

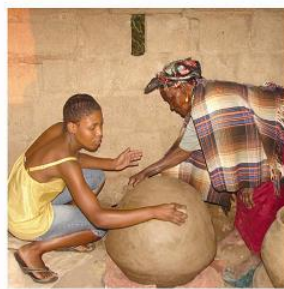


United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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



2003 Convention for the Safeguarding
of the Intangible Cultural Heritage

MEDIA KIT 2016

In this kit, you will find...

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

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More information is available on the website of the Convention for the Safeguarding of Intangible Cultural Heritage: <http://www.unesco.org/culture/ich/>

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

Dates and venue

From 28 November to 2 December 2016

Economic Commission for Africa Conference Centre, Addis Ababa (Ethiopia)

Address: Menelik II Avenue, P.O. Box 3001, Addis Ababa, Ethiopia

Contact telephone: +251 (0)11 544 5386

Functions of the Committee

The Committee is responsible for the implementation of the Convention at the international level. It examines the periodic reports submitted by States on the implementation of the Convention at the national level and makes decisions on nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity. It also selects, from the safeguarding programmes submitted, those that can be considered as 'best safeguarding practices' and grants financial assistance. The 24 members of the Committee are elected by the General Assembly of the States Parties and come from all regions of the world. Half of the Committee is renewed every two years.

Chairperson: Mr Yonas Desta Tsegaye (Ethiopia)

Vice-Chairs: Turkey, Bulgaria, Saint Lucia, Republic of Korea and Algeria

Rapporteur: Mr Murat Sogangoz (Turkey)

Members of the Committee

[Afghanistan](#), [Algeria](#), [Armenia](#), [Austria](#), [Bulgaria](#), [Colombia](#), [Congo](#), [Côte d'Ivoire](#), [Cuba](#), [Cyprus](#), [Ethiopia](#), [Guatemala](#), [Hungary](#), [India](#), [Lebanon](#), [Mauritius](#), [Mongolia](#), [Palestine](#), [Philippines](#), [Republic of Korea](#), [Saint Lucia](#), [Senegal](#), [Turkey](#) and [Zambia](#)

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Press register online at: <http://www.unesco.org/culture/ich/en/registration-00884>

Press resources at: <http://www.unesco.org/culture/ich/en/11.com>

Live webcast in English, French, Spanish, and Arabic at 9.30 a.m. - 12.30 p.m. and 2.30 – 5.30 p.m. (Addis Ababa local time): <http://www.unesco.org/culture/ich/en/11.com>

1. Agenda of the Committee

Related documents can be downloaded from the page dedicated to the Committee:

<http://www.unesco.org/culture/ich/en/11COM>

Sunday, 27 November 2016

9.00 a.m. – 12.00 p.m.

Non-Governmental Organizations Forum:

Symposium 'Challenges for NGOs in the Promotion of ICH Values'

Also referred to as the 'ICH NGO Forum', the Non-Governmental Organizations Forum is the platform for communication, networking, exchange and cooperation for NGOs accredited to provide advisory services to the Intergovernmental Committee in the framework of the Convention.

On Sunday morning, the ICH NGO forum will organize a symposium with the theme 'Challenges for NGOs in the Promotion of ICH Values'. The Convention introduced several directives, ethical principles, and documents to address the challenges linked to cultural activity and the safeguarding of intangible cultural heritage around the world. The event will be an opportunity to address the different challenges related to safeguarding, with a view to strengthening capacity building, respect for the environment and, above all, inclusive economic opportunities.

<http://www.ichngoforum.org/detailed-program-5th-ich-ngo-forum-symposium/>

12.30 – 2.30 p.m.

Lunch

3.00 – 4.30 p.m.

Orientation session for new members of the Committee

The orientation session is organized in order to present the rules, procedures and working methods of the Committee as well as practical information about the eleventh session, in particular for new members of the Committee. It also provides an opportunity for participants to ask questions or seek clarifications before the opening of the session.

5.00 p.m.

Opening ceremony at the Millennium Hall

The eleventh session of the Committee will be preceded by an opening ceremony in the presence of dignitaries from the government of Ethiopia. The ceremony will be open to all the participants and will include a cultural event to be followed by a cocktail.

Monday, 28 November 2016

As of 8.30 a.m.

Registration of participants

9.30 a.m. – 12.30 p.m.

1. Opening
2. Adoption of the agenda
Working document [ITH/16/11.COM/2 Rev.](#)
3. Observers
Working document [ITH/16/11.COM/3](#)
4. Adoption of the summary records of the tenth session of the Committee
Working document [ITH/16/11.COM/4](#)
Report of the Chairperson of the Committee on the Bureau activities
The Chairperson will inform the Committee of the outcomes of the Bureau meetings held since the election of the Bureau in 2015 by the Committee at its tenth session in Windhoek, Namibia.
Report of the Non-Governmental Organizations Forum
Representatives of the ICH NGO Forum will present its activities to the Committee.
5. Report by the Secretariat on its activities
This item presents a report on the activities of the Secretariat from January to June 2016, including the Secretariat's support of the Convention's governance and other mechanisms as well as the implementation of the global capacity-building strategy.
Working document [ITH/16/11.COM/5](#)

6. Voluntary supplementary contributions to the Intangible Cultural Heritage Fund

The Committee may accept contributions to the Fund for particular purposes relating to specific projects. The document brings to the attention of the Committee an overview of new contributions made to the Fund since its last session in 2015.

Working document [ITH/16/11.COM/6](#)

12.30 – 2.30 p.m.

Lunch

2.30 – 5.30 p.m.

7. Follow-up to the recommendations of the External Auditor's 'Report on the governance of UNESCO and dependant funds, programmes and entities' (Document 38 C/23)

The item presents to the Committee the status of the recommendations of the External Auditor's Report on the governance of UNESCO and dependant funds, programmes and entities contained in Document 38 C/23, which are of direct relevance to the governing organs of the 2003 Convention.

Working document [ITH/16/11.COM/7](#)

8. Clarification on the decision-making process concerning the inscription, selection, or approval of nominations, proposals and requests

This item clarifies the decision-making process of the Committee concerning the inscription of elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and on the Representative List of the Intangible Cultural Heritage of Humanity as well as the inclusion of proposals on the Register of Best Safeguarding Practices and the approval of International Assistance requests.

Working document [ITH/16/11.COM/8](#)

Annex I. Description of the inscription/selection/approval process

9.a Examination of the reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity

States Parties of the Convention have an obligation to periodically report (six years after ratifying the Convention and every six years thereafter) on legislative, regulatory and institutional measures taken to meet the directives of the Convention and to review the status of all elements inscribed on the Representative List. For this cycle, six countries submitted their reports. The document on the reports also presents an analysis with a cumulative focus on measures taken by States Parties concerning the integration of intangible cultural heritage and its safeguarding into cultural and other policies.

Working document [ITH/16/11.COM/9.a](#)

5.30 p.m.

Opening of the photo exhibition 'Living heritage in Addis Ababa'

This photo exhibition is intended to present to Committee participants a set of practices and expressions of intangible cultural heritage enacted in the urban context of Addis Ababa, captured through the lenses of two young and talented Ethiopian women photographers. It is co-organized by the Intangible Cultural Heritage Section of UNESCO and the Authority for Research and Conservation of Cultural Heritage in Ethiopia.

6.30 p.m.

Non-Governmental Organizations Forum: General meeting

Tuesday, 29 November 2016

9 – 9.30 a.m.

Meeting of the Bureau

9.30 a.m. – 12.30 p.m.

- 9.b Examination of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

Every four years, States Parties of the Convention with elements inscribed on the Urgent Safeguarding List have an obligation to submit reports on the status of these elements. Six countries submitted such reports on time, for examination by the Committee at the current session.

Working document ITH/16/11.COM/9.b

- 9.c Reports of States Parties on the use of International Assistance from the Intangible Cultural Heritage Fund
- Every year, the Committee examines reports from countries that have benefited from financial assistance granted by the Intangible Cultural Heritage Fund. This item presents an overview of the status of nine projects which have benefited from such assistance.*

Working document ITH/16/11.COM/9.c

10. Report of the Evaluation Body on its work in 2016

Composed of six accredited non-governmental organizations and six experts representing countries non-members of the Committee, the Evaluation Body evaluated all the files for the 2016 cycle and will present its report to the Committee. The Evaluation Body evaluated in total 50 files: six nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, of which one is combined with an International Assistance request; thirty-seven nominations to the Representative List of the Intangible Cultural Heritage of Humanity; and seven proposals for the register of Best Safeguarding Practices. It includes an analysis of the lessons learned from the 2016 cycle on working methods and a number of cross-cutting issues.

Working document ITH/16/11.COM/10

Annex II. Summaries of files proposed for 2016, including the results of evaluations

12.30 – 2.30 p.m.

Lunch

1.15 – 2.30 p.m.

Side event: 'Learning with intangible cultural heritage in education'

This is a roundtable discussion convened by the Intangible Cultural Heritage Section of UNESCO and the UNESCO International Institute for Capacity Building in Africa (IICBA), with the purpose of sharing recent experiences on intangible cultural heritage in education and generating ideas for future work on this topic.

2.30 – 5.30 p.m.

- 10.a Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

Six nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, of which one is combined with an International Assistance request, will be examined in alphabetical order of the submitting States (in English) by the Committee, which will decide on their inscription after reviewing recommendations from the Evaluation Body.

Working document ITH/16/11.COM/10.a

Wednesday, 30 November 2016

9 – 9.30 a.m.

Meeting of the Bureau

9.30 a.m. – 12.30 p.m.

- 10.b Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity

Thirty-seven nominations to the Representative List of the Intangible Cultural Heritage of Humanity will be examined by the Committee in alphabetical order of the submitting States (in English). The Committee will decide on their inscription after reviewing recommendations from the Evaluation Body.

Working document ITH/16/11.COM/10.b

12.30 – 2.30 p.m. Lunch

- 2.30 – 5.30 p.m. 10.b Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity
Working document ITH/16/11.COM/10.b

Thursday, 1 December 2016

9 – 9.30 a.m. Meeting of the Bureau

- 9.30 a.m. – 12.30 p.m. 10.b Examination of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity
Working document ITH/16/11.COM/10.b

- 10.c Examination of proposals to the Register of Best Safeguarding Practices
Seven proposals will be examined by the Committee to decide on their inclusion on the Register of Best Safeguarding Practices, after the recommendations of the Evaluation Body have been reviewed.
Working document ITH/16/11.COM/10.c

12.30 – 2.30 p.m. Lunch

- 2.30 – 5.30 p.m. 11. Establishment of the Evaluation Body for the 2017 cycle
The Evaluation Body in charge of evaluating all the nominations, proposals and requests under the Convention is formally established every year with the appointment of twelve members. This year, the Committee will elect one new member from the accredited NGOs and two experts from a State non-member of the Committee.
Working document ITH/16/11.COM/11
12. Number of files submitted for the 2017 cycle and number of files that can be treated in the 2018 and 2019 cycles
With this item, the Committee shall determine the number of files that can be examined in 2018 and 2019. The document also informs the Committee of the number of files submitted for the 2017 cycle.
Working document ITH/16/11.COM/12
13. Reflection on the transfer of an element from one List to the other and the removal of an element from a List
At its tenth session, when Viet Nam requested that an element be transferred from one List to another List, the Committee decided to start a general reflection on the transfer of an element from one List to the other and the removal of an element from a List. This item aims to facilitate such a reflection.
Working document ITH/16/11.COM/13

Friday, 2 December 2016

9 – 9.30 a.m. Meeting of the Bureau

- 9.30 a.m. – 12.30 p.m. 14. Preliminary expert meeting on developing an overall results framework for the Convention
At its eight session in 2013, the Committee decided to develop an overall results framework for the Convention. This item presents the results of the preliminary expert meeting to initiate the reflection in this regard, which took place in Beijing, China, from 7 to 9 September 2016 with a generous contribution from the National Commission of the People's Republic of China.
Working document ITH/16/11.COM/14

15. Intangible Cultural Heritage in emergencies

This item was included on the agenda of the Committee in order to open up a general reflection on the place and role of intangible cultural heritage in situations of emergencies in the context of the normative framework of the Convention.

