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| ITEM 7.D OF THE PROVISIONAL AGENDA |
| **Examination of proposals to the Register of Good Safeguarding Practices** |
| 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 proposals to the Register of Good Safeguarding Practices (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 2 |

*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 select the following programmes as best reflecting the principles and objectives of the Convention:

| **Draft Decision** | **Submitting State** | **Proposal** | **File No.** |
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| [19.COM 7.d.1](#_DRAFT_DECISION_19.COM) | Slovakia | School of Crafts ÚĽUV | [02107](https://ich.unesco.org/en/7d-register-of-good-safeguarding-practices-01372#7.d.1) |
| [19.COM 7.d.2](#_DRAFT_DECISION_1819.COM) | Ukraine | Safeguarding programme of kobza and wheel lyre tradition | [02136](https://ich.unesco.org/en/7d-register-of-good-safeguarding-practices-01372#7.d.2) |
| [19.COM 7.d.3](#_DRAFT_DECISION_19.COM_1) | Oman | Oman Youth Sail Training Ship (Safinat Shabab Oman) programme for peace and sustainable cultural dialogue | [02080](https://ich.unesco.org/en/7d-register-of-good-safeguarding-practices-01372#7.d.3) |

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

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

The Committee

* 1. Takes note that Slovakia has proposed **School of Crafts ÚĽUV** (No. 02107) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The School of Crafts ÚL’UV aims to safeguard, promote and develop traditional crafts in Slovakia. Since 1999, its courses have encouraged and facilitated the use of available natural materials for a wide range of traditional craft techniques. The teaching methodology is developed by the bearers of each craft, taking into account the current context (such as the availability of materials, the necessary tools and how the finished products are used). The School of Crafts is open to children from the age of six and to people of all genders, abilities and religious and ethnic backgrounds. The training activities are offered at different difficulty levels, and tutors share and build on the existing theoretical knowledge, practical skills and methodological materials. The mass rural exodus and other global influences are changing the form and meaning of traditional crafts around the world. The School of Crafts model can be replicated in other countries with the need to safeguard traditional crafts in a safe and encouraging environment. A regional or state system of safeguarding traditional crafts ‘under one roof’ such as this one, managed in close cooperation with the bearers, offers many benefits and has proven successful over two decades of the programme’s existence.

* 1. Considers that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The School of Crafts ÚL’UV is a national programme that started in 1999. The programme combines the knowledge and skills of experienced masters with the knowledge of ethnologists and the vision of design bearers to document, publish and develop programmes for skills transfer. The programme gradually evolved into a systematic year-round course. The teaching methodology was developed by bearers and is aligned to ensure consistent content standards. The programme raises awareness about the renewability of the natural materials used in the craft activities.

P.2: ÚL’UV is a European Craft Organisation (ECO) and World Craft Council Europe (WCCE) member. It is actively involved in sharing safeguarding experiences through crafts activities, conducting exhibitions, and participating in festivals at regional, subregional and international levels. ÚL’UV is currently preparing a project with the Hungarian Heritage House under the Creative Europe Programme.

P.3: The programme contributes to and reflects the principles and objectives of the Convention. By promoting communication between craftspeople of varying ages, genders and origins, it has contributed to mutual respect of artisanal work and its diversity. The traditional crafts techniques, natural materials and patterns from Slovakia used form a part of a cultural heritage that combines practicality, aesthetics and sustainability. The activities of the School of Crafts are based on the active involvement and participation of the craftspeople as bearers.

P.4: The nomination file demonstrates various results that highlight the effectiveness of the programme. The file demonstrates the participation of children, youth and women in 2022, when the school conducted 249 courses, 776 creative excursions and 27 lectures. The team of tutors has been strengthened by the inclusion of younger masters, half of whom are School of Crafts alumni. Currently, more than 109 artisanal producers from all over Slovakia are involved in the crafts activities in the 3 regional centres.

P.5: Participation of the communities in the implementation of the programme is strong, with craftspeople, artisans, students and tutors (among others) participating in the transmission of knowledge and skills. The communities concerned confirmed their free, prior and informed consent through letters.

P.6: The School of Crafts programme can be replicated in other countries aiming to safeguard traditional techniques with renewable natural resources. The use of methodological materials can inspire various learning contexts.

