djibouti. Information on the organisations maintaining the inventories in each State is provided. Members of the communities concerned actively participated in the data collection process for the inventorying of this element. They attended focus group discussions and structured and semi-structured interviews. The frequency of updating the inventories in Somalia and Djibouti were indicated in the file and the information pertaining to Ethiopia’s inventory was clarified during the dialogue process.

* 1. Decides to inscribe **Xeer Ciise: Oral customary laws of Somali-Issa communities in Ethiopia, Djibouti and Somalia** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.37

The Committee

* 1. Takes note that France has nominated **Skills of Parisian zinc roofers and ornamentalists** (No. 02105) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Parisian zinc roofing encompasses the knowledge and skills required to restore the roofs of Haussmann-style buildings constructed in Paris during the nineteenth century. These roofs are characterized by the shape of the attic space and the use of zinc as roofing material. Zinc is a lightweight metal that reduces the size of the roof frame and increases the liveable space under the roofs. The restoration of a roof involves removing the old pieces of zinc, measuring and custom-cutting new pieces using a Parisian folding machine, and assembling and fixing the pieces onto the roof. The ornamentalists work the zinc in their workshops to manufacture windows, replicating or creating ornaments that enhance the beauty of the roof. With nearly 80 per cent of the roofs in Paris covered in zinc, the city is a living archive of these skills that shape the unique identity of its urban landscape. The practice is transmitted through a work-study programme, in which apprentices alternate between theory, practical classes and hands-on experience on construction sites. The pride in preserving the beauty of the Parisian landscape fosters social ties between roofers and ornamentalists. This sense of belonging is manifested in a custom of leaving an object under a piece of roofing when they finish a job, to be found by zinc roofers decades later when they re-roof the building.

* 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 encompasses the knowledge and skills required to restore the zinc roofs of Haussmann-style buildings constructed in Paris during the nineteenth century. Almost eighty percent of the roofs in Paris are covered in zinc and the element demonstrates a link between intangible and tangible heritage. The bearers and practitioners are zinc roofers and ornamentalists, who possess and transmit the skills to restore and decorate the zinc roofs of Paris. Women and men are all involved in the repairs and roles, and tasks and responsibilities are distributed based on skill levels and experience. The knowledge and skills related to the practice are transmitted through a work-study programme in which apprentices alternate between theory, practical classes and hands-on experience on construction sites. The element is a source of pride in preserving the beauty of the Parisian landscape and cultivates a sense of belonging. It also fosters social ties between roofers and ornamentalists.

R.2: The file indicates that the element contributes to inclusive economic development by supporting decent work, creating productive jobs and bolstering the local economy. The element ensures quality education by facilitating the transmission of values and essential skills. Apprentice training is continually improved to incorporate the latest innovations and comply with construction regulations. The element also contributes to environmental sustainability by using mostly recycled zinc, which is melted and transformed into powder to be used in other products. In the past thirty years, the expertise of roofers has expanded to include a new skill: the mandatory installation of thermal insulation in the attics. These skills help to reduce energy consumption and mitigate the effects of climate change.

R.3: The safeguarding measures include those contributing to training and transmission through the Eco-Campus, which incorporates virtual reality and a life-sized replica of a Mansard loft used by experienced practitioners to teach apprentices. The Minister of Culture awarded the title of ‘Master of Art’ to an ornamentalist in 1996, and during the annual spring festival, distinctions are awarded to young zinc roofers in recognition of their dedication and the quality of their work. As part of the promotion and awareness-raising initiatives, the Syndicat des entreprises de Génie Climatique et Couverture Plomberie (GCCP) published ‘Roofs of Paris or the Art of Roofers’ in 2011, and a book presenting the element from the perspective of living heritage is currently under production. In addition to financing the production of online videos and facilitating training and transmission, the GCCP also manages a documentation centre containing historical and technical resources related to the element, such as the ‘Le Traité de couverture’, which is available to the public. The community concerned participates in exhibitions educating visitors about the beauty of the roofs and the people involved in their restoration. It also supports initiatives such as research projects undertaken in connection with the element.

R.4: For the nomination preparations, the community appointed two coordinators to liaise with the Ministry of Culture. The coordinators organized meetings with community representatives and engaged with the community, particularly through social media and community fairs. They met with members of the community at numerous construction sites, ornamentalists’ workshops and training centres to spread awareness about intangible cultural heritage and concepts of safeguarding. During the Spring Festival, the coordinators hosted a stand dedicated to the nomination to update the community on the progress and garner additional support for the nomination. The community actively participated in promoting the nomination by hosting French and foreign journalists at their construction sites and schools.

R.5: In 2017, the element was included in the National Inventory of Intangible Cultural Heritage in France. The inventory is managed by the Department of Research, Promotion and Intangible Cultural Heritage, the Delegation for Inspection, Research and Innovation (DIRI), and the General Directorate for Heritage and Architecture of the Ministry of Culture. Information concerning the updating and periodicity of the inventory is included in France’s periodic report, which was submitted in 2021.

* 1. Decides to inscribe **Skills of Parisian zinc roofers and ornamentalists** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for nominating an element that has adapted and contributes to mitigating the effects of climate change and integrates skills training in educational institutions;
	3. Further commends the State Party on a well-prepared video that highlights the links between living heritage and built heritage.

## DRAFT DECISION 19.COM 7.b.38

The Committee

* 1. Takes note that Ghana has nominated **Craftsmanship of traditional woven textile Kente** (No. 02130) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Ghana, Kente is a fabric made of strips that are woven from silk, cotton or rayon using horizontal looms. The age, social status and gender of users influence the choice of colour and design of the fabric. Finished products are named with proverbs, sayings and social situations, among others. The craft has been enriched over time through the creativity and innovation of weavers. The knowledge and skills are passed on within families, through apprenticeships with master weavers, and through high school and tertiary education institutions. Knowledge and skills are also acquired at exhibitions, museums, workshops, festivals and from literary sources. Both women and men are involved in the production process, with women being in charge primarily of weaving and producing cotton yarn and men producing the loom and other relevant tools. Each community of producers is led by a chief weaver, who is responsible for regulating the standards of production, resolving conflict among weavers, and establishing linkages and networks for knowledge acquisition and trade. Kente is a means of communication and a vehicle of information transfer and exchange. It also serves as a means of identity construction, reflecting the social histories of various 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: Kente is a fabric made of strips that are woven from silk, cotton or rayon using horizontal, double or triple heddle looms. The practitioners and bearers include masters and apprentices of established families of weavers. Every community of producers is led by chief weavers. Both women and men are involved in the production of kente. The knowledge and skills related to the practice are transmitted within families and formally through high school and tertiary education institutions. Master weavers enrol apprentices who are interested in learning the craft. Knowledge and skills are also transmitted at exhibitions, museums, workshops and festivals. Kente is a means of communication and information exchange. The element serves as a means of identity and social status construction, and reflects the social histories of various communities in Ghana.

R.2: The element contributes to various aspects of sustainable development including health and well-being, quality education, gender equality, inclusive economic development, peace and social cohesion. The element encourages lifelong learning for its practitioners. It contributes to gender equality as men and women share roles throughout the production and marketing process. The local and international demand for Kente contributes economically to Ghana’s tourism sector and provides jobs for men and women. Community mobilization around the element promotes cohesion and peace. The community voices featured in the ten-minute video provide good explanations of the links between the element and several aspects of sustainable development.

R.3: Several proposed safeguarding measures were highlighted in the file. These include creating regional platforms to promote and preserve Kente weaving through museum exhibitions, workshops for practitioners and communities, festivals and trade fairs. The element is also incorporated in the formal education system at the high school and tertiary levels. Other measures include encouraging private-public partnerships, instituting a publication series to raise awareness about the element, and creating craft families, cooperatives and associations. The element is used in traditional outfits during State events and on television programmes, and Ghana’s Cultural Policy supports the safeguarding of the element.

R.4: The idea to inscribe the element was initiated by the artisans, bearers, practitioners, communities and government agencies. Meetings were held with researchers and experts where the necessary information was collected in the form of documents, discussions and also through interviews. Communities participated actively in meetings held with researchers and experts to discuss the nomination file and how to improve the safeguarding measures. Letters of support for the element’s inscription were submitted as part of the nomination file.

R.5: The element is included in the Intangible Cultural Heritage of Ghana National Register. The inventory is managed by the Ministry of Tourism, Arts and Culture and the National Folklore Board. The file explains that communities and relevant stakeholders are involved in the compilation of the National Register. The periodic report submitted in 2023 provides the updating frequency and information about the inventorying process, which includes community-based inventorying.

* 1. Decides to inscribe **Craftsmanship of traditional woven textile Kente** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party on its first inscription and further commends it for producing a good quality video.

## DRAFT DECISION 19.COM 7.b.39

The Committee

* 1. Takes note that Greece has nominated **Messosporitissa Festivity (All-holy Mother of God of the Mid-Sowing Season Festivity), Feast of Our Lady at the Ancient Ruins** (No. 02101) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Feast of Our Lady is an important festivity in Greek Orthodox Christianity that is observed on 21 November. The night before the event, an evensong ceremony takes place in a seventeenth-century chapel that is located within the archaeological site of Eleusis. Believers bring a specially prepared sweet bread, called ‘artos’ (bread), to be blessed and distributed to the participants. They also bring another bread, called ‘prosforo’ (offering), to be shared during the next day’s Holy Communion. Other contributions include wine and olive oil. Blessing the three symbolic staples (wheat, olive oil and wine) and mentioning the names of the people feature predominantly in the ritual. Believers give the priest the names of their loved ones (living or dead), to be mentioned during the evening service. The priest prays for the health and salvation of the people of the community, and for a bountiful harvest. Although the priest is always a man, those who chant the liturgical texts include people of all genders. The related knowledge and skills are transmitted through participation in the festivity from a young age. Cultural and civil society organizations, schools and local authorities also contribute to the transmission of the practice.

* 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 the presentation of the Virgin Mary at the temple in a festivity in Greek Orthodox Christianity. The festival takes place in a seventeenth-century chapel that is located within the archaeological site of Eleusis, and highlights the link between intangible and tangible heritage. The practitioners and bearers of the element are men and women, the young and old generations, from all the ethno-cultural groups in Eleusis. The related knowledge and skills are transmitted mainly through participation in the festivity from a young age. Cultural associations and civil society organizations, education institutions and local authorities are contributing to the transmission of the element. The element is an important public expression of cultural memory which promotes collective identity and community cohesion in Eleusis.

R.2: The element strengthens community bonds and encourages its members to reflect on sustainable management of natural resources. The element’s festivities related to the prosperity of communities through the sustainable management of natural resources can be an important source of inspiration for contemporary societies. The element also enhances the social cohesion of the community by providing a common ground for expression for all of the ethno-cultural groups that inhabit Eleusis.

R.3: The community of bearers and the ‘Adrachti’ Folklore Society focus on transmitting the element to young people and on highlighting its significance for the memory and identity of the community. An educational programme for primary school students was implemented in one school during the COVID-19 pandemic, and will be expanded to include a programme for secondary schools. The Adrachti Folklore Society has published two books on the element for distribution to the public, in cooperation with older members of the community, the Municipality of Eleusis and the Academy of Athens Hellenic Folklore Research Centre. Community members are planning to produce a publication and a film documentary on the element, and the Adrachti Folklore Society will apply for a government grant to safeguard the element. Finally, the community of bearers, in cooperation with the Ephorate of Antiquities that manages the archaeological site where the practice takes place, applies restrictions regarding the filming and photography of the ceremony and the visitors to mitigate the effects of increased awareness about the element.