Working document [ITH/16/11.COM/15](#)

12.30 – 2.30 p.m.

Lunch

2.30 – 5.30 p.m.

16. Date and venue of the twelfth session of the Committee

Working document [ITH/16/11.COM/16](#)

17. Election of the members of the Bureau of the twelfth session of the Committee

Working document [ITH/16/11.COM/17](#)

18. Other business

19. Adoption of the list of decisions

20. Closure

2. Intangible Cultural Heritage and the Convention

Intangible cultural heritage

The term 'cultural heritage' has evolved considerably in recent decades, partially owing to instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

Intangible cultural heritage is important for cultural diversity in the face of growing globalization. Being aware of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect. Intangible cultural heritage is also important for ensuring sustainable development. Not only can it provide a powerful force for inclusive economic development and contribute to strengthening local economies, but traditional knowledge and practices concerning nature and the universe can also, for example, contribute to environmental sustainability and the protection of biodiversity and to the sustainable safeguarding of natural resources.

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills transmitted through it from one generation to the next. The social and economic value of this knowledge is relevant for minority groups and mainstream social groups within a State, and is as important for developing States as it is for developed ones.

Intangible cultural heritage is:

- **Traditional, contemporary and living at the same time:** intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.
- **Inclusive:** we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether these expressions are from a neighbouring village, a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and of society at large.
- **Not exceptional:** intangible cultural heritage is not merely valued as a cultural good for its exclusivity or exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community or other communities, from generation to generation.
- **Community-based:** intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

The Convention

UNESCO's conventions in the field of culture were drafted and adopted following the request by Member States to develop international standards that could serve as a basis for drawing up national cultural policies and strengthen cooperation among them.

The General Conference of UNESCO adopted at its 32nd session in 2003 the Convention for the Safeguarding of the Intangible Cultural Heritage. The adoption of the Convention became a milestone in the evolution of international policies for promoting cultural diversity because it was the first time the international community had recognized a need to support the kind of cultural manifestations and expressions that, until then, had not benefited from such a large legal and programmatic framework.

Complementary to other international instruments dealing with cultural heritage, such as the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage, the main goal of this 2003 Convention for the Safeguarding of the Intangible Cultural Heritage is to safeguard the practices, representations, expressions, knowledge and skills that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

The Convention was ratified at an unprecedented rate – as at November 2016, 171 Member States have ratified the Convention, which is more than four fifths of the 195 Member States of UNESCO.

Read the text of the Convention at <http://www.unesco.org/culture/ich/en/convention>

Safeguarding intangible cultural heritage

To be kept alive, intangible cultural heritage must be relevant to its community, continuously recreated and transmitted from one generation to the next. There is a risk that certain elements of intangible cultural heritage could die out or disappear without help, but safeguarding does not mean fixing or freezing intangible cultural heritage in some pure or primordial form. Safeguarding intangible cultural heritage is about the transference of knowledge, skills and meaning. Transmission – or communicating heritage from generation to generation – is emphasized in the Convention rather than the production of concrete manifestations such as dances, songs, musical instruments or crafts. Therefore, to a large extent, any safeguarding measure refers to strengthening and reinforcing the diverse and varied circumstances, tangible and intangible, that are necessary for the continuous evolution and interpretation of intangible cultural heritage, as well as for its transmission to future generations.

Does this mean that intangible heritage should always be safeguarded, or be revitalized at any cost? As any living body, it follows a life cycle and therefore some elements are likely to disappear, after having given birth to new forms of expressions. It might be that certain forms of intangible cultural heritage, despite their economic value, are no longer considered relevant or meaningful for the community itself.

As indicated in the Convention, only intangible cultural heritage that is recognized by the communities as theirs and that provides them with a sense of identity and continuity is to be safeguarded. By 'recognition', the Convention means a formal or, more often, informal process by which communities acknowledge that specific practices, representations, expressions, knowledge and skills and, if appropriate, associated instruments, objects, artefacts and cultural spaces, form part of their cultural heritage.

Safeguarding measures must always be developed and applied with the consent and involvement of the community itself. In certain cases, public intervention to safeguard a community's heritage may be undesirable, since it may distort the value such heritage has for its community. Moreover, safeguarding measures must always respect the customary practices governing access to specific aspects of such heritage, for example, sacred intangible cultural heritage manifestations or those that are considered secret.

Intangible cultural heritage domains

The Convention proposes five broad 'domains' in which intangible cultural heritage is manifested:

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage;
- performing arts;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship.

Instances of intangible cultural heritage are not limited to a single manifestation and many include elements from multiple domains. Take, for example, a shamanistic rite. This might involve traditional music and dance, prayers and songs, clothing and sacred items, as well as ritual and ceremonial practices and an acute awareness and knowledge of the natural world. Similarly, festivals are complex expressions of intangible cultural heritage that include singing, dancing, theatre, feasting, oral tradition and storytelling, displays of craftsmanship, sports and other entertainment. The boundaries between domains are extremely fluid and often vary from community to community. It is difficult, if not impossible, to impose rigid categories externally. While one community might view their chanted verse as a form of ritual, another would interpret it as a song. Similarly, what one community defines as 'theatre' might be interpreted as 'dance' in a different cultural context. There are also differences in scale and scope: one community might make minute distinctions between variations of an expression while another group could consider them as diverse parts of a single form.

While the Convention sets out a framework for identifying forms of intangible cultural heritage, the list of domains it provides is intended to be inclusive rather than exclusive; it is not necessarily meant to be 'complete'. States may use a different system of domains. There is already a wide degree of variation, with some countries dividing up the manifestations of intangible cultural heritage differently, while others use broadly similar domains to those of the Convention, with alternative names. They may add further domains or new sub-categories to existing domains. This may involve incorporating 'sub-domains' already in use in countries where intangible cultural heritage is recognized, including 'traditional play and games', 'culinary traditions', 'animal husbandry', 'pilgrimage' or 'places of memory'.

Benefits of implementation of the Convention

The implementation of the Convention provides benefits to States Parties, communities concerned (and their intangible cultural heritage), as well as relevant organizations and society as a whole. These benefits include:

- greater representation and transmission of intangible cultural heritage;
- increased community well-being;
- greater respect and understanding between communities;
- the enhancement of cultural diversity, both nationally and internationally;
- progress towards sustainable development of the communities concerned and their social and natural environment.

States Parties and other actors can also benefit from cooperation and international (financial) assistance in the following ways:

- being part of a global network active in the field of heritage, to share expertise and information on intangible cultural heritage at the international level;
- promoting and sharing best practices for safeguarding through the Register of Best Safeguarding Practices;
- having access to international assistance from the Fund of the Convention;
- establishing or strengthening working relationships on heritage issues with other States Parties and organizations in other countries through cooperation at regional and international levels;
- participating in the work of the statutory organs of the Convention.

Statutory organs of the Convention

The UNESCO Conventions are intergovernmental agreements (between States) that are managed by authorities or organs composed of official representatives of States, which have ratified them. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage has two such organs: the General Assembly and Intergovernmental Committee.

- **General Assembly**

The General Assembly is the supreme organ of the Convention. It has no relationship of subordination vis-à-vis any other organ or organization. All States Parties to the Convention are members of the General Assembly, which meets every two years in May/June.

For more information, please consult the following link:

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00008>

- **Intergovernmental Committee**

The Intergovernmental Committee is composed of representatives of twenty-four States Parties to the Convention that are elected by the General Assembly for four years. The Committee is entrusted to manage: the implementation of the Convention, including the inscriptions of intangible cultural heritage elements on the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding of the Convention; the selection of practices for the Register of Best Safeguarding Practices; and finally the granting of international assistance for the safeguarding of intangible cultural heritage. The Intergovernmental Committee also prepares the Operational Directives for the Implementation of the Convention for final discussion and approval by the General Assembly. Among many other things, it also manages the Fund of the Convention. The Committee meets once a year in ordinary session and reports on its activities to the General Assembly.

To ensure equitable geographical distribution among the members of the Committee as well as those of its consultative and subsidiary bodies, the Committee decided to follow the principle of (six) electoral groups used in the bodies of UNESCO as a basis for allocating seats.

For more information, please consult the following link:

<http://www.unesco.org/culture/ich/index.php?lg=en&pg=00586>

3. Facts and Figures

Ratification

As of November 2016, 171 out of 195 Member States of UNESCO have ratified the 2003 Convention.

For more information on States Parties, please visit: <http://www.unesco.org/culture/ich/en/states-parties-00024>

NGOs

At present, 164 non-governmental organizations with recognized competence in the field of intangible cultural heritage are accredited to act in an advisory capacity to the Committee.

Accredited NGOs, statistics by region

Regions	NGOs accredited to date
Western Europe and North America	87
Eastern Europe	13
Latin America and Caribbean	11
Asia and Pacific	26
Africa	20
Arab States	6
TOTAL	164

For more information on NGOs, please visit: <http://www.unesco.org/culture/ich/en/accredited-ngos-00331>

Projects for the safeguarding of the intangible cultural heritage

Since 2003, 133 projects aiming at safeguarding intangible cultural heritage have been implemented, benefitting 106 countries. These projects were financed by the Intangible Cultural Heritage Fund and extra budgetary funds for a total amount of US\$ 21,051,093.