P.7: The nomination file includes consent letters from stakeholders bearing evidence of their willingness and commitment to cooperate and disseminate the good safeguarding practices.

P.8: The leadership and staff members of the School of Crafts systematically monitor course activities and inspect classes. The periodic inspections are used as a means of soliciting feedback on the programme. In 2022, 114 people responded to feedback questionnaires, and these responses were used to improve the programme. Many children participate in summer crafts camps for several years in a row.

* 1. Decides to select **School of Crafts ÚĽUV** as a programme, project or activity best reflecting the principles and objectives of the Convention;
	2. Commends the State Party for a well-prepared file that can serve as a good safeguarding model for transmitting traditions to future generations.

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

The Committee

* 1. Takes note that Ukraine has proposed **Safeguarding programme of kobza and wheel lyre tradition** (No. 02136) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Ukrainian kobza and wheel lyre tradition is a nomadic music tradition involving visually impaired musicians who sing and play string instruments such as the kobza. Becoming a kobza performer traditionally entailed initiation rites conditioned by a strong knowledge of the music and of the practitioners’ secret language. To regulate their activities and protect their rights, the performers established guilds, or tsekhs. In the 1920s and 1930s, they faced many challenges and prosecution, but in the 1980s the remaining bearers reestablished the tsekh system to safeguard the tradition. Their aim was to transmit the related knowledge, skills and social norms through a long-term apprenticeship programme based on lectures, courses and practical classes. In keeping with tradition, the current tsekhs work with people with visual impairments. They carry out programmes with practitioners and build partnerships with museums and research institutions. The tsekhs, which are financed through crowdfunding and donations, promote the practice and increase the visibility of the kobza and wheel lyre traditions through participation in various events, including media conferences, festivals, performances and meetings with youth.

* 1. Considers that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The main goal of the safeguarding programme is to support, protect and maintain the kobza and wheel lyre tradition. It is a master-apprentice learning system based on lectures, courses and practical lessons. It consists of a mandatory set of knowledge, skills and social norms, learning to play and study the epic works, and acquiring knowledge of making the musical instruments. The visibility of kobza is promoted through media, performances and youth participation. The tsekhs are financed through crowdfunding and donations.

P.2: The programme is conducted at the national level and does not include any regional or international collaborations. The transmission and safeguarding practices are carried out within Ukraine in the communities of Kyiv, Kharkiv and Lviv, among others.

P.3: In alignment with the spirit of the Convention, the programme entails a democratic and inclusive decision-making process involving bearers and strong community participation. The community’s active role in creating, developing and safeguarding the kobza tradition is founded on the principles of broad inclusiveness and creative diversity.

P.4: The programme activities conducted by kobzar tsekhs have strengthened the viability of the tradition and increased its visibility through publications, recordings and social media, especially during the peak of the COVID-19 pandemic. The recent restoration of Moschun’s kobzar workshops exemplifies the effectiveness of the programme. The partnerships and collaborations between the kobzar and community museums to perform the tradition at festivals and places of memory have contributed to the viability and visibility of the associated intangible cultural heritage.

P.5: The strategy of safeguarding the kobza and wheel lyre tradition is directly implemented by the bearers and practitioners of the tradition. Members of the tsekhs and other experts monitor the implementation of the programme, including the testing, evaluation and adaptation of all components. The programme encourages experience sharing through seminars, round tables and at festivities.

P.6: The file indicates the existence of similar traditions and practices in neighbouring countries in the region, showing that the programme can serve as a useful model for safeguarding living heritage at the regional level. The file also shows how the practice of creating networks and guild associations guided by important principles and rules contributes to the resilience of intangible cultural heritage in response to calamities. As similar traditions exist in Romania, Republic of Moldova and Bulgaria, the programme can serve as a useful model for safeguarding living heritage in the region.

P.7: The State Party confirms the community’s willingness and commitment to cooperate in the dissemination of the good safeguarding practice. Dissemination and experience sharing can be done through publications and presentations at exhibitions, craft fairs, festivals and bilateral consultations. The consent forms attest to the community’s commitment to disseminate the good practices.

P.8: The nomination file provides information for the assessment of results. Between 1980 and 2022, more than 80 masters and performers were involved in the programme, there were more than 70 scientific findings, and 1,500 records of photos and videos were created.