R.4: The community started discussing and planning for the nomination in 2019, but their efforts were halted temporarily due to the COVID-19 pandemic. The bearers and practitioners worked together to prepare the nomination file and proposed the safeguarding measures to promote the element. Community members and representatives of local institutions discussed the potential risks of promoting the element to a larger domestic and international public. A working group comprising community members, local institutions and NGOs was formed and jointly contributed to the compilation of the nomination file. The working group also curated the visual materials submitted as part of the nomination file. Various letters of consent from the communities and individuals concerned were submitted as part of the nomination processes.

R.5: The element was listed on the National Inventory of the Intangible Cultural Heritage of Greece in 2020. The inventory is maintained by the Directorate of Modern Cultural Heritage, Hellenic Ministry of Culture and Sports, National Scientific Committee for the Implementation of the Convention for the Safeguarding of Intangible Cultural Heritage. It is updated annually with the inscription of new elements, and the updating of elements already inscribed on the inventory is done every ten years. Every year in January, the Directorate of Modern Cultural Heritage of the Hellenic Ministry of Culture and Sports issues a public call to bearer communities to submit proposals for the inscription of new elements. Information on the inventorying process is included in the periodic report submitted by the State Party in 2022.

* 1. Decides to inscribe **Messosporitissa Festivity (All-holy Mother of God of the Mid-Sowing Season Festivity), Feast of Our Lady at the Ancient Ruins** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.40

The Committee

* 1. Takes note that Grenada has nominated **Shakespeare Mas’, a traditional component of Carriacou’s annual Carnival** (No. 02138) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Grenada, Shakespeare Mas’ combines elements of speechmaking, costume design and public theatre. Practitioners, called ‘kings’, compete against each other, reciting passages from Shakespeare’s Julius Caesar, historical texts, Bible verses and rhetorical boasts meant to show their prowess with words and language. Incorrect recitations are met with a symbolic lash on a padded headpiece for dramatic effect. An integral part of Carriacou’s annual Carnival celebrations, Shakespeare Mas’ may reflect an imitation of the colonial classroom. The Grenadine island engages with the masquerade as a form of social cohesion that unites Carriacouans in a celebration of culture, artistic creativity and national identity. Traditionally, it was an honour for a father to pass his skills on to his son or male family members. Skills were also obtained by observing and mimicking players in the community. The practice now includes women and girls and is transmitted through school curricula and other organized activities. Socially, Shakespeare Mas’ bonds villagers together. Culturally, it ensures the longevity and transmission of this 100-year-old practice that rose from the diverse cultures forcibly brought together under the conditions of slavery. Carriacouan pride is exhibited each year when the different communities compete and celebrate the victories of their so-called kings.

* 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: Shakespeare Mas’ combines elements of speechmaking, creativity of costume making and public theatre. Practitioners and bearers include men and women masqueraders, families and the community. The knowledge and skills are transmitted informally from the older generations to young ones, especially fathers to their sons and nephews, while women pass it on to their daughters and nieces. The practice is also passed on formally through school curricula and other organized activities. The element promotes social cohesion by bringing villagers together to rally behind their teams. The element is also a means of keeping past cultural memories, and connecting people to each other and to the larger society.

R.2: The nomination file links the element to peace and social cohesion. Shakespeare Mas’ brings Grenadians together in celebration of their history and culture. It is a peaceful celebration of the island’s dramatic creative arts that welcomes visitors from all over the region. It unites and shares culture in an inviting and celebratory atmosphere.

R.3: There are various proposed safeguarding measures developed with the efforts of individuals and communities to ensure the viability of the element. These measures include: (a) training offered by individual practitioners to younger generations such as students in primary and secondary schools; (b) financial support to bands from the government and other statutory bodies such as the Grenada Tourism Authority; and (c) social media promotions to enhance practice of the element. Educational and promotional campaigns and videos are also being created to further promote the element. The file outlines the efforts of dedicated practitioners to ensure the element’s transmission.

R.4: Throughout the nomination process, the communities, groups and individuals concerned were engaged in the nomination process. The bearers and practitioners highlighted areas of concern regarding threats to the viability and continuity of the element. They also participated in the research, documentation and planning of the safeguarding measures. One-to-one consultations were held to obtain consent letters from the communities. Players pledged to provide training to children through educational activities and summer programmes. The video provided additional information about community involvement in the nomination of the element.

* 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 was included on the Grenada National Trust Intangible Cultural Heritage Inventory in 2022, and the inventory is maintained by the Grenada National Trust. Although the State has not submitted a periodic report, through the dialogue process, the State provided clarification on the inventorying process which is initiated and led by the communities of performers and supporters, with regular support from the Carriacou & Petite Martinique Festivals Board, Grenada Cultural Foundation and Grenada National Trust. Updating of the inventory is also led by the communities. The reference of the element in the national inventory is provided as Grenada National Trust ‘Proud of My Heritage’ Project and ICH Inventory List, 2022: Shakespeare Mas. Updating of the inventory is carried out every time new information is generated after a performance. Performances are primarily conducted once a year in February or March.

* 1. Decides to inscribe **Shakespeare Mas’, a traditional component of Carriacou’s annual Carnival** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for submitting an improved file that took into consideration the recommendations from the Evaluation Body in 2022.

## DRAFT DECISION 19.COM 7.b.41

The Committee

* 1. Takes note that Guatemala has nominated **Technique of making the giant kites of Santiago Sacatepéquez and Sumpango, Guatemala** (No. 01991) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The tradition of making and flying kites in Santiago Sacatepéquez and Sumpango, Guatemala dates back to the late nineteenth and early twentieth centuries. The kites are made over several months and exhibited during the fairs of the Day of the Saints and the Dead, with the aim to communicate with the ancestors. There are five steps to the process: (a) design; (b) preparing the canvas (the visible face of the kite); (c) decorating the canvas using multi-coloured tissue paper; (d) making the lining (the reverse of the kite); and (e) assembling the canvas, lining, fringes and tail. The designs address themes related to the environment, the fight against violence, and human rights. The kites are then publicly exhibited or flown during the fairs in each community. People of all ages, genders and abilities participate. Craftspeople are affiliated to committees, and their Boards are responsible for organizing the fairs, establishing the rules, and awarding prizes, with support from local municipalities and the private sector. The tradition is transmitted informally through participation in the process. It is perceived as a means of connecting with ancestors, warding off negative spirits and promoting renewal. It also results in the creation of community spaces that promote dialogue and inclusion.

* 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 tradition of making and flying kites in Santiago Sacatepéquez and Sumpango in Guatemala. The bearers and practitioners are women, children, men, elderly people and people living with disabilities. The local municipalities and the private sector support the logistics and organisation of the events. The tradition is transmitted informally through participation in the making and flying of the kites. The element is seen as a means of connecting with ancestors and warding off negative spirits. The designs of the kites present themes with social dimensions, the environment, the fight against violence, and human rights. The element also promotes dialogue and social inclusion.

R.2: The element contributes to gender equality, inclusive economic development, environmental sustainability, and peace and social cohesion. Inscription of the element will strengthen the social fabric, local identity and relevance of the element in all municipalities, thereby encouraging the bearers to continue practising and sensitizing younger generations to intangible cultural heritage. It will encourage dialogue between the kite craftspeople and the observers of the kite flights while promoting a healthy co-existence among Guatemala’s cultural groups. The form further indicates that the element and its successful inscription will promote research, documentation, creativity, innovation, and the sustainable use of resources. The submitting State provided a video and a set of letters from the communities that support the statements explaining the link between the element to the various areas of sustainable development.

R.3: The file describes various safeguarding efforts by the communities concerned to ensure the viability of the element. For instance: (a) the Technical Directorate of Intangible Heritage created pedagogical kits to introduce the cultural expression in public schools and educational institutions; (b) the community, in collaboration with their representative committees, organizes the making and flying of the kites; and (c) the Ministry of Culture and Sports supports the dissemination of the tradition through publications on social networks and on research and information platforms. Other measures include conducting cultural events such as the exhibition of giant kites in public spaces throughout the country, as was done in the national tour to promote this element in 2021 and 2022. The community also developed safeguarding measures after thorough analysis of the threats, vulnerabilities and actions that affect the cultural expression of the element.

R.4: Participation of the community in the nomination process of the element was ensured. Communication was established with the relevant organizations through in-person, digital and telephone channels. Meetings were held with representatives of the committees and associations of kite craftspeople in each municipality to explain the project’s stages and the work methodology. During the presentation of the nomination to authorities, practitioners held an exhibition of the kites, and a number of events and activities were organized at the regional level. The project was presented to authorities, representatives, officials, technical experts, cultural bearers and the media to solicit their endorsement and participation. Many consent letters were submitted with the nomination file.

R.5: The element was included in the National and Descriptive Inventory of the Intangible Cultural Heritage of Guatemala in 2022. The inventory is managed by the Intangible Heritage Technical Directorate, Ministry of Culture and Sports and is updated every two years through the fifty-seven Cultural Development Centres where constant updates of records and inventories are carried out. The inventorying process is carried out with the active and wide participation of bearers, practitioners and other stakeholders.

* 1. Decides to inscribe **Technique of making the giant kites of Santiago Sacatepéquez and Sumpango, Guatemala** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.42

The Committee

* 1. Takes note that Hungary has nominated **Csárdás dance tradition** (No. 01892) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The csárdás is a Hungarian dance that is performed by couples consisting of a man and a woman, or, in some regions, of two women. Multiple couples participate in the dance at the same time, forming one large or several smaller circles. Each region has its own themes, gestures and figures, which are improvised according to well-known, established rules and patterns. The csárdás is a universal favourite in both village and urban dance traditions, and is performed during weddings, community events, folk dance events and on stage. It is often accompanied by a string band consisting of violins, violas and double basses. The practitioners are amateur and professional dancers who learn through formal education or folk dances. The csárdás is an expression of the self-organizing and cohesive power of communities. Dancers also sing and must pay attention to their partner as well as to surrounding couples. The partners learn to think jointly as they co-create the dance. The acquired skills can be applied to everyday life, as they improve people’s ability to adapt to others and strengthen their roles in the community. The csárdás also has an integrative social function, creating a sense of collective identity in the 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 csárdás dance is performed by couples consisting of a man and a woman, or, sometimes two women. The practitioners and bearers are amateur and professional dancers. The knowledge and skills are transmitted informally through observation and practice. In village communities, there are many opportunities for the element to be transmitted from generation to generation. They are also transmitted through formal means in education institutions. Over 100 amateur folk dance ensembles in Hungary also safeguard this living dance tradition. The element represents the expression of the self-organizing and cohesive power of communities and the depth of their cultural literacy. The skills associated with the element help improve people’s ability to adapt to others and strengthen their roles in the community. The element also has an integrative social function which creates a sense of collective identity in the communities.

R.2: The element contributes to quality education, gender equality and peace and social cohesion. The element is preserved by a strong formal and informal education component which is made possible by incorporating the element in educational institutions. The element is accessible to all groups and individuals and is practised equally by all genders. Csárdás fosters social cohesion and connects people emotionally, physically and mentally. It also reflects local and regional community identity. The links to the various aspects of sustainable development are also explained in some of the community’s consent letters.