For more information on projects: <http://www.unesco.org/culture/ich/en/project>

For more information on the capacity-building programme: <http://www.unesco.org/culture/ich/en/capacity-building>

How to request financial assistance: <http://www.unesco.org/culture/ich/en/requesting-assistance-00039>

Nominations proposed for 2016

Examined files: 51 files*

Regions	Urgent Safeguarding List	Representative List	Register of Best Practices	International assistance	Total	
					Number	%
Western Europe and North America	1	7	2	0	10	20%
Eastern Europe	1	8	3	0	12	23%
Latin America and Caribbean	0	4	1	0	5	10%
Asia and Pacific	1	9	1	1	12	23%
Africa	3	3	0	0	6	12%
Arab States	0	3	0	0	3	6%
Trans-regional	0	3	0	0	3	6%
TOTAL	6	37	7	1	51	100%

*includes the International Assistance request contained in the USL nomination submitted by Cambodia

By mechanism and recommendation of the Evaluation Body

Mechanism	Number of files	Inscribe	Refer	Not to inscribe / not to select
Urgent Safeguarding List	6	4 67%	2 33%	0 0%
Representative List	37	18 49%	19 51%	0 0%
Register of Best Safeguarding Practices	7	3 43%	2 28.5%	2 28.5%
International Assistance	1	1 100%	0 0%	0 0%
TOTAL	51	26	23	2

Elements inscribed in 2008–2015

Number of elements inscribed to date, by region and mechanism

	Urgent Safeguarding List		Representative List		Register of Best Safeguarding Practices		Total	
	Nb	%	Nb	%	Nb	%	Nb	%
Western Europe and North America	2	5%	54	16%	5	42%	61	16%
Eastern Europe	5	11%	59	18%	1	8%	65	17%
Latin America and Caribbean	5	11%	48	14%	4	33%	57	15%
Asia and Pacific	20	47%	121	36%	2	17%	143	36%
Africa	9	21%	27	8%		0%	36	9%
Arab States	2	5%	23	7%		0%	25	6%
Trans-regional files		0%	4	1%		0%	4	1%
Total	43	100%	336	100%	12	100%	391	100%

Number of countries having elements inscribed to date, by region and mechanism*

	Urgent Safeguarding List		Representative List		Register of Best Safeguarding Practices		Total	
	Nb	%	Nb	%	Nb	%	Nb	%
Western Europe and North America	2	8%	12	11%	2	25%	12	10%
Eastern Europe	5	21%	21	19%	1	12%	23	20%
Latin America and Caribbean	5	21%	20	19%	3	38%	21	18%
Asia and Pacific	6	25%	22	20%	2	25%	22	19%
Africa	4	17%	21	19%		0%	23	20%
Arab States	2	8%	13	12%		0%	15	13%
Total	24	100%	109	100%	8	100%	116	100%

*These figures do not include trans-regional files

4. Questions and Answers

What is intangible cultural heritage?

Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts. While these may not be tangible – they cannot be touched – they are a very important part of our cultural heritage. This is intangible cultural heritage, a living form of heritage which is continuously recreated and which evolves as we adapt our practices and traditions in response to our environment. It provides a sense of identity and belonging in relation to our own cultures.

Intangible cultural heritage exists only in the present. The expressions of the past that are no longer practised are part of cultural history but are not intangible cultural heritage as defined in the Convention. Intangible cultural heritage is what communities today recognize as part of their cultural heritage. Therefore, it is often called ‘living heritage’ or ‘living culture’. To stay alive, intangible cultural heritage must be relevant to the community, which constantly recreates and transmits it from generation to generation.

Why is intangible cultural heritage important?

The importance of intangible heritage is not the cultural manifestation itself; it lies in its significance to communities. Its value is both intangible and tangible, linked to the social and economic effects of the knowledge and skills transmitted through it.

Intangible cultural heritage constitutes cultural capital that is also a powerful driver for sustainable development. Creativity, innovation, food security, health, education, the sustainable use of natural resources and the prevention of natural disasters all lie at the core of intangible cultural heritage.

Intangible cultural heritage is also vital for maintaining cultural diversity in the face of globalization. Understanding intangible heritage contributes to intercultural dialogue, encourages mutual respect and ensures social cohesion.

More information and examples: <http://www.unesco.org/culture/ich/en/kit>

What is safeguarding? And how can you safeguard something that is intangible?

Safeguarding does not mean protection or conservation in the usual sense, as this may cause intangible cultural heritage to become fixed or frozen. ‘Safeguarding’ means ensuring the viability of intangible cultural heritage, that is, ensuring its continuous recreation and transmission. Safeguarding intangible cultural heritage is about the transference of knowledge, skills and meaning.

The communities which bear and practise intangible cultural heritage are the people best placed to identify and safeguard it. That is why the safeguarding measures should always gravitate around the community and meet its needs. Also central to safeguarding is the adaptation to the changing realities of the socioeconomic contexts in which the communities live.

More information: <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00012>

How can intangible cultural heritage contribute to sustainable development?

The practise of certain elements of intangible cultural heritage can contribute to sustainable development. This heritage is practised and transmitted by the communities concerned for reasons including safeguarding their sense of identity and continuity, fostering social well-being, and keeping control of their natural and social environment and income generation. Many of these practices and traditional or indigenous forms of knowledge are, or can be, integrated into health, education and the modern safeguarding of the natural and social environment. Development projects aimed at reinforcing social cohesion, economic development, education and health are more likely to be accepted by local communities and have more chance of success. The knowledge and practices concerning nature and the universe can also help ensure the sustainability of specific natural resources necessary for the practice of this heritage.

For more information, please consult:

- the [Operational Directives](#) on intangible cultural heritage for sustainable development;
- the [brochure on intangible cultural heritage and sustainable development](#).

What is UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage?

Adopted in 2003 after 60 years of work in this domain, the Convention is the international community's first binding multilateral instrument intended to safeguard and raise awareness on this heritage. Its goal is to encourage and support countries in '[taking] the necessary measures to ensure the safeguarding of the intangible cultural heritage present in [their] territory' (Article 11 of the Convention).

What are the responsibilities of States that ratify the Convention?

At the national level, States Parties must: define and inventory intangible cultural heritage with the participation of the communities concerned; adopt policies and establish institutions to monitor and promote it; encourage research; and take other appropriate safeguarding measures, always with the full consent and participation of the communities concerned.

Six years after ratifying the Convention and every sixth year after that, each State Party must submit a report to the Committee about the measures it has taken to implement the Convention at the national level, in which they must report the current state of all elements present on their territory and inscribed on the Representative List.

States are also invited to propose elements to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity, as well as safeguarding programmes for the Register of Best Safeguarding Practices. States also have the possibility of asking for International Assistance from the Fund for the Safeguarding of the Intangible Cultural Heritage. The resources of this fund consist of contributions made by States Parties.

States Parties submit reports to the Committee on the status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding the fourth year following the year in which the element was inscribed, and every fourth year after that. States Parties beneficiaries of international assistance shall also submit a report on the use made of the assistance provided.

Such reports, including reports on measures taken to implement the Convention, are submitted to the eleventh session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (see items 9.a, 9.b and 9.c of the Agenda).

Only States Parties to the Convention may submit nominations, but they have an obligation to ensure the widest possible participation of the communities in elaborating the nomination files and safeguarding measures. They must also obtain the free, prior and informed consent of these communities to submit a file. Nominations or requests for international assistance made by several States are strongly encouraged, as many elements of intangible cultural heritage are present in several territories and practised by a community established in several countries, contiguous or not.

For more information on periodic reports: <http://www.unesco.org/culture/ich/en/periodic-reporting-00460>

Why haven't all States ratified the Convention?

The ratification process takes time, and not all countries have paid the same attention to questions related to intangible cultural heritage. At the moment of its adoption by UNESCO in 2003, no objection was formulated against the Convention. It has been ratified more quickly than any other UNESCO treaty (171 States have ratified so far). For example, the very popular World Heritage Convention took 25 years to gain as many States Parties as the Intangible Heritage Convention did in nine years. UNESCO has undertaken several actions to encourage its Member States to ratify the Convention. A capacity-building strategy has been in place since 2009 to assist States in the implementation of the Convention. The strategy covers ratification: one of the thematic areas identified as an urgent priority for States.

See the list of countries that have ratified at:

<http://www.unesco.org/culture/ich/en/states-parties-00024>

For more information on the capacity-building programme:

<http://www.unesco.org/culture/ich/en/capacity-building>

What is the difference between the 1972 World Heritage Convention, the 2003 Convention for Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions?

The 1972 Convention deals with tangible heritage: monuments, as well as cultural and natural sites. Among other things, the heritage must be of outstanding universal value and of authentic character. Experts and site managers are key actors for identification and protection.

The 2005 Convention aims to provide artists, culture professionals, practitioners and citizens of the world with the possibility to create, produce, promote and enjoy a wide range of cultural goods, services and activities.

The 2003 Convention comes at the intersection of these conventions. Its aim is to safeguard a specific form of (intangible) heritage: practices, representations, expressions, knowledge, and skills that communities recognize as their cultural heritage. It is also a tool to support communities and practitioners in their contemporary cultural practices, whereas experts are associated only as mediators or facilitators. As a living form of heritage, the safeguarding measures for intangible cultural heritage aim, among other things, to ensure its continuing renewal and transmission to future generations.

What are the Convention's lists?

The Convention provides two lists and a register. Nominations for the Lists of the Convention are submitted only by the States Parties concerned.

List of Intangible Cultural Heritage in Need of Urgent Safeguarding

It aims to mobilize attention and international cooperation in order to safeguard the intangible cultural heritage whose viability is at risk despite efforts made by the community and the State(s) Party(ies). It requires a safeguarding plan elaborated by the State Party with the participation and involvement of the communities.

Register of Best Safeguarding Practices

It aims to select programmes, projects and activities at the national, sub-regional and regional levels to stimulate exchanges and international cooperation concerning programmes that have had positive effects and that constitute a source of inspiration for States, communities and anyone interested in the safeguarding of intangible cultural heritage.

Representative List of the Intangible Cultural Heritage of Humanity

It aims to provide greater visibility to intangible cultural heritage in general, raise awareness of its importance and encourage dialogue in respect of cultural diversity.

For more information: <http://www.unesco.org/culture/ich/en/lists/>

Is there a limit to the number of files that a State can submit for examination?

States have no limit to the number of files they can submit, but currently, the Committee seeks to examine, to the extent possible, at least one file per State, with an overall ceiling of 50 files per year from all four mechanisms. It is States that indicate their priorities. In the event that there are more than 50 State nominations, priority is given to: (i) files from States having no elements inscribed, best safeguarding practices selected or requests for International Assistance greater than US\$100,000 approved, and nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding; (ii) multinational files; and (iii) files from States with the fewest elements inscribed, best safeguarding practices selected or requests for international assistance greater than US\$100,000 approved, in comparison with other submitting States during the same cycle.

What are the criteria for inscription on the Lists?

Each nomination file must satisfy a set of five criteria, of which three are common to both Lists. If one criterion is not satisfied, the file is rejected. There are various reasons why elements might not be recommended for inscription. The Committee does not decide if the proposed element constitutes intangible cultural heritage (in need of urgent safeguarding or representative of the intangible cultural heritage of humanity). Its conclusions are drawn from what is found in the nomination file submitted by the State Party/States Parties. The Committee does not perform research to complete or validate information in nomination files. The way the submitting State fills out and documents the nomination file is, therefore, crucial for the inscription process.

Criterion 1 (common) The State must demonstrate that the element is intangible cultural heritage. It must provide an explanation of its social and cultural function within and for the communities concerned, show the characteristics of the element bearers and practitioners, the role and specific categories of the people having special responsibilities with respect to the element, and the current ways of transmitting knowledge and know-how related to the element.

Criterion 2 *Urgent Safeguarding List*

The State Party must demonstrate that, despite the efforts made by the communities, the viability, transmission and practice of the element are at risk and require the implementation of urgent safeguarding measures.