* 1. Decides to select **Safeguarding programme of kobza and wheel lyre tradition** as a programme, project or activity best reflecting the principles and objectives of the Convention.

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

The Committee

* 1. Takes note that Oman has proposed **Oman Youth Sail Training Ship (Safinat Shabab Oman) programme for peace and sustainable cultural dialogue** (No. 02080) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Oman Youth Sail Training Ship programme for peace and sustainable cultural dialogue actively contributes to introducing Oman’s intangible cultural heritage to the rest of the world. To date, it has made eighteen voyages reaching more than fifty-five countries. The programme, which is financed by the State, aims to enrich the traditional sailing experience and preserve it as a global cultural legacy while using it as a means to share living heritage practised in Oman with other parts of the world. Young people of all genders participate in the ship’s voyages and the coordination of the cultural events held on board, in close collaboration with practitioners of various elements of living heritage, such as arts, literature and traditional crafts. The participating youth are encouraged to act as cultural ambassadors for their country. They also receive training on traditional sailing skills and participate in international sailing festivals and races. The programme thus contributes to the transmission of cultural heritage. Participation in the programmes counts towards accredited university hours, ensuring its sustainability for future generations. The Oman Youth Sail Training ship highlights the role of culture in promoting dialogue and communication between peoples. It also emphasizes the importance of preserving intangible cultural heritage and promoting global cultural diversity.

* 1. Considers that, from the information included in the file, the programme responds as follows to the criteria for selection as a good safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The Oman Youth Sail Training Ship programme has various safeguarding measures which highlight different types of living heritage, including traditional navigation science, traditional arts and other traditions and customs. Young people of all genders participate in the voyages and coordinate cultural events held on board, in close collaboration with living heritage practitioners. To date, the youth sail training ship has made eighteen voyages reaching more than fifty-five countries across different continents.

P.2: At the international and regional levels, the programme has made voyages to a number of countries, hosting youth and other visitors. The sailing ship has participated in different international exhibitions and festivals in the Gulf Coast countries, the USA and Australia.

P.3: The programme safeguards living heritage and enables knowledge and skills transmission through live performances and the global dissemination of living heritage elements. It seeks to raise awareness of intangible cultural heritage at national and international levels by hosting award programmes, providing institutional support to civil society and contributing to publications.

P.4: The file demonstrates how the viability of intangible cultural heritage has been strengthened through the programme. A website was developed to share the activities and voyages of the ship and cultural objects on board. This has helped to enhance cultural tourism in Oman and won international awards such as the 2017 International Friendship Award. Participation in the programme counts towards accredited hours in university education courses approved by the Ministry of Education, Scientific Research and Innovation.

P.5: Community members participate in the programme in various ways, including as presenters of Omani living heritage, visitors wishing to acquire knowledge and skills, and exhibitors of crafts and other elements of intangible cultural heritage. The community has also participated in developing workplans for artistic performances and training events, and the media contributes to publicizing and presenting the programme.

P.6: Participation of the youth sail ship in regional and international exhibitions, festivals and events provides an innovative model for safeguarding and presenting intangible cultural heritage to the world. The programme may also serve as a means of promoting global communication, dialogue, mutual respect and peace.

P.7: The consent letters submitted in support of including the youth sail ship on the Register of Good Safeguarding Practices demonstrate the State’s and the community’s willingness to cooperate in the dissemination of the programme’s good safeguarding practices. Letters from the Royal Navy of Oman, the Ministry of Culture, Sports and Youth and several individual community practitioners attest to this commitment.

P.8: Local evaluation of the programme was conducted through an electronic questionnaire, and the results indicate the programme’s measurable impact. Other indicators include the international and national awards the programme has received, the number of visitors to the ship, and a research paper on ‘The role of the First and Second Shabab Oman Ships in Introducing Culture of Oman’ which was presented in 2021 and is available online.

* 1. Decides to select **Oman Youth Sail Training Ship (Safinat Shabab Oman) programme for peace and sustainable cultural dialogue** as a programme, project or activity best reflecting the principles and objectives of the Convention;
	2. Commends the State Party for a well-prepared file featuring a safeguarding model that promotes living heritage at the regional and international levels while fostering peace, tolerance and mutual respect.