R.3: During the nomination process, community members, experts, and representatives of archives, museums and education and training institutions worked together to identify the needs and plan safeguarding measures. The measures include supporting folk dance research and documentation and developing and improving online databases to make folklore collections more accessible to the public. The Hungarian Heritage House organizes táncház (folk dance parties) and workshops for Hungarian communities abroad in order to pass on the csárdás tradition. The annual national Táncház Festival organized by the Dance-house Guild will include supplemental activities that provide a more complete picture of the socio-cultural background surrounding the csárdás, while the Hungarian Dance Academy is in the process of developing several pedagogical methods that provide experience-based dance lessons for children in preschool or primary school.

R.4: Representatives of local communities and dance ensembles play an important role in planning and implementing safeguarding measures. The Hungarian Heritage House organized a professional forum on 5 November 2019 which provided an opportunity to inform the communities and stakeholders about the nomination process and to develop safeguarding plans. On 15 and 16 November 2019, the Hungarian Dance Academy’s international ‘Dance and Cultural Heritage’ conference defined concrete goals. The annual Táncház Festival also provides a venue for continuous discourse about csárdás preservation strategies for all individuals and organizations involved. Competitions, conferences and workshops provided participants the chance to define and present their own csárdás heritage and to hold discussions about safeguarding measures. Various letters of consent from the communities were submitted as part of the nomination form.

R.5: The element was included in the National Inventory of Intangible Cultural Heritage in 2019. The inventory is managed by the Directorate of Intangible Cultural Heritage of the Hungarian Open Air Museum. Information regarding the updating frequency and how the communities were involved in the inventorying process are included in the periodic report submitted in 2022.

* 1. Decides to inscribe **Csárdás dance tradition** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.43

The Committee

* 1. Takes note that Jamaica has nominated **Pilgrimage to Watt Town** (No. 02137) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Revival Pilgrimage to the community of Watt Town in Jamaica occurs every year on the first Thursday in March. Watt Town is considered a sacred site, which was once a refuge for enslaved Africans. Groups, called bands, journey from across Jamaica to the sacred site. The bands engage in ritual songs and dances, wearing clothing with vibrant colours and rich iconography. In the early morning, they travel by bus and car to the steep hill that houses the Jerusalem Schoolroom (a space used to communicate with spirits), where they use the messaging in emblems, called seals, to carry out certain tasks or functions. Moving counterclockwise around the seals, they carry gifts in the form of fruits, flowers, medicinal plants and food to honour their ancestors. In return, they receive blessings that fulfil their spiritual needs. The knowledge and skills related to the pilgrimage are transmitted through community-based events, including band meetings, Thanksgiving tables, healing rituals, wakes and civic ceremonies. Students, teachers and researchers also observe the activities. Practised primarily by Jamaicans of African descent, the pilgrimage is a journey for people in search of their ancestral identity. The specific colours, musical instruments, plants, food, dress and local songs featured contribute to the preservation of Jamaican cultural 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: The Revival Pilgrimage occurs once a year in March at Watt Town in Jamaica. It is a spiritual event where bands engage in ritual songs and dances. The bearers and practitioners are mainly African-Jamaicans who are located across the island and throughout the diaspora. The knowledge and skills related to the element are transmitted from one generation to another through community-based events, band meetings and healing rituals. Formal methods of transmission take place through education institutions, academic research, exhibitions and performances. The element brings people together each year and promotes social cohesion, ancestral identity and physical and spiritual healing. The element also preserves the cultural memory of the Jamaican people.

R.2: The element contributes to food security, health and well-being, quality education, gender equality, and peace and social cohesion. The practice of spiritual and physical healing with medicinal herbs found on site and brought by pilgrims is a sacred ritual among the Revival bands. The theme of ‘peace and love’ is embodied by the bands. The pilgrimage is also a homecoming ritual, where bands meet to reunite and exchange gifts. In so doing, they strengthen community and familial bonds. Roles and responsibilities among bands are not gender specific; the inclusive groups encourage participation and ensure equal access to leadership opportunities for both male and female members. Although the file adequately explains the link between the element and the above-mentioned aspects of sustainable development, it does not clearly explain how the element contributes to food security.

R.3: The State Party has employed a series of safeguarding measures developed with the active participation of the community to protect and promote the element. These include the annual presentation of the element as a topic in the Caribbean Secondary Education Certificate Religious Education syllabus. In 2017, the Revival Community also instituted the annual Revival Time Music Festival, which showcases the music, uniforms, songs and rituals associated with the element to a large audience during Jamaica’s National Heritage Week in October. An initiative to document the oral testimonies and songs of Revival practitioners and community members began with the Institute of Folk Culture in the 1950s, and continues with the African Caribbean Institute of Jamaica/Jamaica Memory Bank, which was created in 1972. The role of the community in developing and implementing the proposed safeguarding measures is explained in the file.

R.4: In 2019, the community members approached the Ministry of Culture to initiate discussions and submit a request for the nomination of the element to the Representative List of the Intangible Cultural Heritage of Humanity. The request was formalized through the mechanism of the National Technical Working Group on Intangible Cultural Heritage, which included members of the Revival bands and launched a series of island-wide consultations to include the wider public in the nomination. Virtual and in-person meetings were carried out with community members for the elaboration of the nomination file. The nomination file and related documentation were reviewed and amended by Revivalists to ensure that safeguarding plans were reflective of their practices and in keeping with community guidelines. Various handwritten letters were submitted to demonstrate the consent and support for the nomination by the communities.

R.5: The element is listed in the automated catalogue of the African Caribbean Institute of Jamaica/Jamaica Memory Bank, which is the focal point for intangible cultural heritage in Jamaica. The Inventory is reviewed every two years and was last updated in 2021. The process of inventorying and community involvement is provided in the State’s periodic report submitted in 2021.

* 1. Decides to inscribe **Pilgrimage to Watt Town** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for nominating an element that highlights the link between living heritage and cultural spaces.

## DRAFT DECISION 19.COM 7.b.44

The Committee

* 1. Takes note that Japan has nominated **Traditional knowledge and skills of sake-making with koji mold in Japan** (No. 01977) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Sake is an alcoholic beverage made from grains and water that is deeply rooted in Japanese culture. Craftspeople use koji mould to convert the starch in the ingredients into sugar. They oversee the process to make sure the mould grows in optimal conditions, adjusting the temperature and humidity as needed. Their work determines the quality of the sake. Viewed as a sacred gift from deities, sake is indispensable in festivals, weddings, rites of passage and other socio-cultural occasions. Although it is mass-produced today, craftspeople continue to make sake the traditional way. Chief sake makers, called ‘toji’, lead sake brewery workers, called ‘kurabito’, in the practice and transmission. Originally, sake was made only by women. As demand increased, men became involved in the process. Today, people of all genders can master the knowledge and skills. Sake-making is transmitted through apprenticeships. Regional unions also support breweries, and two national organizations established by craftspeople contribute to the systematic transmission of the practice, with the financial and technical support of the Japanese government. Since sake-making requires many hands and strong teamwork, the practice promotes social ties among the craftspeople. It also unites them with local residents, including the farmers who provide the ingredients, thus contributing to 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 element is the traditional knowledge and skills of sake-making using koji mold in Japan. The practitioners and bearers of the element are craftspeople who have mastered the knowledge and skills of sake-making using the koji mold, as well as two notable organisations that represent the main communities of the element and are responsible for its transmission. The knowledge and skills of sake-making are transmitted at three levels: individual, regional and national. The traditional method of transmission involves the apprenticeship scheme, while many regional unions and the two national organisations also support the transmission through various programmes and efforts. The element promotes strong social ties and cohesion among craftspeople and the communities concerned. The element has strong cultural meanings for the communities and sake is indispensable in festivals, weddings, rites of passages and many other socio-cultural occasions in Japan.

R.2: The element contributes to food security, environmental sustainability including climate change, sustainable consumption and production, and peace and social cohesion. The element contributes to food security and environmental sustainability by safeguarding clean water and essential grains like rice and barley, all of which are vital for sake production. Communities also ensure sustainable food production and environmental protection around breweries. In terms of gender equality, after the twentieth century, sake-making is open to all genders. Sake-making fosters peace and social cohesion by uniting craftspeople and local residents. It also promotes sustainable consumption and production, minimizing waste through efficient resource use and recycling.

R.3: Various safeguarding measures other than the apprenticeship system are planned and implemented by communities themselves in a systematic manner. Craftspeople maintain documentation and records of their practice at their breweries. Regional unions organize lectures and dispatch technical advisors to local breweries. Moreover, the Japan Toji Guild Association and the Preservation Society of Japanese Koji-based Sake Making Craftsmanship work on improving conditions for the transmission of the element. Safeguarding measures taken by the government include holding annual competitions for sake makers to refine their skills, providing subsidies to communities for transmission activities, creating a certification exam for sake craftspeople, and developing koji mold and yeast cultures for sake. The Preservation Society of Japanese Koji-based Sake Making Craftsmanship gathers information on the progress of safeguarding measures and their results from the responsible entities. The Society will also be responsible for monitoring the unintended results of inscription.

R.4: Craftspeople took part in a national survey organized by the Agency for Cultural Affairs, which allowed for the collection of information regarding the safeguarding measures. The communities concerned provided their free, prior and informed consent to the nomination. They also provided documentation and fully cooperated to prepare the nomination file.

R.5: The element is listed on the Inventory of the Intangible Cultural Heritage in Japan in December 2021. The inventory is maintained by the Agency for Cultural Affairs, Government of Japan. Information on the inventorying process was included in the 2016 periodic report submitted. The communities concerned with each ICH element provide information on the element during the inventorying process. The communities also provide information on updates such as the state of transmission during the annual updating of the inventory.

* 1. Decides to inscribe **Traditional knowledge and skills of sake-making with koji mold in Japan** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a good quality video that provided a detailed visual presentation of the cultural practices associated with the element.

## DRAFT DECISION 19.COM 7.b.45

The Committee

* 1. Takes note that Kazakhstan has nominated **Betashar, traditional wedding ritual** (No. 01746) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Kazakhstan, the Betashar ritual is the ceremony of revealing the bride’s face during a wedding ceremony. It originated in medieval times, when the groom rarely saw his future bride before the wedding. At the beginning of the ceremony, the bride’s mother dresses her in the traditional Kazakh headdress and a veil. She is escorted into the hall, where the guests await her appearance. The ‘akyn’ (the singer and leader of ceremony) starts the bridal song, praising the groom’s family and ancestors. As a sign of respect and greeting, the bride and her sisters-in-law bow to each person as they are mentioned. The ‘akyn’ then lifts the bride’s veil to reveal her face to the guests. The groom’s mother welcomes the bride as a new family member, and the groom takes her by the hand. Relatives then shower the newlyweds with sweets and coins. The social norms and knowledge related to betashar are transmitted from grandmothers to grandchildren. Akyns and the craftspeople who create the traditional wedding attire and accessories transmit their knowledge through apprenticeships. The ritual unites new family members and neighbours. It also allows for the exchange of traditional knowledge, such as folk songs, while enhancing mutual understanding 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: Betashar ritual is the ceremony of revealing the bride’s face during a wedding ceremony. The practitioners and bearers of the element are the Kazakh community and the brides’ mother, the bride and groom and the groom’s eldest sisters perform specific roles. The knowledge and skills associated with the Betashar rites are transmitted informally within families, with grandmothers teaching their grandchildren. The older women teach girls about the ethics and sacred wisdom related to the ceremony. The knowledge of the masters of the wedding ceremonies are transmitted through apprenticeships. The ritual promotes unity among families and their neighbours. It also fosters the exchange of traditional knowledge, mutual respect for social traditions and improving interpersonal relations within the local communities.