Representative List

The inscription of the element must contribute to ensuring better visibility of the intangible cultural heritage and awareness of its significance, while promoting dialogue, reflecting the world's cultural diversity and representing human creativity.

Criterion 3 *Urgent Safeguarding List*

The State Party must, while guaranteeing the involvement of communities in the process, propose a safeguarding plan apt to meet the challenges regarding the practice and transmission of the element, and respond to the need of urgent safeguarding.

Representative List

The State Party must report on the measures designed for the safeguarding and promotion of the element, and must prevent potential future threats, including those related to the inscription.

Criterion 4 (common) The State Party must demonstrate that the communities have actively participated in the process of preparing the nomination file, while having provided their free, prior and informed consent.

Criterion 5 (common) The State Party must ensure that the element is included in an inventory of the intangible cultural heritage present on its territory that has been established with the participation of the relevant communities, groups and non-governmental organizations and that it is regularly updated.

How can we be certain that it is the communities, not States that are seeking to safeguard the elements?

In the nomination files, States Parties should provide documented evidence of community consent and demonstrate that these communities are fully involved in the safeguarding process. The nomination process is transparent, and public debates are broadcast over the Internet.

Who decides?

The Intergovernmental Committee, composed of 24 elected members, not the Secretariat of UNESCO, decides on the inscriptions. The Committee meets annually in November or December.

For all nominations for the Urgent Safeguarding List, Representative List, Register of Best Safeguarding Practices and requests for international assistance greater than US\$100,000, the Committee receives recommendations from the Evaluation Body composed of six accredited non-governmental organizations and six experts qualified in various fields of intangible heritage – representatives of States Parties non-Members of the Committee.

Does the Committee make its decisions unanimously or by voting?

While the Committee does vote at times, in most cases its decisions are made by consensus after debate. Sometimes a Committee member may want to hear more explanations from the submitting State on an issue when it is difficult to decide, but the in-depth debate on the files is completed earlier by the Evaluation Body. The Evaluation Body works for several months on the nomination files and meets three times to submit its final recommendations to the Committee.

What is the impact of inscription for communities and States?

The inscription of 391 elements has helped to bring attention to the significance of intangible cultural heritage thanks to the visibility it enjoys. A few years ago, the term 'intangible cultural heritage' was vague and mysterious, and sometimes derided. Media coverage at the time of inscription and beyond helps to popularize the concept and mobilize an increasing number of stakeholders, creating positive recognition of the fundamental importance of this form of heritage for social cohesion.

Once elements are included on the Lists, what steps does UNESCO take to safeguard them?

The safeguarding of intangible cultural heritage is the responsibility of States Parties to the Convention. Developing States have the possibility to request international assistance from the Intangible Cultural Heritage Fund. The grant is decided by the Committee (or its Bureau for amounts up to US\$100,000).

There is also a process of ongoing monitoring. Every four years, States Parties are required to submit a report to the Committee on the status of elements inscribed on the Urgent Safeguarding List, which must include an assessment of the actual state of the element, the impact of safeguarding plans and the participation of communities in the implementation of these plans. States Parties are also required to provide information on community institutions and organizations involved in the safeguarding efforts.

Furthermore, every six years, States Parties must present periodic reports on measures taken to implement the Convention, in which they must report the current state of all elements present on their territory and inscribed on the Representative List. These detailed reports contain information on the viability and action taken for safeguarding inscribed elements.

What are the risks and threats of inscription on the Lists?

There are threats and risks to intangible cultural heritage due to various types of inopportune activities. Heritage can be 'blocked' (loss of variation, creation of canonical versions and consequent loss of opportunities for creativity and change), decontextualized, its sense altered or simplified for foreigners, and its function and meaning for the communities concerned lost. This can also lead to the abuse of intangible cultural heritage or unjust benefit inappropriately obtained in the eyes of communities concerned by individual members of the community, the State, tour operators, researchers or other outside persons, as well as to the over-exploitation of natural resources, unsustainable tourism or the over-commercialization of intangible cultural heritage.

If an element, such as a carnival, is on the Representative List, does it mean that it is the best in comparison to other carnivals?

The inscription of an element does not mean it is the 'best' or 'superior' to another or that it has universal value but only that it has value for the community or individuals who are its practitioners. The element was proposed by a State that considers it 'representative' and is convinced that its inscription will allow a better understanding of the intangible cultural heritage of humanity and its significance in general.

Are languages in danger and are religions eligible for inscription?

No. Specific languages cannot in themselves be nominated as elements to the Lists, but only as vehicles for the expression of the intangible heritage of a given group or community. A tradition requiring the use of a language (knowledge concerning nature, craftsmanship, performing arts) can be inscribed and its safeguarding will imply the safeguarding of the language concerned. The syntax, grammar and entire lexicon of a language are not considered as intangible cultural heritage under the terms of the Convention.

In a similar way, organized religions cannot be nominated specifically as elements for inscription, although a lot of intangible heritage has spiritual aspects. Intangible cultural heritage elements relating to religious traditions are normally presented as belonging under the domain of 'knowledge and practices concerning nature and the universe' or 'social practices, ritual and festive events'.

What happens in the case of controversial cultural practices, such as bullfighting or practices contrary to universal human rights?

As far as the Convention is concerned, it can take into consideration only intangible cultural heritage that is in line with existing international human rights instruments, as well as those that meet the requirements of mutual respect among communities, groups and individuals and of sustainable development. Controversial elements can still provoke fruitful discussions and encourage reflection on the meaning and value of intangible cultural heritage to communities, as well as its evolution and dynamic nature, which is constantly adapting to historical and social realities. At the national level, States can register what they consider appropriate for their inventories without intervention from UNESCO.

Description of the inscription/selection/approval process

Eligibility

Only States Parties to the Convention can submit nominations to the two Lists, Best Safeguarding Practices proposals and International Assistance requests. States are encouraged to cooperate among one another to propose multinational nominations.

Mechanisms

1. List of Intangible Cultural Heritage in Need of Urgent Safeguarding
2. Representative List of the Intangible Cultural Heritage of Humanity
3. Register of Best Safeguarding Practices
4. International Assistance

Submission, evaluation and examination

- Phase 1** Files have to be received by the Secretariat by 31 March at the latest, to be examined by the Committee 18 months later.
- Phase 2** The Secretariat checks the files and requests missing information from the Submitting State; revised files must be completed and returned to the Secretariat by 30 September.
- Phase 3** The Evaluation Body undertakes the evaluation of the files in private sessions and issues evaluation reports. These evaluation reports are sent to the Committee and are made available online for public consultation four weeks before the annual session of the Committee.
- Phase 4** At its annual November/December session, the Intergovernmental Committee examines nominations, requests and proposals and makes decisions

Summaries of files proposed for 2016, including the results of evaluations

Documents of nomination files

You can consult the **nomination files** (forms, supporting documents, photos and videos) as submitted by the States on our website at the following links:

- **Urgent Safeguarding List:** six nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding have been proposed for 2016, of which one is combined with an International Assistance request. Four among them are recommended for inscription and two for referral to the submitting States for additional information. See all nominations to this List at: <http://www.unesco.org/culture/ich/en/10a-urgent-safeguarding-list-00890>
- **Representative List:** out of 37 nominations for the Representative List, 18 have been recommended for inscription. Nineteen nominations have been recommended for referral to the submitting State for additional information. See all nominations to this List at: <http://www.unesco.org/culture/ich/en/10b-representative-list-00891>
- **Register of Best Safeguarding Practices:** out of seven proposals for the Register of Best Safeguarding Practices, three have been recommended for selection. Two proposals have been recommended for referral to the submitting States for additional information and two not to be selected. See all proposals for the Register at: <http://www.unesco.org/culture/ich/en/10c-register-00892>

For any request on the use of photos and videos, you may contact us at the following address: m.tukaj@unesco.org

Files proposed for 2016 by submitting country and recommendation

Submitting State(s)	Type of file	Title	Evaluation Body recommendation	Draft Decision
Afghanistan; Azerbaijan; India; Iran (Islamic Republic of); Iraq; Kazakhstan; Kyrgyzstan; Pakistan; Tajikistan; Turkey; Turkmenistan; Uzbekistan	Representative List	Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz	inscribe	11.COM 10.b.1
Argentina	Register of Best Safeguarding Practices	The Randas of time, a safeguarding model of textile art at El Cercado	not to select	11.COM 10.c.1
Austria	Register of Best Safeguarding Practices	Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft	select	11.COM 10.c.2
Azerbaijan; Iran (Islamic Republic of); Kazakhstan; Kyrgyzstan; Turkey	Representative List	Flatbread making and sharing culture: Lavash, Katryma, Jupka, Yufka	inscribe	11.COM 10.b.2
Bangladesh	Representative List	Mangal Shobhajatra on Pahela Baishakh	refer	11.COM 10.b.3
Belarus	Representative List	Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest)	refer	11.COM 10.b.4
Belgium	Representative List	Beer culture in Belgium	inscribe	11.COM 10.b.5
Botswana	Urgent Safeguarding List	The use of Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices	refer	11.COM 10.a.1
Bulgaria	Register of Best Safeguarding Practices	Festival of folklore in Koprivshitsa: a system of practices for heritage presentation and transmission	not to select	11.COM 10.c.3

Cambodia	Urgent Safeguarding List / International Assistance request	Chapei Dang Veng	inscribe approve	11.COM 10.a.6
China	Representative List	The Twenty-Four Solar Terms, knowledge of time and practices developed in China through observation of the sun's annual motion	inscribe	11.COM 10.b.6
Croatia	Register of Best Safeguarding Practices	Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum	select	11.COM 10.c.4
Cuba	Representative List	Rumba in Cuba, a festive combination of music and dances and all the practices associated	inscribe	11.COM 10.b.7
Democratic People's Republic of Korea	Representative List	Ssirum (wrestling) in the Democratic People's Republic of Korea	refer	11.COM 10.b.8
Dominican Republic	Representative List	Music and dance of the merengue in the Dominican Republic	refer	11.COM 10.b.9
Egypt	Representative List	Tahteeb, stick game	refer	11.COM 10.b.10
Ethiopia	Representative List	Gada system, an indigenous democratic socio-political system of the Oromo	refer	11.COM 10.b.11
Fiji	Register of Best Safeguarding Practices	Cultural mapping, methodology for the safeguarding of iTaukei intangible cultural heritage	refer	11.COM 10.c.5
France	Representative List	Carnival of Granville	inscribe	11.COM 10.b.12
Georgia	Representative List	Living culture of three writing systems of the Georgian alphabet	refer	11.COM 10.b.13
Germany	Representative List	Idea and practice of organizing shared interests in cooperatives	refer	11.COM 10.b.14
Greece	Representative List	Momoeria, New Year's celebration in eight villages of Kozani area, West Macedonia, Greece	inscribe	11.COM 10.b.16
Hungary	Register of Best Safeguarding Practices	Safeguarding of the folk music heritage by the Kodály concept	refer	11.COM 10.c.6
India	Representative List	Yoga	refer	11.COM 10.b.17
Iraq	Representative List	Khidr Elias feast and its vows	refer	11.COM 10.b.18
Japan	Representative List	Yama, Hoko, Yatai, float festivals in Japan	inscribe	11.COM 10.b.19
Kazakhstan	Representative List	Kuresi in Kazakhstan	refer	11.COM 10.b.20
Kenya withdrawn	Urgent Safeguarding List	Rituals and practices associated with Kit Mikayi Shrine	refer	11.COM 10.a.2
Mauritius	Representative List	Bhojpuri folk songs in Mauritius, Geet-Gawai	inscribe	11.COM 10.b.21
Mexico	Representative List	Charrería, equestrian tradition in Mexico	refer	11.COM 10.b.22
Nigeria	Representative List	Argungu international fishing and cultural festival	refer	11.COM 10.b.23