R.4: Experts and bearers were involved in the nomination process of the element. They participated in assessing risks to the traditional wedding ceremonies in Kazakhstan, where a series of educational lectures discussing the element were organized with the involvement of a group of Akyns. Various letters of consent from the communities were submitted, expressing their support for the nomination of the element.

R.5: The element was listed on the National Register of the Intangible Cultural Heritage of Kazakhstan in March 2013. The inventory is maintained by the Ministry of Culture and Sports. The inventory is updated in two ways: (a) the National Inventory is revised as a whole document; and (b) new elements proposed by the National Commission for UNESCO and the Islamic World Educational, Scientific and Cultural Organization are added after the consideration of the bearers and communities concerned. The procedure for updating the inventory was updated in late 2023.

* 1. Further considers that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria for inscription on the Representative List of the Intangible Cultural Heritage of Humanity are satisfied:

R.2: The State Party mentions that the inscription of the element will enhance awareness of knowledge and skills of everyday life, but did not provide detailed explanations on how this would contribute to an increase in visibility and awareness of intangible cultural heritage in general, and contribute to increased dialogue. In addition, the file does not provide information about the contribution of the element to the selected aspects of sustainable development concerning quality education, gender equality and environmental sustainability.

R.3: The nomination file includes some information on how knowledge and skills related to the element are transmitted today, rather than focusing on providing information on the safeguarding measures. The descriptions provided regarding safeguarding measures were broad and the file does not provide clear and specific information regarding safeguarding efforts aimed at ensuring the viability of the element. In addition, the file mentions that traditions of costume and jewellery making are encouraged but did not provide sufficient explanations on the measures to do so and ways to support the transmission of such craft skills. Similarly, the file mentions that masters of ceremonies are involved in transmission to students, but did not mention specific measures to support such channels of transmission. There is also a lack of detailed information on the involvement of the community in the planning and implementation of safeguarding measures.

* 1. Decides to refer the nomination of **Betashar, traditional wedding ritual** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
	2. Reminds the State Party to ensure that information provided in the nomination form is aligned with the supporting documents in the file.

## DRAFT DECISION 19.COM 7.b.46

The Committee

* 1. Takes note that the Lao People’s Democratic Republic has nominated **Fonelamvonglao (lamvonglao)** (No. 02099) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The fonelamvonglao is a celebratory dance practiced widely by Lao communities. It involves couples of men and women. To start the dance, the man typically invites the woman onto the dance floor. The men perform in an inner circle and the women perform in an outer circle, dancing in a counterclockwise direction. The dance consists of cycles of eight movements that are repeated for the duration of the song. The dancers count from one to eight in each cycle, with the number dictating the position of the feet and hands. Traditionally performed in villages, the dance is now practised widely in events ranging from weddings to conferences. It is associated with communal meals and meetings that unite families and communities. The related knowledge and skills are passed down informally through hands-on practice. The dance is also taught in many national and private performance arts colleges and promoted by cultural organizations. A symbol of identity and spirituality, the fonelamvonglao dance is also an embodiment of traditional and modern culture. It is an integral part of Lao community life that provides an opportunity for artistic and cultural expression. It promotes social cohesion within communities and at the national level.

* 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 a long standing national celebratory dance practised widely by the Lao communities. It involves couples of men and women and involves a series of movements, rhythm and significant gestures. The bearers and practitioners are representatives of the communities and cultural associations. The related knowledge and skills are transmitted informally through hands-on practice and observation. The dance is also transmitted formally in the national college of performing arts, schools and private education colleges. It is a symbol of identity and spirituality and promotes social cohesion within communities and at the national level. The artistic and cultural expressions of the element symbolise traditional culture and celebrations and transmit cultural, political, and social messages.

R.4: The bearers and practitioners took an active role during the nomination process. Several open meetings involving associations, researchers, masters, teachers, performers, journalists and NGOs were held. The communities were also involved in the development of the supporting documents, including the documents, photos and video attached to the file. On 27 January 2023, an inter-ministerial meeting chaired by the Minister of Information, Culture, and Tourism was held to discuss intangible cultural heritage submissions. The meeting was attended by representatives from the communities and associations concerned, as well as by private sector representatives and the traditional custodians, musicians, dancers and singers. However, all consent letters seem to be from various cultural centres and women’s unions that are related to government departments.

* 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.2: The file states that the element contributes to the following aspects of sustainable development: food security, quality education, health care, gender equality, inclusive economic development, and peace and social cohesion. The element provides a platform to convey messages to farmers to support annual food production. As a group dance, the element improves social connections, communication and teamwork skills among practitioners. It also contributes to educational principles, including art, moral and physical education, thereby enhancing overall quality education. The dance movements are inspired by the natural environment such as flowing streams, rippling water and swaying rice fields among others. The dance blends art and physical activity that harmonises with Lao culture. The element promotes mental and physical health while encouraging transmission of the Lao values, traditions and ethical norms. The dance is inclusive of practitioners regardless of their age, gender, nationality, religion and ethnicity.

R.3: The State Party developed a national action plan to preserve the dance. Research about the fonelamvonglao is overseen by the Ministry of Information and Culture. This work has led to the publication of textbooks and general references related to intangible cultural heritage. The State has also provided funding support for performing arts schools, organized competitions and contests, and supported revitalizing activities such as travel and performances. The communities submitted consent letters which attest to the role of schools and cultural centres in implementing the training programmes. The communities’ role in the planning and implementation of the safeguarding measures was clarified during the dialogue process and includes participating in research and studies, updating the inventory, publishing papers in both digital and print forms, implementing capacity building programmes such as training to enhance skills of transmitters and apprentices and finally, disseminating information about the element.

R.5: The element was inventoried via the Law on Performing Arts No.16/AN, dated May 2017. The element is also documented under dances, paragraph I of the Decision on Intangible Cultural Heritage, updated by decree No. 167 / MICT on 24February 2023. The inventory is regularly updated by element or topic as part of the Law on Performing Arts. The Performing Arts and Culture Department in collaboration with cultural communities form a Cultural-Social Sub-Committee which is responsible for overseeing the preparation of the inscription file and process and updating the inventory of intangible cultural heritage. The participation of other stakeholders is described in the file and the dialogue response.

* 1. Decides to inscribe **Fonelamvonglao (lamvonglao)** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for submitting an improved file that took into consideration the recommendations from the Evaluation Body in 2019.

## DRAFT DECISION 19.COM 7.b.47

The Committee

* 1. Takes note that Malaysia has nominated **Breakfast culture in Malaysia: dining experience in a multi-ethnic society** (No. 02113) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Breakfast culture in Malaysia plays an important role among Malaysia’s multi-ethnic societies. The element can be found throughout the submitting State, which comprises 14 states. It is centred on food and spending time together over a morning meal. The element is a living heritage related to the traditional dietary practices which encompasses staple traditional foods such as *Nasi Lemak*, *Roti Canai* and drinks *Teh Tarik*. The element is practiced in both private and public spaces from the rural to urban areas. The Malays, Chinese, Indians, and other ethnic groups throughout Malaysia are both food producers and diners, and actively involved in the practice of the element. The preparation and consumption of Malaysian breakfast foods, although originally practiced by a particular ethnic group, has eventually become common and savoured by all, regardless of ethnic background. The foods are economical to produce and appreciated by people from all walks of life and ethnic backgrounds as an affordable and complete meal to start the day. The culture has been passed down from generation to generation to ensure the sustainability of local traditional culinary practices. Locals from different ethnic groups and genders unite around traditional breakfast delicacies. In addition to being a source of pride and a significant part of Malaysia’s gastronomic history, these morning dishes have also become a distinctive element of culture and identity that connects diverse ethnic groups within Malaysia.

* 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 breakfast culture in Malaysia plays an important role among Malaysia’s multi-ethnic societies which includes Malays, Chinese, Indians and other ethnicities within the submitting State. The practitioners and bearers of the element are family members, local communities, food service, hospitality and trade associations and education institutions. The knowledge and skills of the element are transmitted informally through parents and older family members passing down information to young people in the form of oral tradition, observation and participation. There are formal transmission methods through the educational institutions in Malaysia, and culinary courses which include the dishes associated with the element. The element promotes cultural harmony as it is associated with spaces for locals from diverse socio-economic backgrounds who socialise and make friends while enjoying the Malaysian breakfast. The element strengthens the unity and social relationship that reflect the identity of Malaysia as a multi-ethnic country.

R.2: The nomination file elaborates the contributions of the element to various aspects of sustainable development. The element fosters social cohesion through mutual respect and expands social boundaries among different communities. The breakfast culture is practiced by all communities regardless of gender, age or ethnicity, therefore promoting equality, including gender equality. Cuisine courses have been incorporated into the curricula of schools and local culinary programmes. The affordable food contributes to food security. The submitted video and letters from communities reinforce the link between the element and the aspects of sustainable development.

R.4: Between 2019 and 2023, various meetings, workshops, dialogues and briefing sessions on the preparation of the nomination were held. The sessions included representatives from various establishments and backgrounds. The documentation process was supported by prominent individuals in related fields, such as food historians and professional and celebrity chefs. The communities, groups and individuals concerned expressed their support for the nomination through letters of consent. The State facilitated an online social media movement to raise awareness about the nomination and promote community participation.

R.5: The element was listed on the Inventory List of Intangible Cultural Heritage, Customs and Culture in 2022. The inventory is maintained by the Intangible Cultural Heritage Division, the Department of National Heritage, Ministry of Tourism, Arts and Culture. The inventory is updated yearly and the role of the community in the inventorying process is described in the file.

* 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: Various measures are proposed for the safeguarding of the element. These include: (a) promoting non-formal transmission within families; (b) incorporating the element in education curricula; (c) documenting culture and food recipes; (d) coordinating culinary competitions, demonstrations and exhibitions; and (e) conducting research for the development of standards or guidelines. The role of the community and the State in the planning and implementation of the safeguarding measures is elaborated.

* 1. Decides to inscribe **Breakfast culture in Malaysia: dining experience in a multi-ethnic society** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.48

The Committee

* 1. Takes note that Mauritania has nominated **The Epic of Samba Gueladio** (No. 01692) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Epic of Samba Gueladio is a legend in which the hero, Samba Gueladio, the legitimate heir to the throne, was cast aside by his uncle. To regain his throne, he forged alliances wherever he went. For instance, he killed a monster that had been preventing the Moors from fetching water from the river and recovered their cattle from a thieving king. As a reward, the Moors provided Samba Gueladio with the soldiers he needed to retake the throne. At the end of the battle, Samba Gueladio faced his uncle alone in a fight of equals. He overcame his uncle but refrained from killing him. Widely disseminated and accepted as part of the Fouta Toro region’s history and mythology, the epic is passed on through storytelling and song, during community events such as weddings, births and other cultural gatherings. The epic is also declaimed by griots in a poetic style accompanied by music. This popular music enables young people to learn about the region’s history and instils in them ideals such as generosity, perseverance and courage. A reminder of the region’s ancestral values, the Epic of Samba Gueladio is also viewed as a celebration of inter-ethnic alliance founded upon 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: The Epic of Samba Gueladio is a legend relating to the hero, Samba Gueladio. The bearers and practitioners of the element are the people of Fouta who tell it as a legend and have passed it down from generation to generation. The epic is regarded by the community to be an oral historical document, recounting events that took place at a turning point in the history of the Fouta, and reflects the collective consciousness of the communities. Transmission of the knowledge and skills is through storytelling, song, narration, and during major social events such as weddings, births and cultural gatherings. The element promotes unity, mutual respect and serves as a reminder of the ancestral values of the communities.