Norway	Register of Best Safeguarding Practices	Oselvar boat - reframing a traditional learning process of building and use to a modern context	select	11.COM 10.c.7
Portugal	Urgent Safeguarding List	Bisalhães black pottery manufacturing process	inscribe	11.COM 10.a.3
Republic of Korea	Representative List	Culture of Jeju Haenyeo (women divers)	inscribe	11.COM 10.b.24
Romania	Representative List	Whitsunday pilgrimage from Şumuleu Ciuc (Csíksomlyó)	refer	11.COM 10.b.25
Romania; Republic of Moldova	Representative List	Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova	refer	11.COM 10.b.26
Saudi Arabia	Representative List	Almezmar, drumming and dancing with sticks	inscribe	11.COM 10.b.27
Slovakia; Czechia	Representative List	Puppetry in Slovakia and Czechia	refer	11.COM 10.b.28
Slovenia	Representative List	Škofja Loka passion play	refer	11.COM 10.b.29
Spain	Representative List	Valencia Fallas festivity	inscribe	11.COM 10.b.30
Sri Lanka	Representative List	Traditional art of string puppetry in Sri Lanka	refer	11.COM 10.b.31
Switzerland	Representative List	Winegrowers' Festival in Vevey	inscribe	11.COM 10.b.32
Tajikistan	Representative List	Oshi Palav, a traditional meal and its social and cultural contexts in Tajikistan	inscribe	11.COM 10.b.33
Turkey	Representative List	Traditional craftsmanship of Çini-making	inscribe	11.COM 10.b.34
Uganda	Urgent Safeguarding List	Ma'di bowl lyre music and dance	inscribe	11.COM 10.a.4
Ukraine	Urgent Safeguarding List	Cossack's songs of Dnipropetrovsk Region	inscribe	11.COM 10.a.5
United Arab Emirates; Austria; Belgium; Czechia; France; Germany; Hungary; Italy; Kazakhstan; Republic of Korea; Mongolia; Morocco; Pakistan; Portugal; Qatar; Saudi Arabia; Spain; Syrian Arab Republic	Representative List	Falconry, a living human heritage	inscribe	11.COM 10.b.15
Uzbekistan	Representative List	Palov culture and tradition	inscribe	11.COM 10.b.35
Venezuela (Bolivarian Republic of)	Representative List	Carnival of El Callao, a festive representation of a memory and cultural identity	refer	11.COM 10.b.36
Viet Nam	Representative List	Practices related to the Viêt beliefs in the Mother Goddesses of Three Realms	inscribe	11.COM 10.b.37

Summaries of nominations and contact information

<p>Afghanistan; Azerbaijan; India; Iran (Islamic Republic of); Iraq; Kazakhstan; Kyrgyzstan; Pakistan; Tajikistan; Turkey; Turkmenistan ; Uzbekistan</p>	<p>Representative List Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauryz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz</p>	<p>Draft decision: inscribe</p>	<p><i>For more information:</i> Mr Farhad Nazari Director General Office for Inscriptions and Preservation and Revitalization of Intangible and Natural Heritage Iranian Cultural Heritage, Handicrafts and Tourism Organization Azadi Ave. and Yadegare Emam Crossroads Tehran Iran (Islamic R +98-21 66027637</p>
<p>New Year in Afghanistan, Azerbaijan, India, Iran (Islamic Republic of), Iraq, Kazakhstan, Kyrgyzstan, Pakistan, Tajikistan, Turkey, Turkmenistan and Uzbekistan is celebrated on March 21 known as Nauryz, Navruz, Nawrouz, Nevruz, Nooruz, Novruz, Nowrouz or Nowruz. For two weeks various customs take place including a special meal, family visits, public rituals and street performances to encourage peaceful communities, transmitted by participation.</p>			<p>f.nazari54@yahoo.com; fnazari54@gmail.com; mina.amid@gmail.com; shmgoingdarzi@mac.com</p>
<p>Argentina</p>	<p>Register of Best Safeguarding Practices The Randas of time, a safeguarding model of textile art at El Cercado</p>	<p>Draft decision: not to select</p>	<p><i>For more information:</i> Ms Roxana Amarilla Director Mercado Nacional de Artesanías Tradicionales Argentinas Alsina 1169 (C1088AAE) Ciudad Autónoma de Buenos Aires Argentina 54 (011) 43-82-2793 matra@cultura.gov.ar; ramarilla@cultura.gob.ar</p>
<p>The randa is an intricate, decorative craftwork mainly found in El Cercado, Argentina and is part of the community's cultural heritage. Seen in churches, homes, and on garments, nowadays less than 50 practitioners exist due to inadequate buyer prices and access to supplies. Since 2012, they have implemented safeguarding measures in collaboration with Argentina's Ministry of Culture, municipalities and other bodies such as research and documentation on the practice; public workshops, including for tourists; a Randas Festival; and Crafts Market.</p>			<p>54 (011) 43-82-2793 matra@cultura.gov.ar; ramarilla@cultura.gob.ar</p>
<p>Austria</p>	<p>Register of Best Safeguarding Practices Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft</p>	<p>Draft decision: select</p>	<p><i>For more information:</i> Ms Gabriele Detschmann Programme Specialist for the Intangible Cultural Heritage Austrian Commission for UNESCO Universitätsstraße 5 A-1010 Vienna Austria +43-1 526 13 01-16 detschmann@unesco.at</p>
<p>For 15 years the Werkraum Bregenzerwald, Hand.Werk.Haus Salzkammergut, and Textiles Zentrum Haslach centres for craftsmanship in Austria, run by traditional craftspeople, have been working with international artists, educational and scientific bodies, and craft businesses to help safeguard their practices for future generations. Governed by associations, the centres offer training programmes for the public and exhibitions involving local and international artists, as well as forums for exchange and partnerships between practitioners and industry to safeguard the practices important to community identity.</p>			<p>+43-1 526 13 01-16 detschmann@unesco.at</p>
<p>Azerbaijan; Iran (Islamic Republic of); Kazakhstan; Kyrgyzstan; Turkey</p>	<p>Representative List Flatbread making and sharing culture: Lavash, Katryma, Jupka, Yufka</p>	<p>Draft decision: inscribe</p>	<p><i>For more information:</i> Mr Vasif Eyvazzade Head of Department of International Relations and Cultural Programs Ministry of Culture and Tourism 40, U. Hajibeyov str. Government House Baku AZ 1000 Azerbaijan +994 12 493 65 38; +994 12 493 02 33 vasifeyvazzade@gmail.com; am_sabina@mail.az</p>
<p>Making and sharing flatbread (lavash, katryma, jupka or yufka) in communities of Azerbaijan, Iran, Kazakhstan, Kyrgyzstan and Turkey is a widely-practised tradition. It usually involves family members but in rural areas, neighbours may participate together. Baked in an oven, metal plate or cauldron the bread is shared at regular meals, weddings, births, funerals and various holidays, particularly for prosperity. Transmitted by participation and from master to apprentice, the practice expresses hospitality, solidarity and symbolizes common cultural roots reinforcing community belonging.</p>			<p>+994 12 493 65 38; +994 12 493 02 33 vasifeyvazzade@gmail.com; am_sabina@mail.az</p>

Bangladesh	Representative List Mangal Shobhajatra on Pahela Baishakh	Draft decision: refer	<i>For more information:</i> Mr Shamsuzzaman Khan Director General Bangla Academy 3 Kazi Nazrul Islam Avenue Dhaka 1000 Bangladesh +88 08 861 9580 szk_shyamoli@yahoo.com
Mangal Shobhajatra is a festival for the public that celebrates Pahela Baishakh (New Year's Day) on April 14 organized by students and teachers of Dhaka University's Faculty of Fine Art. The tradition began in 1989 when students, frustrated living under military rule, wanted to bring the community hope for a better future. It features floats and masks symbolizing strength, peace and a driving away of evil to allow for progress. Transmitted by the school, it promotes public solidarity and democracy.			
Belarus	Representative List Celebration in honor of the Budslaŭ icon of Our Lady (Budslaŭ Fest)	Draft decision: refer	<i>For more information:</i> Ms Alla Stashkevich Head of the Cultural Heritage Department Institute of Culture of Belarus ul. Kalinovskogo, 12 Minsk 220086 Belarus 375 29 332 03 94 heritage.bel@gmail.com
During the first weekend of July, 40,000 pilgrims from different Christian denominations and countries visit Budslaŭ in Belarus for the Celebration in Honor of the Budslaŭ Icon of Our Lady. The pilgrims visit the icon, associated with granting miracles, housed in the Church of the Assumption of the Blessed Virgin Mary and a fair also takes place in the town square. The traditional practice helps to encourage unity and reinforce values that promote peace. Knowledge is transmitted in church communities.			
Belgium	Representative List Beer culture in Belgium	Draft decision: inscribe	<i>For more information:</i> Mr Norbert Heukemes Generalsekretär Ministerium der Deutschsprachigen Gemeinschaft Gospertstraße 1 B-4700 EUPEN Belgium 32 87 596 310 norbert.heukemes@dgov.be
Making and appreciating beer is part of the living heritage of a range of communities throughout Belgium. It plays a role in daily life, as well as festive occasions. Almost 1,500 types of beer are produced in the country including by some Trappist communities. Craft beer has become particularly popular. Beer is also used by communities for cooking, producing products like beer-washed cheese, and paired with food. Transmission occurs in the home, social circles, breweries, universities and public training centres.			
Botswana	Urgent Safeguarding List The use of Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices	Draft decision: refer	<i>For more information:</i> Mr Kago Ramokate Deputy Permanent Secretary Policy Development and Research Ministry of Youth, Sport and Culture Private Bag 00291 Gaborone Botswana +267 395 1550 kramokate@gov.bw; kkmmusi@gov.bw
Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices play a key role in Bojale – an initiation ceremony for girls of Bakgatla ba Kgafela communities in Botswana and South Africa. The drum is played while girls learn about their culture and adulthood through song and dance. Bearers include the queen of the royal family and other female royals, the paramount chief's sister and The Council of Elderly Women. A modernized education system and migration have weakened its continuity.			
Bulgaria	Register of Best Safeguarding Practices Festival of folklore in Koprivshtitsa: a system of practices for heritage presentation and transmission	Draft decision: not to select	<i>For more information:</i> Ms Lina Gergova Institute of Ethnology and Folklore Studies with Ethnographic Museum Bulgarian Academy of Sciences Acad. G. Bonchev str., bl. 6 1113 Sofia Bulgaria +359 88 7608 699 lina.gergova@gmail.com; lozanka.peycheva@gmail.com; nikolai.vukov@gmail.com
The concept for the Festival of Folklore in Koprivshtitsa, where thousands of Bulgarians and the diaspora meet to perform living heritage practices, originated when local musicians saw that traditions were being endangered by factors such as urbanization and commodification. Involving the municipality, Ministry of Culture, Institute of Ethnology and Folklore Studies with the Ethnographic Museum, the Institute for Art Studies and Bulgarian television and radio, it promotes the performance, transmission and documentation of community traditions attracting national and international audiences.			