R.3: The file describes a number of proposed safeguarding measures to ensure the viability of the element. An information-gathering campaign will be carried out, with a view to compiling all available data on the element and creating audio and visual recordings of the many variants of the epic. National initiatives will be undertaken to extensively present the element to the general public across all regions of the country. These performances will take place at festivals and on performing arts tours. The element will be incorporated in the theatre curricula of primary and secondary schools and universities to raise its visibility among young people. The role of the community in the planning and implementation of the safeguarding measures is elaborated in the file and its supporting documents.

R.4: Following the listing of the element on the National Inventory of the Islamic Republic of Mauritania, meetings were held with the communities concerned to raise awareness about the nomination, obtain their consent and involve them in the process. Over the course of these meetings, community members shared their views about ways to promote the element and strengthen its role as a source of income for bearers. Their suggestions formed the basis of the proposed safeguarding measures. The bearers will implement the measures while the culture agencies will supervise and provide technical and financial support for the safeguarding measures.

R.5: The element ‘The Epic of Samba Gueladio’ is included in the National Inventory of the Islamic Republic of Mauritania. The inventory which is updated every two years is managed by the National Conservation of Heritage and Culture. The periodic report submitted in 2023 includes information about how the inventory is updated with the participation 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 criterion for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

R.2: The nomination file indicates that the element involves indigenous knowledge on food preservation methods, thereby contributing to food security. The Epic of Samba Gueladio is a rich source of stories, moral lessons and traditional knowledge, which enriches educational programs with relevant and stimulating cultural content. In addition, indigenous knowledge on natural resource management, sustainable agricultural practices and ecosystem preservation is promoted through the element. The Epic creates a bond between community members through values such as solidarity, cooperation and mutual aid highlighted in the stories. The element aims at promoting conflict resolution and negotiation, tolerance, inclusiveness and peaceful co-existence. Finally, the inclusion of women role models and collective and all-inclusive economic projects that support local community initiatives contribute to gender equality and inclusive economic growth.

* 1. Decides to inscribe **The Epic of Samba Gueladio** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.49

The Committee

* 1. Takes note that Mongolia has nominated **Mongol nomad migration and its associated practices** (No. 02091) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mongolian nomadic culture is a way of life that is rooted in the interdependence between pastures, livestock and herders. To ensure the well-being of the livestock and the sustainability of the herders, proper pasture use is crucial. The families move between pastures, which are categorized based on factors such as amount of grass available, geography, climate and season. This approach has been passed down for generations as a means of giving the earth time to rejuvenate. The head of the household selects the date to relocate, and rituals are performed by all family members to prepare for the migration. This includes cleaning the area, disposing of waste, building carts, and preparing the animals. During the migration phase, the wife dresses in her finest clothes and leads the way to show her gratitude and respect for Mother Nature. Children start learning crucial skills for their nomadic lifestyle from a young age. This includes taking care of and selecting livestock, learning migration routes, and assembling and disassembling yurts. Every member of the family participates. The customs and routines of this nomadic culture facilitate communication and cultivate a strong sense of community amongst the herders. They also promote environmental stewardship, knowledge dissemination and peaceful coexistence.

* 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 a way of life that is rooted in the interdependence between pastures, livestock and herdsmen. The bearers and practitioners are all families of nomadic herders led by the heads of the households. This practice has been passed down for generations as children are informally taught from a young age through observation and practice. The customs and routines of this nomadic culture facilitates communication and cultivate a strong sense of community amongst the herders. They also promote environmental stewardship, knowledge dissemination and communal co-existence.

R.4: Herders and representatives from 330 villages in 21 provinces, along with scholars, governmental organizations, local organizations, and NGOs, actively participated in the preparation of the nomination file. Field research and introductory and coordinating meetings were organized for practitioners and communities, who provided their free, prior and informed consent in writing. A total of 17,200 herder families living in 35 villages of 15 provinces gave their consent. It is noted that the letters of consent were signed off by governors of provinces on behalf of their communities, and the file could have benefited from letters of consent or other materials that directly reflected the consent and views of the communities.

R.5: The element is listed on the National Representative List of the Intangible Cultural Heritage of Mongolia, which is maintained by the National Centre for Cultural Heritage. The inventory is updated annually in consultation with cultural agencies, relevant communities and stakeholders. The State Integrated Database on Cultural Heritage is also updated with any new information. The state administration organization in charge of cultural affairs works with provincial and city governors to develop intangible cultural heritage inventories. Inventorying activities are conducted in collaboration with communities and adhere to a set of guidelines. The periodic report submitted in 2017 includes information on the inventorying process.

* 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.2: Indigenous knowledge used in the Mongolian nomadic culture centres on land rotation to restore the capacity of pastures. It uses innovative environmental consideration, resource allocation and management which aligns with communal needs. The rotation and shift to pastures with high quality grass supports livestock wellbeing, thereby contributing to food security. A third of Mongolia’s population are pastoralists who derive essential resources and cashmere from their livestock. This significantly contributes to inclusive economic development. Regardless of age and gender, everyone participates in the migration activities and there are gender specific roles that are essential in the Mongolian nomadic communities thereby contributing to aspects of gender equality. The element promotes respect for elders, conflict resolution mechanisms, knowledge sharing, interpersonal communication and avoidance of confrontational behaviour as a way of contributing to peaceful co-existence and social cohesion.

R.3: Using a holistic approach, the government of Mongolia established Vision 2050 to safeguard and disseminate the knowledge and practices associated with the nomad migration and to create the National Institute of Nomadic Civilization in the country’s five regions. In 2022, the United Nations General Assembly proclaimed 2026 as the International Year of Rangelands and Pastoralists with the support of 102 countries based on a proposal from Mongolia. Other safeguarding measures proposed include improving the legislative environment by submitting a proposal for the law on Safeguarding Intangible Cultural Heritage, conducting inventorying and research activities, and documenting the geographic specificities and living traditions of each ethnic group in the five regions of Mongolia. Practitioners will be supported through a reward system for older herders who transmit traditional knowledge and practices to younger herders. The role of the community in the planning and implementation of the safeguarding measures was explained during the dialogue process.

* 1. Decides to inscribe **Mongol nomad migration and its associated practices** on the Representative List of the Intangible Cultural Heritage of Humanity.

## DRAFT DECISION 19.COM 7.b.50

The Committee

* 1. Takes note that Myanmar has nominated **Myanmar traditional New Year Atā Thingyan festival** (No. 02085) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Atā Thingyan is a five-day festival that is observed in Myanmar to celebrate the traditional new year. The Myanmar Calendar Advisory Board determines the date on which Thingyan falls each year (typically in mid-April). Each community celebrates the festival in accordance with its traditions and customs, but common activities include pouring water on Buddha images, giving older community members manicures and pedicures, donating food, giving to charity and joining meditation retreats. There are also community-based song and dance performances. Flowers and leaves symbolizing the seven days of the week are arranged in an earthenware vase, which is placed at the front of the house to welcome the new year. People also enjoy pouring water on each other, an act that is believed to bring good fortune through its symbolic cleansing effects. Thingyan is transmitted by participating in the festivities and through media, schools, and regional and state contests. In addition to promoting unity and harmony, the festival represents a symbolic cleansing of the old year’s ‘dirt’, enabling a physical and mental ‘fresh start’. As the entire festival period is a national holiday, many people return to their native towns and villages to reunite with their families and pay homage to their elders.

* 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 a five-day annual water festival that is observed in Myanmar to celebrate the traditional new year. The bearers and practitioners include the people of Myanmar who celebrate by pouring water on each other, and in accordance with their traditions and customs. Local authorities, community leaders and various organisations also participate in the practice. Thingyan is transmitted informally during the annual festival and as part of the practice of the communities’ traditions and customs. It is also transmitted through media, schools, and regional and state contests. The element promotes unity and harmony among families and communities.

R.2: The nomination file indicates that the element contributes to several aspects of sustainable development. In terms of peace and social cohesion, the frequent festivals associated with the element promote social harmony and cooperation, improve understanding of diverse practices, and celebrate people of different backgrounds. Inclusion of information about the element in primary, secondary and tertiary curricula enhances quality education. NGOs conduct research and studies focusing on food security, health and food hygiene standards. The file provides some information about the contribution of the element to sustainable development, but more details would have been helpful.

R.4: The nomination file was prepared with the participation of social and cultural organizations as well as individuals from various regions and states. The Myanmar National Culture Central Committee conducted a survey and organized seven workshops with the participation of communities, cultural associations, groups and individuals. The process of preparing the nomination file was led by the Myanmar Cultural Heritage Trust, with the consent of communities, groups and individuals, through briefings and discussions. Various letters of consent and a video were submitted together with the nomination file to demonstrate the consent of the communities, groups and individuals concerned.

R.5: The element was listed on the Myanmar National Intangible Cultural Heritage List in 2020. The inventory is maintained by the Department of Archaeology and National Museum, Ministry of Religious Affairs and Culture and the Myanmar Cultural Heritage Trust. The inventory is updated every two years with the involvement of communities, groups and individuals. The updated inventory is reviewed by communities and NGOs and presented to the Myanmar Intangible Cultural Heritage Safeguarding and Promotion Committee for approval.

* 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: The State Party proposes various safeguarding measures. The Ministry of Religious Affairs and Culture documents and protects the historic stone inscriptions and murals at various temple sites which reference the element. To raise awareness about the element, the Myanmar Motion Picture Organization broadcasts Thingyan films and documentaries and theatre associations produce songs and dances associated with the element. Awareness of the element among the next generation is raised through the media and inclusion of information in school curricula. Regional and national authorities lead the organization of the annual festival. The participation of the communities and other stakeholders in the planning and implementation of the safeguarding measures was elaborated during the dialogue process.

* 1. Decides to inscribe **Myanmar traditional New Year Atā Thingyan festival** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for its first inscription.

## DRAFT DECISION 19.COM 7.b.51

The Committee

* 1. Takes note that Nigeria has nominated **Durbar in Kano** (No. 01895) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Nigeria, Durbar is a procession of about 10,000 men on horses, and men and women on foot. It takes place during the ninth and twelfth months of the Muslim calendar to mark the Eid el-Fitr and Eid el-Kabir every year. The central figure of the Durbar procession is the Emir and his palace courtiers, officials and bodyguards. There are four processions, each serving a specific purpose and having its own timing and costumes. Each procession begins with gun salutes at one of the three gates to the Emir’s palace and ends with the same gun salutes at a different gate. Much of the knowledge and skills related to Durbar – including leather work, weaving, dyeing, embroidery and blacksmithing – are transmitted through informal training and hands-on practice within groups. Certain skills, such as horse preparation, riding and drumming, are taught on a weekly basis and intermittently. Durbar unites people of all ethnicities, genders and ages, and is an opportunity to showcase the skills and practices of the different tribes of the community. The Emir’s procession passes through the various quarters to acknowledge their contributions to community development. By paying homage to their Emir, the people express their acceptance and support.

* 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: Durbar is a procession involving men on horses, and men and women on foot performing various actions transmitted through generations. The bearer is the Emir of Kano and practitioners include the Durbar Kano Committee, district heads, title holders, Knights Men, Emirs Guards, and many other roles. The entire community partakes in the enactment of the element as the audience. The knowledge and skills related to Durbar are transmitted through informal training and hands-on practice within various groups associated with the element. The element promotes social integration of all ethnic groups in Kano. The procession is also a platform for cultural expressions that cut across different ethnicities, genders and ages.

R.2: The file explains the connection between the element and quality education, food security, health care, gender equality, inclusive economic development, environmental sustainability, and peace and social cohesion. Research, workshops and conferences are held to enrich the body of knowledge associated with the element and promote quality education. In terms of environmental sustainability, the government addresses these aspects by clearing the horse dungs and cleaning up of the city. The people also use the horse dungs for buildings. The community voices featured in the submitted video reinforce these ties.

R.3: There are many safeguarding measures proposed for the protection of the element. A committee was established by the community to facilitate the festival, including providing training for festival managers to address health and safety issues. Workshops are organized between living human treasures and younger members of the public in order to contribute to the transmission of the skills and knowledge of the element. The community also established a Durbar Resource Centre for digitized performances and curated exhibitions on the Durbar in Kano. This centre will host archival records, journals and references for practitioners, researchers and tourists. The State Party provides financial support and a legal framework and organizes capacity building for the Kano community to support the identification, recording and documentation of all the phases of Durbar in Kano. Finally, the use of technology for awareness raising, such as screenings of Durbar performances on national television programmes, and the use of suitable media to reach out to younger generations are planned. The role of the community in the planning and implementation of the safeguarding efforts is well elaborated.

R.4: The nomination process started after the inclusion of the element on the national inventory in October 2020. Thereafter, the community expressed support for the element to be nominated to the Representative List of the Intangible Cultural Heritage of Humanity. The Emir provided a letter authorizing the Durbar Committee to collaborate with practitioners through physical and hybrid consultative meetings and research and documentation exercises. The officials of the Federal Ministry of Information and Culture and the National Institute for Cultural Orientation provided technical support to the nomination process. The community volunteered written and verbal support and completed the nomination form over the course of an additional twelve working sessions scheduled for the purpose of developing the text and validating the name for the submission. Letters of consent from the Emir and various organizations were submitted to demonstrate the consent to the nomination. Some letters from communities also explain that they were actively safeguarding the element.

R.5: The element is included in the inventory of Nigeria Cultural Resources. The UNESCO Division of the International Cultural Relations Department of the Federal Ministry of Information and Culture of Nigeria is responsible for maintaining and updating the inventory. Information concerning the updating and periodicity of the inventory as well as the participation of communities, groups and individuals concerned in the inventorying process was included in Nigeria’s periodic reports submitted in 2017 and 2023.

* 1. Decides to inscribe **Durbar in Kano** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commends the State Party for a well-prepared and well-written file.

## DRAFT DECISION 19.COM 7.b.52

The Committee

* 1. Takes note that North Macedonia and Türkiye have nominated **Traditional bagpipe (Gayda/Tulum) making and performing** (No. 02114) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The traditional bagpipe (Gayda/Tulum) is a traditional woodwind instrument that is made and performed across the area that includes the Republic of North Macedonia, and the Eastern Black Sea and Thrace regions of Türkiye. In North Macedonia, it consists of four parts: a melody pipe, a drone pipe, a blowing pipe and an air reservoir. In Türkiye, it consists of a melody pipe, a blowing pipe and a body. In both countries, boxwood is used to make the melody pipe. The body is made from goat or sheep skin which is soaked in a mixture of water, corn flour, yoghurt and salt for several days. It is then inflated and hung to dry. Once dry, the parts and pipes are attached. The bagpipe is associated with folk music and is played in events such as weddings and festivals. The related knowledge and skills are transmitted informally, within families and music groups and through apprenticeships. The practice is also transmitted through cultural associations, seminars and workshops, and in music conservatories and educational institutions. The bagpipe has been uniting communities in social activities for centuries. A symbol of cultural identity, it is a key part of many other traditions and customs, including harvesting and transhumance practices. It thus reinforces a sense of belonging while strengthening social ties, solidarity and cooperation.

* 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 the making and performing of the traditional melody bagpipe (Gayda/Tulum) which is made out of boxwood. The bearers and practitioners of the element include traditional bagpipe makers, performers and academicians. The related knowledge and skills are transmitted formally in education institutions, seminars and workshops. They are also transmitted within families, cultural institutions, music groups or associations and through master-apprenticeship relations. The element promotes unity of communities and families during social activities. It serves as a symbol of cultural identity, thus reinforcing a sense of belonging, solidarity and cooperation.

R.2: The element contributes to sustainable development in the areas of social cohesion, quality education, gender equality, economic development and environmental sustainability. It supports the promotion of peace, respect for cultural diversity and social cohesion at national and regional levels. There are many training activities in formal and non-formal education which are open and accessible to everyone without discrimination. Bagpipes can be made and performed by both women and men, thereby promoting gender equality. The element gathers people from different social backgrounds and cultures in various activities and events.

R.3: Various safeguarding measures have been proposed by both submitting States jointly and separately. The proposed joint measures include field research, exchange programmes and performances. The measurers also include establishing a cultural space for the element and organizing festivals at the international level. In North Macedonia, the inscription of the bagpipe tradition at the national level was initiated by the bearers, practitioners and teachers. The safeguarding plan was proposed and is implemented by practitioners and bearers at different levels. In Türkiye, the State, local administrations and NGOs, in collaboration with bearers and practitioners, have put in place various safeguarding measures, such as workshops, courses, festivals and research. A meeting was also held between 7 and 8 March 2023 with the participation of bearers and practitioners to discuss the preparation of the nomination file and various safeguarding measures were proposed.

R.4: In North Macedonia, the Directorate for the Protection of Cultural Heritage in North Macedonia established a working group to prepare the nomination file, comprising participants from the Institute of folklore, experts and practitioners. In Türkiye, a joint working group was established with the involvement of the Ministry of Culture and Tourism (MoCT), ICH Board of Rize Province, bearers, practitioners and academics to lead the preparation of the nomination file. Communication took place via email, interviews and meetings, and the collaboration between experts, practitioners and other stakeholders provided the necessary information to complete the compilation of the nomination form. Consent letters from various communities concerned were collected and submitted to support the nomination. There were online meetings between both countries for preparation of the joint nomination file, with the participation of the communities, NGOs and experts.

R.5: The element was included in the national inventories of the two submitting States in 2020. Details about the inventories were provided in the file, and information about the inventorying processes and updating periodicity for both States was provided in the States’ periodic reports submitted in 2021.

* 1. Decides to inscribe **Traditional bagpipe (Gayda/Tulum) making and performing** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Encourages the States Parties, when submitting nomination files in the future, to avoid standardized letters of consent, and to ensure that supplementary materials elaborate on the connectedness of the element’s contributions to sustainable development.

## DRAFT DECISION 19.COM 7.b.53

The Committee

* 1. Takes note that Norway has nominated **Traditional costumes in Norway, craftsmanship and social practice** (No. 02084) for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

In Norway, traditional costumes are tailored garments, decorated with embroidery, ribbons and fabrics, made of natural materials such as silk, wool and linen. The production process involves a variety of craftspeople to embroider the costumes and make the accessories. Often made by hand, a traditional costume may last a lifetime and be handed down through generations as a family heirloom. Many girls acquire their first costume for their confirmation at fifteen years of age. Knowledge of how and when to wear costumes is transmitted within families, often guided by an aunt or a grandmother who manages, repairs and makes the costumes. Within the community, the use of traditional costumes is guided by cultural norms, and local craftspeople are important bearers of knowledge, providing guidance and practical training. Traditional costumes are closely connected to family life and the local communities. They are worn at private and public celebrations and symbolize personal identity and family history. Some immigrants proudly acquire their first traditional costumes when they receive their Norwegian citizenship. Others take the opportunity to dress in traditional attire from their home country, celebrating alongside people dressed in Norwegian traditional costumes. When people meet dressed in various traditional costumes, it creates a sense of recognition and belonging.

* 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 a traditional costume made out of natural materials such as silk, wool and linen, tailored, decorated and worn in Norway. The bearers and practitioners of the element include people who own and wear traditional costumes, bearers of special knowledge, craftspeople, folk dancers and musicians. The transmission of knowledge and skills about the element is informal within families. The knowledge of how to wear a traditional costume is transmitted between family members. The element is also formally transmitted through the public educational system which offers a vocational program followed by an apprenticeship. Traditional costumes are worn at both private and public celebrations, symbolic of personal identity and family history.

R.2: The transmission of the element through vocational schools and the public education system contributes to the quality education of communities, benefitting all but especially women. The element also promotes economic development by supporting business owners and professional craftspeople. Moreover, the element provides an alternative to the mass production and consumption of clothes by promoting traditional textile crafts and techniques and the use of sustainable materials. The nomination file states that the element promotes trust, inclusion, and a sense of belonging within communities. Various statements from the communities were submitted to demonstrate the links between the element and aspects of sustainable development.

R.3: The nomination file describes various safeguarding efforts including the documentation, research and publication of information about the element. NGOs also provide trainings in sewing and weaving, arrange exhibitions, and hold lectures. Government authorities at various levels provide funding for an educational program at vocational schools continued with a two-year apprenticeship, that leads to a journeyman’s certificate. Craftspeople and practitioners facilitate local courses in various handicrafts, enabling people to make their own traditional costumes. The Norwegian Institute of Folk Costume provides support to NGOs working on traditional crafts and museums, which also receive public funding for their safeguarding efforts. The communities concerned identified two challenges to safeguarding the element: (a) need for more specialized educational programs at university level, which combine practical and theoretical knowledge; and (b) the mass production of cheap costumes that is a threat to the survival of the local industry.

R.4: The nomination process was participatory and involved communities and the State Party. NGOs involved with the element established a working group and steering committee in 2017 to lead the process. In addition to social media activities, several articles about the nomination were published in relevant journals. Information about the nomination initiative was shared with relevant communities, groups and individuals. Numerous meetings, seminars, questionnaires and events were hosted in order to support the nomination. A meeting with the indigenous Sami community was held in 2019 but the community decided not to join the nomination. Another working group made up of bearers, practitioners and teachers was established in the fall of 2022. The group identified and defined threats to the element and discussed possible future safeguarding measures. Various letters of consent from practitioners, NGOs and individuals were submitted to express support for the element.

R.5: The element is listed on the Immaterial Kulturarv inventory, which is maintained by Arts and Culture Norway. Information about the inventorying process and the involvement of the communities in the inventorying process is included in the State Party’s periodic report which was submitted in 2021.

* 1. Decides to inscribe **Traditional costumes in Norway, craftsmanship and social practice** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Commendsthe State Party for a good quality video that provides a detailed visual presentation of the cultural practices associated with the element.