Cambodia	Urgent Safeguarding List Chapei Dang Veng International Assistance request	Draft decision: inscribe / approve	<i>For more information:</i> Mr Touch Hab Director General General Directorate of Technical cultural Affairs Ministry of Culture and Fine Arts Ministry of Culture and Fine Arts #227 Norodom Boulevard Khan Chamkarmon Phnom Penh Cambodia +855 12 621 522 habtouch@yahoo.com
Chapei dang veng is a Cambodian musical tradition associated with the life, customs and beliefs of Cambodian people. It features the chapei (a lute often played at cultural festivals) accompanied by the performer singing, with lyrics ranging from educational and social commentary to satire incorporating poems, folk tales or Buddhist stories. Transmitting knowledge and values; creating a space for commentary; and contributing to peacebuilding the tradition transmitted orally may soon disappear with few practitioners due to the Khmer Rouge regime.			
China	Representative List The Twenty-Four Solar Terms, knowledge of time and practices developed in China through observation of the sun's annual motion	Draft decision: inscribe	<i>For more information:</i> Mr Xiaoqiang Zhou Senior Research Fellow China Agricultural Museum Room 316, Building 1 No. 16 Dongsanhuan Beilu Chaoyang District Beijing 100026 China +86-10 65096230 nybwgclb@163.com
To better understand the seasons, astronomy and other natural phenomena the ancient Chinese looked at the sun's circular motion and divided it into 24 segments called Solar Terms. The terms such as First Frost, based on observations of the environment, have been integrated in calendars as a timeframe for daily routines and production, being particularly important for farmers. Some folk festivities are associated with the terms, which have contributed to community cultural identity. Knowledge is transmitted in families and schools.			
Croatia	Register of Best Safeguarding Practices Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum	Draft decision: select	<i>For more information:</i> Ms Lidija Nikočević Director Ethnographic Museum of Istria Trg Istarskog razvoda 1 52 000 Pazin Croatia +385 52 62 2220 +385 91 54 28 618 lidija@emi.hr
The batana, a traditional fishing boat important to Rovinj's trade and heritage, became scarce with the popularity of industrial models but in 2004, not-for-profit House of Batana decided to help safeguard it and its associated practices by opening the Batana Ecomuseum. With support from the municipality, Italian Community of Rovinj, Heritage Museum of the City of Rovinj, Rovinj Historic Research Centre and an eco-museology expert it has a permanent exhibition on batana culture, a shipyard and hosts workshops and regattas.			
Cuba	Representative List Rumba in Cuba, a festive combination of music and dances and all the practices associated	Draft decision: inscribe	<i>For more information:</i> Ms Gladys Collazo Usallán President National Council for Cultural Heritage Ministry of Culture Calle 4, esq. a 13, no 810 Plaza de la Revolución 10400 La Havana Cuba +53 7 833 4193 ; + 53 7 838 1981 presidencia@cnpcc.cult.cu; gladys@cnpcc.cult.cu
Rumba in Cuba is associated with African culture but also features elements of Antillean culture and Spanish flamenco. A symbol of marginal Cuban society, the practice developed in poor neighbourhoods of cities, shanty towns and rural areas spreading from west to east of the country. Rumba in Cuba, with its chants, movements, gestures and music acts as an expression of resistance and self-esteem while evoking grace, sensuality and joy to connect people. Transmission occurs via imitation within families and neighbourhoods.			

Democratic People's Republic of Korea	Representative List Ssirum (wrestling) in the Democratic People's Republic of Korea	Draft decision: refer	<i>For more information:</i> Mr Jong Min Yun Director of the Foreign Relations Department National Authority for the Protection of Cultural Heritage Taedongmun-dong Central District Pyongyang Democratic People's Republic of Korea +85 02-11811 Exit-381-4416 napch@star-co.net.kp
In communities of North Korea, men would traditionally practice ssirum as a way of building their physical strength to do work. They would learn the form of wrestling from their father or grandfather, consolidate their skills with brothers or neighbours then develop their techniques at school and in competitions. Today, ssirum is practised in the same manner using the torso, hands or legs. It is a cultural tradition that encourages trust, respect and understanding among practising communities to promote harmony.			
Dominican Republic	Representative List Music and dance of the merengue in the Dominican Republic	Draft decision: refer	<i>For more information:</i> Mr José Antonio Rodríguez Duvergé Minister Ministry of Culture Av. George Washington Esq. Paseo Presidente Vicini Burgos Santo Domingo Dominican Republic 00-18-(809)-221-4141 contacto@cultura.gob.do; lobrea@sec.gob.do; henriquezcaolo@hotmail.com
The merengue is considered part of the Dominican community's national identity playing an active role in various aspects of the people's daily lives – from education and social gatherings and celebrations to political campaigning. In 2005, November 26 was declared National Merengue Day with merengue festivals held each year. Danced in pairs, flirtatious gestures are used as dancers move to music. Transmitted through participation, the traditional practice attracts people of different social classes helping to promote respect and coexistence within communities.			
Egypt	Representative List Tahteeb, stick game	Draft decision: refer	<i>For more information:</i> Mr Adel Boulad Tahtib section Association of Upper Egypt for Education and Development 66 El Obissi st Daher Cairo Egypt +20 25882484; +336 89 10 07 45 ap.boulad@tahtib.com; ap.boulad@plido.com
In ancient Egypt, tahteeb was a form of martial arts. Now a festive game some of the old symbolism and values associated with the practice remain. Performed before an audience, it involves a brief, non-violent interchange between two adversaries wielding long sticks while folk music plays. Practitioners are male, mostly from Saeedy populations in upper Egypt. Rules of the game are based on mutual respect, friendship, courage, chivalry and pride with transmission occurring within families and neighbourhoods in the communities.			
Ethiopia	Representative List Gada system, an indigenous democratic socio-political system of the Oromo	Draft decision: refer	<i>For more information:</i> Mr Desalegne Abebaw Director Cultural Heritage Research Directorate Authority for Research and Conservation of Cultural Heritage P.O. Box 13247 Addis Ababa Ethiopia +251-11 1 54 00 41; mobile +251-111-54-00-41 + 251 911 15 61 75 desalegn99@yahoo.com
Gada is a traditional system of governance of the Oromo people in Ethiopia developed from knowledge gained over generations. It regulates political, economic, social and religious activity serving as a mechanism for enforcing moral conduct, building community cohesion, and expressing culture. Gada is organized into five classes taught by oral historians, with each having to progress through a series of grades before it can take the leadership. Men, whose fathers are members, participate. Transmission occurs within families and at school.			

Fiji	Register of Best Safeguarding Practices Cultural mapping, methodology for the safeguarding of iTaukei intangible cultural heritage	Draft decision: refer	<i>For more information:</i> Ms Emi Bainimarama Acting Manager ITaukei Institute of Language and Culture c/ Ministry of iTaukei Affairs Box 2100 Government Buildings Suva Fiji +679 3100909 ebainimarama@govnet.gov.fj
<p>In 2004, a programme to safeguard traditional knowledge and expressions of Fiji's iTaukei population began in response to concerns they could be lost indefinitely. The iTaukei Institute of Language and Culture's Cultural Mapping Programme works in collaboration with chiefs, elders and bearers to identify, document and register elements, important to community identity and sustainability, whose viability has been weakened by economic and climatic factors, as well as the mass media. So far 11 of the 14 provinces have been mapped.</p>			
France	Representative List Carnival of Granville	Draft decision: inscribe	<i>For more information:</i> Mr Christian Hottin Conservateur du patrimoine Adjoint au département du pilotage de la recherche et de la politique scientifique Direction générale des patrimoines Ministère de la culture et de la communication 6, rue des Pyramides 75001 PARIS + 33 (0) 1 40 15 87 24 +33 (0) 6 72 93 03 83 christian.hottin@culture.gouv.fr
<p>The Carnival of Granville is a four-day celebration that takes place in the lead up to Shrove Tuesday. Involving the local community and nearby communes, festivities include a series of float processions that often take a humorous look at current events, politics and celebrities involving the work of 2,500 'carnivalists'; marching bands; balls for different age groups; a confetti battle and 'night of intrigues' for carnival-goers to dress in costume. Contributing to community unity, transmission occurs within families and committees.</p>			
Georgia	Representative List Living culture of three writing systems of the Georgian alphabet	Draft decision: refer	<i>For more information:</i> Ms Rusudan Mirzikashvili Head UNESCO and International Relations Office National Agency for Cultural Heritage Preservation of Georgia 27a, Atoneli str 0105 Tbilisi Georgia +995 32 298 39 24 r.mirzikashvili@heritagesites.ge; r.mirzikashvili@gmail.com
<p>Georgia's written language has produced three alphabets – Mrgvlovani, Nuskhuri and Mkhedruli – which remain in use today. Mrgvlovani was the first alphabet from which Nuskhuri was derived and then Mkhedruli. The alphabets coexist thanks to their different functions, reflecting an aspect of Georgia's diverse cultural identity. Its educational system is based on the Mkhedruli alphabet taught in primary and high school and in the home, while Mrgvlovani and Nuskhuri are practised and taught predominately by its Apostolic Autocephalous Orthodox Church community.</p>			
Germany	Representative List Idea and practice of organizing shared interests in cooperatives	Draft decision: refer	<i>For more information:</i> Mr Benjamin Hanke German Commission for UNESCO Colmantstrasse 15 53115 Bonn Germany 49 228 604970 hanke@unesco.de
<p>A cooperative is an association of volunteers that provides services to community members to improve living standards, overcome shared challenges and promote positive change. Based on the subsidiarity principle that puts personal responsibility above state action, cooperatives allow for community building through shared interests and values. Today a quarter of Germany's population participate in the practice transmitted within cooperatives, universities, via the German Cooperative and Raiffeisen Confederation, The Akademie Deutscher Genossenschaften, the German Hermann-Schulze-Delitzsch Society and the German Friedrich-Wilhelm-Raiffeisen Society.</p>			