## DRAFT DECISION 19.COM 7.b.54

The Committee,

* 1. Recalling the initial inscription of ‘Manual bell ringing’ (submitted by Spain) on the Representative List of the Intangible Cultural Heritage of Humanity by the seventeenth session of the Committee in 2022 (Decision [17.COM 7.b.28](https://ich.unesco.org/en/decisions/17.COM/7.B.28)),
	2. Takes note that Spain and Italy have nominated **Manual bell ringing** (No. 02100) for inscription, on an extended basis to include Italy, on the Representative List of the Intangible Cultural Heritage of Humanity:

In Spain and Italy, traditional manual bell ringing is a form of communication that is tied to the classification, acoustics and shapes of bells, bell towers and belfries, as well as to the knowledge, skills and techniques of the campanari (bell ringers, in Italian). The bells are played as musical instruments, individually or in groups, with distinct local styles and techniques. They are also used to tell time and as a means of communication, and are intricately linked to traditional festivals and celebrations. Transmission processes in Italy are similar to those found in Spain: the practice is passed on informally through hands-on practice, within families and through organizations. A master bell ringer (maestro campanero, in Italian) often volunteers to transmit the oral tradition, the acoustic sensitivity and the coordination of physical movements and gestures to apprentices. The practice is also transmitted formally through educational institutions, for instance to students of music and architecture. A language in and of itself, manual bell ringing marks the days of the communities, particularly during local events and religious festivals. It is tied to the communities’ sense of shared identity, history and emotions, and is perceived as a means of promoting intergenerational and intercultural 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: In Italy, the communities concerned include voluntary associations of bell ringers and neighbours who are involved in the preservation of manual ringing because they feel and identify with the ringing in their towns or cities. Transmission processes in Italy are similar to those found in Spain: the practice is passed on informally through hands-on practice, within families and through organizations. Families and associations of bearers play a crucial role in apprenticeships and transmitting the know-how of the element. A master bell ringer often volunteers to transmit the oral tradition, the acoustic sensitivity and the coordination of physical movements and gestures to apprentices. The practice is also transmitted formally through educational institutions, for instance to students of music and architecture. It is tied to the communities’ sense of shared identity, history and emotions, and is perceived as a means of promoting intergenerational and intercultural dialogue.

R.2: The description in the file focuses on the contribution of the inscription to the visibility and awareness of intangible cultural heritage. The element contributes to social and intergenerational cohesion as it encourages celebrations and is an instrument that children and adults can play together. The element is also a tool for accessible non-formal participatory systems, musical education and multicultural performances. Manual bell ringing as an intangible cultural heritage shows how similar living heritage practices can be an effective tool to stimulate knowledge exchange, dialogue and networking while promoting cultural diversity.

R.3: The nomination file explains how the two States Parties will coordinate the management and implementation of the safeguarding plans. Several current and future safeguarding measures are proposed, including: (a) carrying out inventorying activities; (b) archiving audio records; (c) developing the Italian National Register of Bell-ringers; and (d) providing financial resources for seismic adaptation and safety for identified places such as bell towers. Other measures involve incorporating the element in school curricula and museums, conducting joint celebrations and meetings, and developing a joint management approach between the two States Parties. The communities maintain the primary role on implementing the safeguarding plan.

R.4: The newly joining communities participated in the preparation of the nomination file, as demonstrated in the twenty-three letters submitted and attached to the file. All the communities reflected in the letters submitted by Spain support the extension of the element and consider that the inclusion of the Italian element could enrich the tradition and raise awareness and knowledge about the importance of the manual bell ringing tradition.

R.5: The element was listed on the Italian MEPI Form of the Inventory of the Intangible Cultural Heritage Elements in March 2023. The inventory is managed by the Ministry of Culture (General Secretariat) UNESCO Office. Details about the inventorying process, including periodicity and community involvement, are provided in the periodic report submitted by Italy in 2021.

* 1. Decides to inscribe **Manual bell ringing** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Further takes note that the present nomination is an inscription on an extended basis which incorporates and replaces ‘Manual bell ringing’ (No. 01873), previously inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2022.

## DRAFT DECISION 19.COM 7.b.55

The Committee,

* 1. Recalling the initial inscription of ‘Arabic coffee, a symbol of generosity’ (submitted by the United Arab Emirates, Saudi Arabia, Oman and Qatar) on the Representative List of the Intangible Cultural Heritage of Humanity by the tenth session of the Committee in 2015 (Decision [10.COM 10.b.32](https://ich.unesco.org/en/decisions/10.COM/10.B.32)),
	2. Takes note that the United Arab Emirates, Oman, Qatar, Saudi Arabia and Jordan have nominated **Arabic coffee, a symbol of generosity** (No. 02111) for inscription, on an extended basis to include Jordan, on the Representative List of the Intangible Cultural Heritage of Humanity:

Arabic coffee highlights an important aspect of generosity in Arab societies and the associated traditions of hospitality. Serving and drinking Arabic coffee is a daily ritual for communities, groups and individuals. It is served at weddings and tribal gatherings (reconciliation and conflict resolution *majalis)* in all submitting States including Jordan (the new submitting State). The practice is associated with specific rituals and rules of etiquette that are passed down informally from one generation to the next. For instance, older people and guests are served first, and the coffee must be poured using the right hand. It is also customary for the person drinking the coffee to shake their cup to signal that they are done. Arabic coffee is a popular practice that is enjoyed by all segments of society. In gatherings, it is often accompanied by the recitation of poetry, stimulating discussions, and the exchange of memories. In Jordan, Arabic coffee is held in high regard as a symbol of generosity and hospitality in the offices of government officials and statesmen, including ministers, representatives, and directors, and is always present in the homes of Jordanians, whether in Jordan or abroad. In addition to being a symbol of generosity, hospitality and respect, it acts as a call for peace and dialogue within and across countries.

* 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 of Arabic coffee has many cultural connotations, social functions, and practices in the States Parties that have currently inscribed the element and in Jordan which is requesting the extension. In terms of social functions, Jordan’s participation in the nomination file will provide the opportunity to learn about more rituals associated with Arabic coffee, especially those that relate to the social gatherings in which attendees exchange conversation, make acquaintances, share news and knowledge, as well as strengthen the foundations of social harmony and understanding. From a cultural standpoint, Jordanian communities associated with Arabic coffee will contribute to the strengthening of cultural connotations and practices, especially those related to the promotion of Arabic coffee gatherings within the family unit, neighbourhood councils, and the *majalis* that are held on special occasions.

R.2: The element contributes to sustainable development in different ways. It unites people of all backgrounds, genders and religions and builds relations among them, thereby fostering affinity, cooperation and social cohesion. The element also provides job opportunities for many individuals and families. The proposed extension will contribute to introducing the concept of Arabic coffee to other societies. It will facilitate knowledge exchange regarding the preparation, consumption and social functions related to other varieties of coffee, thus promoting cultural diversity and supporting sustainable development. Lastly, the element promotes social values and communication, both at the family and community levels.

R.4: The nomination file explains how Jordan engaged the various communities concerned in the preparation of the file. In 2022 and within the framework of updating the element, a group of researchers collected information from the community, individual practitioners, and NGOs. Information was also collected from individuals who produce and prepare Arabic coffee and its associated tools and equipment. These efforts facilitated the inclusion of the element in the inventory and ensured the approval of the extended nomination. The communities from Jordan provided letters to express their free, prior and informed consent to the nomination. Letters of consent from the original submitting States to extend the multinational nomination were also provided.

R.5: The element was included in the National Inventories of the Hashemite Kingdom of Jordan in 2012. The inventory is managed by the Ministry of Culture. Information about the inventorying process and community involvement is included in the form and the supporting documents, such as the periodic reports.

* 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 submitting State Party describes how it will adopt the safeguarding measures proposed in the original multinational file. Additional safeguarding measures proposed in the nomination file will be implemented jointly and separately. These include conducting research, supporting community-based dissemination and transmission activities, and including the element in education curricula. The roles of the community and the State Party are explained in the nomination file.

* 1. Decides to inscribe **Arabic coffee, a symbol of generosity** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Further takes note that the present nomination is an inscription on an extended basis which incorporates and replaces ‘Arabic coffee, a symbol of generosity’ (No. 01074), previously inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2015;
	3. Encourages the States Parties, when submitting nomination files on an extended basis in the future, to provide more information on how communities in the original nomination support the extension of the element.

## DRAFT DECISION 19.COM 7.b.56

The Committee,

* 1. Recalling the initial inscription of ‘Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz’ (submitted by Azerbaijan, India, the Islamic Republic of Iran, Kyrgyzstan, Pakistan, Türkiye and Uzbekistan) by the fourth session of the Committee in 2009 (Decision [4.COM 13.03](https://ich.unesco.org/en/decisions/4.COM/13.03)) and the inscription on an extended basis of ‘Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz’ by the eleventh session of the Committee in 2016 to include Afghanistan, Iraq, Kazakhstan, Tajikistan and Turkmenistan (Decision [11.COM 10.b1](https://ich.unesco.org/en/decisions/11.COM/10.B.1)) on the Representative List of the Intangible Cultural Heritage of Humanity,
	2. Takes note that Afghanistan, Azerbaijan, India, the Islamic Republic of Iran, Iraq, Kazakhstan, Kyrgyzstan, Uzbekistan, Pakistan, Tajikistan, Türkiye, Turkmenistan and Mongolia have nominated **Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz** (No. 02097) for inscription, on an extended basis to include Mongolia, on the Representative List of the Intangible Cultural Heritage of Humanity:

Nauryz is a traditional folk spring festival based on the worship of nature, the sun and the universe. Observed in several countries in Asia and the Middle East, it is associated with a love of nature and all living things, a respect for human beings, and the spread of good. In Mongolia, it is one of the most important holidays of the year. Mongolia is home to over 130,000 Kazakh people who form 4% of the national population. On 22 March, the Kazakh people of Mongolia rise early to greet the sunrise of the new year. They light two candles to symbolize happiness and abundance in the new year, fill containers with yogurt, milk or spring water, and cook and eat koje, a traditional Nauryz soup. For the practitioners, Nauryz is a time for settling debts and disputes. The celebrations – which include games, sports competitions, folk music and song and dance performances – promote respect, unity and solidarity, as everybody can participate freely. Nauryz traditions are transmitted from older to younger generations informally, through observation and participation. As a shared living heritage in Asia and the Middle East, the Nauryz festival encourages mutual understanding and friendship between different ethnic communities and can play a determining role in bringing together people of different cultures, countries and nations.

* 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: Nauryz is a traditional folk spring festival observed in several countries in Asia and the Middle East. For the practitioners in Mongolia, the Nauryz festival is a time for settling debts and disputes thus promoting unity, solidarity and respect for everybody participating. Nauryz traditions are transmitted from older to younger generations informally, through observation and participation. Women, men, children and elders participate in the celebrations, competitions and performances. The element promotes love of nature, respect for human beings and a sense of harmony among people, respecting human rights, social justice, and equity, independent of age, gender, faith, and nationality. The element encourages mutual understanding and friendship between different ethnic communities and promotes peace and sustainable development in the communities.

R.2: The file indicates that prior inscription of the element in 2009 and 2016 raised awareness and visibility of intangible cultural heritage and the 2003 Convention within their countries and beyond. The file also indicates how the element contributes to human creativity, innovation and dialogue. The Nauryz in Mongolia encourages dialogue and promotes social cohesion between different groups of people. The inscription on an extended basis to include Mongolia, will promote human creativity and respect for cultural diversity. However, information about the element’s contribution to sustainable development could have been strengthened beyond the general reference to the content in the original file of inscription.

R.4: Representatives of the Ministry of Culture and of NGOs working in the area of intangible cultural heritage organized a number of meetings with respective bearer communities and local researchers. A working group visited families and met and discussed with around 200 representatives from the Kazakh ethnic communities to obtain their free, prior and informed consent as well as comments on the elaboration of the nomination file. While the process of involving the communities was adequately described in the file, the letters of consent submitted as part of the nomination file were brief and appeared to be signed off by governors or directors of government departments, rather than provided directly by the communities. Letters of support from the original submitting States Parties were provided.

* 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.3: To protect and promote the element, a number of safeguarding measures were proposed. The joining State Party also committed to adopting all of the safeguarding measures proposed in the original file submitted for inscription. The role and involvement of the Kazakh communities in Mongolia in the planning and implementation of the proposed safeguarding measures is explained through the dialogue process. A working group of local communities, council of elders, scholars, and local government representatives was established to develop the nomination materials and deliberate on the safeguarding measures outlined in the original multinational nomination file. Elders will play a key role in implementing the safeguarding measures, while coaching youths through apprenticeships. To celebrate the element jointly, practitioners and communities in States Parties will be invited and further steps will be put forward to develop intercultural dialogue on the element.

R.5: The element was included in the National Representative List of the Intangible Cultural Heritage of Mongolia in 2019, which is managed and updated by the National Centre for Cultural Heritage. The inventory is updated every three years. State organizations, such as the Ministry of Education, Culture and Science and the National Centre for Cultural Heritage, as well as the communities concerned, were involved in the inventorying process, as clarified by the response obtained during the dialogue process.

* 1. Decides to inscribe **Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Further notes that the present nomination is an inscription on an extended basis which incorporates and replaces ‘Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz’ (No. 01161), previously inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2016;
	3. Reminds the joining State Party, when submitting nomination files in the future, to avoid standardized letters of consent and to ensure the free, prior and informed consent of the communities concerned.

## DRAFT DECISION 19.COM 7.b.57

The Committee,

* 1. Recalling the initial inscription of ‘Art of dry stone walling, knowledge and techniques’ (submitted by Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain and Switzerland) on the Representative List of the Intangible Cultural Heritage of Humanity by the thirteenth session of the Committee in 2018 (Decision [13.COM 10.b.10](https://ich.unesco.org/en/decisions/13.COM/10.B.10)),
	2. Takes note that Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland, Andorra, Austria, Belgium, Ireland and Luxembourg have nominated **Art of dry stone construction, knowledge and techniques** (No. 02106) for inscription, on an extended basis to include Andorra, Austria, Belgium, Ireland, Luxembourg and Spain (the latter as a national extension), on the Representative List of the Intangible Cultural Heritage of Humanity:

The art of dry stone construction refers to the practice of building with stone without using binding material. Practised in various countries in Europe, it requires an innate understanding of geometry and physics, as well as skills to handle the raw materials used. Dry stone construction is achieved through the careful selection and arrangement of stones to ensure the long-term stability of the structure and its adaptation to the local terrain and climate. Structures include houses, bridges, piers, arches, tombs, sheds, paths, vaulted cellars, beehive huts, religious structures and fortifications. An inherently social practice, dry stone construction promotes social cohesion through collaboration and the transmission of the related techniques and knowledge to future generations. To the communities involved, dry stone structures are sources of pride and identifying factors given the structures’ distinct visual impact on local landscapes. By its very nature, the art of dry stone construction encourages dialogue as communities work together to build, maintain and restore structures of widely ranging sizes and weights. The practice also fosters mutual respect for cultural diversity through collaboration at local, regional, national and international levels, as practitioners from different regions and countries travel to work together and learn from each other.

* 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 dry stone construction is the practice of building with stone without using binding material. The file explains the modes of transmission through formal and non-formal training and education in the submitting States requesting the extension. The knowledge of the element is part of sustainable land management and represents an important mitigation to the effects of climate change. The art of dry stone construction encourages dialogue as communities work together to build, maintain and restore structures of widely ranging sizes and weights. It fosters a sense of identity as practitioners must understand and work with their specific natural environment. The practice also fosters mutual respect for cultural diversity through collaboration at local, regional, national and international levels, as practitioners from different regions and countries travel to work together and learn from each other.

R.2: The file states that dry stone construction contributes to the protection of biodiversity, health and well-being, sustainable development and social cohesion. It fosters respect for cultural diversity through collaborations at local, regional, national and international levels. The contribution of the element to sustainable development was demonstrated through community voices embedded in the supporting documents attached to the file, including the videos.

R.3: The original communities provided updates on completed, ongoing and new safeguarding measures, while those seeking the extension shared their implemented and planned actions. This exchange allowed all participating communities to discuss and compare their different safeguarding initiatives. Such interactions provided opportunities to learn from and share effective safeguarding practices, as well as to join existing or planned international efforts. The communities concerned continue to collaborate with schools, scientists, public bodies, NGOs, and other stakeholders to safeguard the element at local, national and international levels. The safeguarding measures include promotion and enhancement, documentation and research, education, training and skills certification, and international partnerships and networking.

R.4: The request to extend the inscription was initiated by the newly joining communities, who recognized the potential for closer collaboration among bearers and practitioners across all participating countries. The communities from the original States that inscribed the element, along with relevant international associations, were approached with the extension request. They all supported the initiative and took part in meetings between the original and newly joining communities. National working groups, including representatives from the dry stone construction communities, were formed in each country to prepare the file. The original communities updated their information from the initial nomination, and the original and new communities engaged in international exchanges to propose and plan new collective safeguarding measures. Drafts were shared with all communities for review and finalization of the information in the file.

R.5: The newly joining States Parties submitted all the necessary information regarding the inclusion of the element in their respective national inventories. This information includes the names of the inventories, dates of inclusion and reference numbers of the element, as well as the agencies responsible for updating and maintaining the inventories. Information regarding the inventorying process for all five submitting States Parties requesting the extension is also available in the periodic reports submitted in 2021.

* 1. Decides to inscribe **Art of dry stone construction, knowledge and techniques** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Further takes note that the present nomination is an inscription on an extended basis which incorporates and replaces ‘Art of dry stone walling, knowledge and techniques’ (No. 01393), previously inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2018;
	3. Commends the States Parties on a well-prepared file that features strong participation of the communities, groups and individuals concerned.

## DRAFT DECISION 19.COM 7.b.58

The Committee,

* 1. Recalling the initial inscription of ‘Cultural practices and expressions linked to the balafon of the Senufo communities of Mali and Burkina Faso’ (submitted by Mali, Burkina Faso and Côte d’Ivoire), while referring the nomination to Côte d’Ivoire, by the sixth session of the Committee in 2011 (Decision [6.COM 13.29](https://ich.unesco.org/en/decisions/6.COM/13.29)), and the inscription on an extended basis of ‘Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d’Ivoire’ by the seventh session of the Committee in 2012 to include Côte d’Ivoire (Decision [7.COM 11.21](https://ich.unesco.org/en/decisions/7.COM/11.21)) on the Representative List of the Intangible Cultural Heritage of Humanity,
	2. Takes note that Mali, Burkina Faso, Côte d’Ivoire and Indonesia have nominated **Cultural practices and expressions linked to Balafon and Kolintang in Mali, Burkina Faso, Côte d’Ivoire and Indonesia** (No. 02131) for inscription, on an extended basis to include Indonesia, on the Representative List of the Intangible Cultural Heritage of Humanity:

The balafon (in Mali, Burkina Faso and Côte d’Ivoire) and kolintang (in Indonesia) refer to a set of wooden xylophones of different lengths. The Indonesian and West African instruments share similarities in material, shapes, keys, functions, transmission processes and values. They are believed to represent mutual respect and tolerance and promote unity and peaceful and harmonious living. In Indonesia, the kolintang is played during religious ceremonies and rituals and is associated with philosophical, ethical and aesthetic values that establish ties between people of different backgrounds and with nature. The instrument is also viewed as a means of addressing mental and physical health ailments. To its bearers and practitioners, kolintang promotes dialogue and understanding, and its existence is a symbol of respect for cultural diversity. Kolintang musicians, craftspeople, researchers and academics play an important role in transmitting the practice by raising awareness of the importance of kolintang heritage, ensuring the instrument’s sustainability and significance, and transmitting the related knowledge and skills broadly, including to youth, women and girls, and people in vulnerable and marginalized situations. The element is also transmitted through activities across different sectors, including education, culture, research and health. It promotes creativity while supporting diversity, inclusion 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 balafon (in Mali, Burkina Faso and Côte d’Ivoire) and kolintang (in Indonesia) refer to a set of wooden xylophones of different lengths. In Indonesia, kolintang bearers and practitioners include musicians, craftspeople, researchers and academics who play an important role in transmitting the practice by raising awareness of the importance of kolintang heritage, ensuring the instrument’s sustainability and significance. The element is also accessible and inclusive to stakeholders, including to youth, women and girls, and people in vulnerable situations and disadvantaged groups. The element is also transmitted through activities across different sectors, including education, culture, research and health. It promotes creativity while supporting diversity, inclusion and social cohesion. In addition, kolintang promotes dialogue and understanding, and is a symbol of respect for cultural diversity.

R.2: Information contained under R.2 and other sections of the nomination file indicate how the element contributes to various aspects of sustainable development. The extension will inspire communities in Burkina Faso, Côte d’Ivoire, Mali, and Indonesia to rediscover the value of their living heritage and to ensure the viability and conservation of the balafon and kolintang through joint research. The extension is also expected to increase interest in and awareness of communities in the four countries, thus promoting intercultural dialogue, fostering mutual respect, and contributing to social cohesion and peace. It will also increase awareness of the value of intangible cultural heritage in countries in Africa and Asia. The element could be a potent catalyst for change given its ability to transcend geographic, cultural and language barriers. The extension of the file to include Indonesia is a positive example of how living heritage can bring together people of different ethnicities, religious beliefs, languages and countries.

R.3: The nomination file provides information about the safeguarding measures and the involvement of the communities in the submitting country. Communities, groups and individuals in various provinces in Indonesia participated in meetings and prepared the action plans. They also disseminated information about the element, conducted research and collected data. They made a documentary film, established inventory programmes in collaboration with the government, and built partnerships with communities in Mali, Burkina Faso and Côte d’Ivoire. Other safeguarding measures include establishing a monitoring and evaluation system and drafting periodic reports with the broad participation of the communities, groups and individuals concerned.

R.4: The Indonesian kolintang community was involved in the nomination process through a series of remote meetings. During the consultation and preparation of the nomination files, the communities of both cultural instruments exchanged knowledge and provided information to meet the requirements for the extension. The States Parties and communities of the original nomination file gave their consent to the kolintang community and the Republic of Indonesia to submit the nomination file. Communities in Burkina Faso, Côte d’Ivoire and Mali were informed of Indonesia’s intention to include kolintang in the file during national meetings and the International Triangle Balafon Festival.

R.5: Kolintang was included in the Indonesian Intangible Cultural Heritage inventory in 2021. The inventory is maintained by the Directorate of Cultural Protection, Indonesia, the Provincial Office of Cultural Value Preservation of North Sulawesi at Manado and the Mandatory Preservation Community of Kolintang. The relevant information concerning the updating and periodicity of the inventory, as well as the participation of the communities, groups and NGOs concerned, was included in the periodic report submitted in 2013.

* 1. Decides to inscribe **Cultural practices and expressions linked to** **Balafon and Kolintang in Mali, Burkina Faso, Côte d’Ivoire and Indonesia** on the Representative List of the Intangible Cultural Heritage of Humanity;
	2. Further takes note that the present nomination is an inscription on an extended basis which incorporates and replaces ‘Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d’Ivoire’ (No. 00849), previously inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2012;
	3. Commends the States Parties for a well-prepared file that can serve as a good example for multinational files, reflecting a model of collaboration between diverse countries from two Electoral Groups.