Greece	Representative List Momoeria, New Year's celebration in eight villages of Kozani area, West Macedonia, Greece	Draft decision: inscribe	<i>For more information:</i> Ms Stavroula Fotopoulou Director Modern Cultural Assets and Intangible Cultural Heritage General Directorate of Antiquities and Cultural Heritage Hellenic Ministry of Culture and Sports 17 Ermou str. 10563 Athens Greece +30-210 32 340 390 sfotopoulou@culture.gr; dnpaapk@culture.gr
From December 25 to January 5, dancers, actors and musicians in Kozani, Greece, perform in village streets and visit homes to wish each other prosperity for the new year. The Momoeria dancers represent the priests of Momos (god of laughter and satire) or commanders of Alexander the Great trying to convince nature not to endanger the livelihood of villagers, while actors perform a play with musicians. Transmitted by older generations, it is part of community identity and builds social integration.			
Hungary	Register of Best Safeguarding Practices Safeguarding of the folk music heritage by the Kodály concept	Draft decision: refer	<i>For more information:</i> Ms Mariann Géher Secretary General Hungarian National Commission for UNESCO Batory u. 10 H-1054 Budapest Hungary (36) 1 795 2566 mariann.geher@unesco.hu
Over the past century, the Kodály concept of safeguarding traditional folk music has helped to promote, transmit and document practices in Hungary and assist countries abroad for similar purposes. Devised by Zoltán Kodály and supported by the Hungarian Academy of Sciences, it advocates: making folk music accessible; encouraging its everyday use; and researching, documenting and teaching it. Used in schools since 1945, it has also been applied by culture institutes to document the music, export the concept and inspire artists.			
India	Representative List Yoga	Draft decision: refer	<i>For more information:</i> Ms Helen Acharya Secretary Sangeet Natak Akademi Rabindra Bhavan 35, Feroze Shah Road New Delhi 110 001 India +9111 23387246-48 mail@sangeetnatak.gov.in
The philosophy behind the ancient Indian practice of yoga has influenced various aspects of how India's society functions, from health and medicine to education and the arts. Based on unifying the mind with the body and soul for greater mental, spiritual and physical wellbeing, it consists of a series of poses, meditation, controlled breathing, word chanting and other techniques. Traditionally transmitted from master to pupil, nowadays yoga ashrams, hermitages, educational institutions and community centres also help to transmit the practice.			
Iraq	Representative List Khidr Elias feast and its vows	Draft decision: refer	<i>For more information:</i> Mr Falah Hassan Al-Ani Director General Cultural Relations Directorate Chief of the Intangible Cultural Heritage Committee Ministry of Culture Baghdad Iraq +964 7710555559 falahani@live.com; falah_shaker@mocul.gov.iq
Every February communities in Iraq honour a holy figure called Alkhidr who is believed to grant worshippers their wishes, particularly those who are in need. Families gather on a sacred hill dressed in traditional clothes enjoying special dishes and performing dabkka (a popular dance), or deliver offerings by the bank of the Tigris making vows for wishes to be granted and sending candles along the river. The cultural practice, said to build social cohesion, is transmitted by families and schools.			

Japan	Representative List Yama, Hoko, Yatai, float festivals in Japan	Draft decision: inscribe	<i>For more information:</i> Ms Hiroko Moriyama Agency for Cultural Affairs Office for International Cooperation on Cultural Properties Traditional Cultural Division, Cultural Properties Department 3-2-2 Kasumigaseki Chiyoda-ku Tokyo 100-8959 Japan +81 3-6734-3056 moriyama@bunka.go.jp
	In cities and towns throughout Japan, float festivals are held annually to pray to the gods for peace and protection from natural disasters. The Yama, Hoko and Yatai float festivals, considered the biggest events of the year, involve the collaborative efforts of various sections of the community and as a traditional practice, reflect the diversity of local culture. Responsibilities are shared by everyone, from float construction to music and coordination with senior bearers teaching the young and workshops also held.		
Kazakhstan	Representative List Kuresi in Kazakhstan	Draft decision: refer	<i>For more information:</i> Ms Aida Kabasheva Press secretary and PR manager Federation of Kazakh Kuresi of the Republic of Kazakhstan Dinmukhammed Kunayev 29/1 Street Astana 010000 Kazakhstan +7 775 4800017 kazakhstanbarysy@gmail.com; aida_go@mail.ru
	Kuresi in Kazakhstan is a type of traditional wrestling practised in communities that requires players to battle it out on foot to get the opponent's shoulders on the ground. Where trainers previously coached boys to participate in local contests, these days kuresi is a national sport practised by men and women with international competitions taking place, broadcast in multiple countries. Said to build tolerance, goodwill and solidarity amongst communities, kuresi is transmitted in master classes and sports clubs.		
Kenya withdrawn	Urgent Safeguarding List Rituals and practices associated with Kit Mikayi Shrine	Draft decision: refer	<i>For more information:</i> Mr John Moogi Omare Programme Director Culture Kenya National Commission for UNESCO P.O. Box 72107-00200 Nairobi Kenya +254 20 2727980; +254 722 684037 +254 722 664 747 ojohnmoogi@gmail.com
	The Kit Mikayi Shrine for the Seme people, other Luo tribes and neighbouring communities has traditionally been a place of worship and performing rituals. Community elders would conduct rainmaking rituals during times of famine, religious leaders and politicians prayed for divine intervention and couples asked for a long life together. The rituals were run by men and guided by elders with women cooking, singing and dancing. Nowadays, less bearers and interest from young people has threatened continuity of the tradition.		
Mauritius	Representative List Bhojpuri folk songs in Mauritius, Geet- Gawai	Draft decision: inscribe	<i>For more information:</i> Ms Nalini Luckheerain Ag. Permanent Secretary Ministry of Arts and Culture Renganaden Seeneevassen Building Pope Henessy Street Port Louis Mauritius +230 212 5848 nluckheerain@govmu.org; leenu11@yahoo.com
	Geet-Gawai is a traditional, pre-wedding ceremony combining rituals, prayer, songs, music and dance performed mainly by Bhojpuri-speaking communities in Mauritius. Taking place at the bride or groom's home, it involves family members and neighbours. Married women sort items like rice and money in a piece of cloth while others sing songs to honour Hindu gods and goddesses. Next, everyone dances to uplifting songs. An expression of community identity and collective memory, it is transmitted by families, community centres, and academies.		
Mexico	Representative List Charrería, equestrian tradition in Mexico	Draft decision: refer	<i>For more information:</i> Mr Gabriel Cabello President of the Historic Commission Asociación Nacional de Charros Constituyentes 500 Lomas Altas México D.F. Mexico 52 55 62 84 43 02 ; 52 1 55 18 50 64 90 gabriel@comunicacionglobal.biz
	Charrería is a traditional practice of livestock herding communities in Mexico. Initially used to help herders from different estates better coexist, these days purpose-built associations and schools assist in continuing transmission of the tradition, also considered a sport, by training community members up to competition level. Different categories of charrería are performed by male and female practitioners in front of an audience. It is considered an important aspect of community identity and way of transferring social values to younger generations.		

Nigeria	Representative List Argungu international fishing and cultural festival	Draft decision: refer	<i>For more information:</i> Mr Augustus Babajide Ajibola Chief UNESCO Division Department of Culture Federal Ministry of Culture, Tourism and National Orientation Federal Secretariat Complex , Phase II, Block E, Room 1022 Abuja Nigeria +234 803 301 8985 ajibloecr@yahoo.com
<p>Every year in the north-west of Nigeria, communities participate in the Argungu International Fishing and Cultural Festival. The four day festival between February and March, features kabanci – water competitions including hand fishing, canoe racing, wild duck catching – and other traditional practices. Men and boys participate while women perform songs and dances. Considered a contributor to identity and means of maintaining peace between the Argungu and neighbouring Sokoto, knowledge on the tradition is transmitted within chieftaincies involved, families and via apprenticeship.</p>			
Norway	Register of Best Safeguarding Practices Oselvar boat - reframing a traditional learning process of building and use to a modern context	Draft decision: select	<i>For more information:</i> Mr Haakon Vinje Senior Advisor Cultural Heritage Department Norwegian Ministry of Culture Pb. 8030 Dep. N-0030 Oslo Norway +47 22 24 79 77 postmottak@kud.dep.no
<p>Previously western Norway's main mode of transportation, also used for recreation, the wooden oselvar boat almost became obsolete with the introduction of modern boats in the 1940s, as well as government price restrictions and greater road transport. To help safeguard the practice, the non-profit boatyard and workshop foundation Oselvarverkstaden opened in 1997. It recruits apprentice boat builders, facilitates know-how on building techniques and attracts active builders providing them with infrastructure. So far, 85 boats have been built and 40 repaired.</p>			
Portugal	Urgent Safeguarding List Bisalhães black pottery manufacturing process	Draft decision: inscribe	<i>For more information:</i> Ms Eugénia Margarida Almeida Coutinho da Silva City Councillor for Culture Vila Real City Council Avenida Carvalho Araújo 5000-657 Vila Real Portugal (351) 259 308 100 eugeniaalmeida@cm-vilareal.pt
<p>Bisalhães in Portugal is known as 'the land of pot and pan producers' or more specifically, where black pottery is made. Designed for decorative and cooking purposes, it features on the village's coat of arms and has been an important part of the community's identity with old methods still used today. Transmitted almost exclusively through kinship ties, its future is under threat due to a diminishing number of bearers, waning interest from younger generations and popular demand for industrial alternatives.</p>			
Republic of Korea	Representative List Culture of Jeju Haenyeo (women divers)	Draft decision: inscribe	<i>For more information:</i> Ms Eunseon Jeong Programme Specialist International Cooperation Division Cultural Heritage Administration Government Complex 189, Cheongsa-ro, Seo-gu Daejeon Republic of Korea +82 42 481 31 86 +82-10-717-45242 ejeong@korea.kr
<p>In Jeju Island, a community of women, some aged in their 80s, goes diving to gather shellfish for a living. The Jeju haenyeo (female divers) harvest up to seven hours a day, 90 days of the year holding their breath for every 10m dive. Beforehand, prayers are said for safety and an abundant catch. Transmission occurs in families, fishery cooperatives and The Haenyeo School. The traditional practice advances women's status in the community, represents the island's identity and promotes sustainability.</p>			

Romania	Representative List Whitsunday pilgrimage from Șumuleu Ciuc (Csíksomlyó)	Draft decision: refer	<i>For more information:</i> Ms Paulina Popoiu General Manager 'Dimitrie Gusti' National Village Museum 28-30 Kiseleff blvd 011342 Bucharest Romania 4021 317 90 68 ; 4072 240 91 44 paulapopoiu@yahoo.fr ; hegedus.cs.csilla@gmail.com
<p>The Whitsunday Pilgrimage of Șumuleu Ciuc, in Romania attracts Roman Catholic communities and other religious communions every year. Thousands visit the Church of St Mary the Friday before, then the day after climb Șumuleu Mountain, passing four chapels symbolizing the hard road to everlasting life. Traditional songs are sung and an open air service held with a communal meal afterwards. Reinforcing community connection, solidarity and educating people on other important social values, the cultural practice is transmitted by participating worshippers.</p>			
Romania; Republic of Moldova	Representative List Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova	Draft decision: refer	<i>For more information:</i> Ms Narcisa Alexandra Știucă Ethnology and Folklore Department Faculty of Letters University of Bucharest 5-7, Edgard Quinet str. 010017 Bucharest Romania 0040 730 042 425 +40 213 138 875 +40 072 241 0715 n.stiuca@gmail.com; narcisa.stiuca@g.unibuc.ro; buzila.varvara@gmail.com
<p>Traditionally, wall carpets produced by weaver communities of Romania and the Republic of Moldova were used for decoration, funerals, exhibitions and as part of a bride's dowry. These days, they are mainly appreciated as works of art. Techniques have changed from vertical/horizontal looms practised in some parts to tight picking and other forms, with weavers now able to work from home. An expression of creativity, identity and tool for social cohesion, it is transmitted by families, craft centers and colleges.</p>			
Saudi Arabia	Representative List Almezzmar, drumming and dancing with sticks	Draft decision: inscribe	<i>For more information:</i> Mr Tariq Almohiza Deputy Ministry for Culture Affairs Ministry of Culture and Information P.O. Box 11161 Riyadh 570 Saudi Arabia +966555'15510 almohiza@hotmail.com
<p>Almezzmar is a traditional practice of the Hijazi community in Saudi Arabia performed for family celebrations or national events. Involving up to 100 male practitioners, two rows stand opposite each other clapping and chanting songs about gallantry or love. Drums beat in the background while pairs of performers twirl large sticks in the group's centre and others follow. Transmitted by performing arts troupes and heritage centres, the practice acts as an identity marker and part of the community's collective memory.</p>			
Slovakia; Czechia	Representative List Puppetry in Slovakia and Czechia	Draft decision: refer	<i>For more information:</i> Mr Juraj Hamar Director SL'UK - The Slovak State Traditional Dance Company Balkánska 31 853 08 Bratislava Slovakia +421 917 760 143 juraj.hamar@sluk.sk
<p>Puppet theatre for communities in Slovakia and Czechia is a popular form of traditional folk entertainment but also a way of conveying a vision of the world and teaching moral values. An integral part of local theatre and literary tradition, it contributes to socialization, creativity and participant identity. Featuring puppets mostly made of wood and animated using various methods, the traditional cultural practice is transmitted by performer communities, and puppetry dynasties, not-for-profit organizations and music and arts schools.</p>			
Slovenia	Representative List Škofja Loka passion play	Draft decision: refer	<i>For more information:</i> Mr Silvester Gaberšček Directorate for Cultural Heritage Ministry of Culture Maistrova ulica 10 1000 Ljubljana Slovenia +386 (0)1 369 5900 gp.mk@gov.si; silvester.gaberscek@gov.si
<p>In Škofja Loka, Slovenia, a folk play procession takes place in the town's medieval centre during Lent and Easter. The Škofja Loka Passion Play, based on the ancient works of a Capuchin monk, demonstrates 20 scenes of the stations of the cross and others from the Old Testament and New Testament involving 900 local performers and 400 additional volunteers. Performed every six years, it is considered a contributor to community identity and cohesion, transmitted by families, schools and local craftspeople.</p>			

Spain	Representative List Valencia Fallas festivity	Draft decision: inscribe	<i>For more information:</i> Mr Miguel Ángel Recio Crespo Director general Dirección general de Bellas Artes y Bienes Culturales, Archivos y Bibliotecas Ministerio de Educación, Cultura y Deporte Plaza del Rey, 1 28071 MADRID Spain +34 917 01 70 40 secretaria.bellasartes@mecd.es ; elisa.decabo@mecd.es; marecio@mecd.es
<p>The Fallas Festivity is a traditional practice of communities in Valencia to mark the coming of spring. It features a monument of caricatures by local artists that provides a commentary on current social issues. Erected in the town square from March 14 to 19, it is then set alight symbolizing a rejuvenation of social activity. Marching bands, outdoor meals and fireworks are part of the festivity, which enhances social cohesion and provides an opportunity for collective creativity, transmitted within families.</p>			
Sri Lanka	Representative List Traditional art of string puppetry in Sri Lanka	Draft decision: refer	<i>For more information:</i> Ms Swarna Malkanthi Haturusinghe Dewage Secretary State Ministry of Cultural Affairs 8th floor, Sethsiripaya Battaramulla Sri Lanka +9411 2861108 secretary@cultural.gov.lk
<p>String puppetry is a traditional practice of Gamwari communities in southern Sri Lanka designed to entertain and educate audiences with stories about folklore, history, religion and issues related to social injustice. Humour is also part of the narrative, as well as singing and music. Considered an important medium for communication, it also works to enhance socialization and educate young people in rural communities. Transmitted informally mainly within families, performances can be seen at public halls and temples, particularly during festivals.</p>			
Switzerland	Representative List Winegrowers' Festival in Vevey	Draft decision: inscribe	<i>For more information:</i> Ms Julia Dao Chargée d'affaires internationales Section culture et société Office fédéral de la culture Hallwylstrasse 15 3003 BERNE Switzerland +41-58 463 72 60 julia.dao@bak.admin.ch
<p>The Winegrowers' Festival is part of the living heritage of Vevey in Switzerland that recognizes the community's winegrowers. Originally a pageant, it now features 15 events over three weeks and 5,000 contributors. Based on a traditional theme with prizes for the best winegrowers, as well as music, food and processions to neighbouring La Tour-de-Peilz, the festival is run by the Vevey Brotherhood of Winegrowers with the help of additional volunteers. It encourages community spirit, artistic life and facilitates winegrower knowledge.</p>			
Tajikistan	Representative List Oshi Palav, a traditional meal and its social and cultural contexts in Tajikistan	Draft decision: inscribe	<i>For more information:</i> Mr Sarvar Bakhti Secretary-General Tajikistan National Commission for UNESCO 33 Sherozi Street 734001 Dushanbe Tajikistan +992 37 221 6001 ; +992 37 221 1750 unesco@mfa.tj
<p>Oshi palav (pilaf) is a traditional dish of communities in Tajikistan recognized as a part of their cultural heritage. The 'King of meals' is based on a recipe using vegetables, rice, meat and spices but up to 200 varieties exist. Considered an inclusive practice that brings people of different backgrounds together, it is prepared to be enjoyed at regular mealtimes, as well as social gatherings, celebrations and rituals. Skills associated with the practice are transmitted in families and cooking schools.</p>			

Turkey	Representative List Traditional craftsmanship of Çini-making	Draft decision: inscribe	<i>For more information:</i> Mr Serkan Emir Erkmen Ministry of Culture and Tourism Kültür ve Turizm Bakan Bakanlığı İsmet İnönü Bulvarı No:5 Emek Kat: 9 Oda: 901 06100 Ankara Turkey +90 312 212 83 00 ext. 3016 serkan.erkmen@kulturturizm.gov.tr; serkanemirerkmen@hotmail.com; isa.satar@gmail.cim
	Çini are traditional, handmade glazed tiles and ceramics made in Turkey with colourful motifs found on building facades and in homes. The designs, representing local customs and beliefs, are drilled on paper, transferred to the surface with contours hand drawn, then the work dyed, glazed and fired. Practised formally and informally in traditional workshops, public education centres, universities and in the home, çini making is considered an outlet for self-expression, development, healing and a symbolic aspect of Turkey's cultural identity.		
Uganda	Urgent Safeguarding List Ma'di bowl lyre music and dance	Draft decision: inscribe	<i>For more information:</i> Ms Stella Wadiru Executive Director Art for Peace and Community Development in Africa P.O. Box 33705 Kampala Uganda +256 782 502272 apeconda@gmail.com
	The Ma'di Bowl Lyre music and dance is one of the oldest cultural practices of the Madi people of Uganda. The traditional songs and dances, performed for various occasions, including weddings and to celebrate harvests, are a tool for strengthening family ties and learning about community culture. Rituals are also involved. Transmitted by senior bearers, the future of the practice is at risk due to it being considered old-fashioned by younger generations and materials used coming from species now endangered.		
Ukraine	Urgent Safeguarding List Cossack's songs of Dnipropetrovsk Region	Draft decision: inscribe	<i>For more information:</i> Ms Svitlana Pakhlova Ukrainian Center for Cultural Studies Ministry of Culture of Ukraine 9, Lavrska str., building 5 01010 Kyiv Ukraine 380 67 707 48 50 s.pakhlova@gmail.com
	Cossack songs are sung by communities of the Dnipropetrovsk region which tell stories about the tragedy of war and personal relationships of Cossack soldiers. The songs are sung for pleasure and to connect to the past. Three groups of singers of Cossack songs exist: Krynycya, Boguslavochka, and Pershocvit, which involve men and women. Transmission of the tradition occurs within families but its continuity is in question due to an aging bearer population and few other knowledge sources for new generations.		

<p>United Arab Emirates; Austria; Belgium; Czechia; France; Germany; Hungary; Italy; Kazakhstan; Republic of Korea; Mongolia; Morocco; Pakistan; Portugal; Qatar; Saudi Arabia; Spain; Syrian Arab Republic</p>	<p>Representative List Falconry, a living human heritage</p>	<p>Draft decision: inscribe</p>	<p><i>For more information:</i> Ms Rita Aoun-Abdo Executive Director Culture Sector Abu Dhabi Tourism and Culture Authority P.O. Box 94000 Abu Dhabi United Arab Emirates +971 2 5995947; 5995011 ich@tcaabudhabi.ae; Maha.kilani@tcaabudhabi.ae;</p>
<p>Originally a way to obtain food, falconry has evolved to be more associated with conservation, cultural heritage and community engagement. Falconers train, fly and breed the birds developing a bond with them and becoming their main protectors. Present in 60 countries, aspects of the practice may vary but the methods remain similar. Falconers practise in groups. Some travel weeks at a time recounting stories in the evenings. Transmission occurs within families, by apprenticeship, mentoring or training in clubs and schools.</p>			
<p>Uzbekistan</p>	<p>Representative List Palov culture and tradition</p>	<p>Draft decision: inscribe</p>	<p><i>For more information:</i> Mr Shuhrat Abdullayev Senior Methodist Inventory-Making Department Republican Scientific-Methodological Center for Folk Art 30, Navoi Street Tashkent 100129 Uzbekistan (99871) 239-49-57 shuhrat.abdulla@gmail.com; meros2010@inbox.ru</p>
<p>There is a saying in Uzbekistan that guests can only leave the host's house after palov has been offered. Prepared with rice, meat, spices and vegetables, the traditional dish is also enjoyed as a regular meal, to celebrate special occasions, help those in need or honour loved ones who have passed. Transmitted from master to apprentice, within families, peer groups and community-based institutions, the practice acts to strengthen social ties, promote solidarity and is part of the community's cultural identity.</p>			
<p>Venezuela (Bolivarian Republic of)</p>	<p>Representative List Carnival of El Callao, a festive representation of a memory and cultural identity</p>	<p>Draft decision: refer</p>	<p><i>For more information:</i> Ms María Ismenia Toledo UNESCO Liaison Office Coordinator Centro de la Diversidad Cultural Qta. Micomicona Av. Zuloaga con calle América Los Rosales Caracas Venezuela (Bolivarian Republic of) +58 212 6939845 +58 212 693 98 45 +58 414 116 09 67 mitoledot@gmail.com; oteu@diversidadcultural.gob.ve</p>
<p>The Carnival of El Callao, practised in communities of Venezuela, is associated with emancipation celebrations in French-speaking islands of the Caribbean. Running from January to March, it features parades of people dressed as characters from history and fantasy, music, dancing and concerts throughout town streets with up to 3,000 people participating. The carnival highlights Callaoense history, reinforces its cultural identity, promotes unity and encourages younger generations to discover their heritage. Transmission occurs mainly within families and schools run by bearers.</p>			

Viet Nam	Representative List Practices related to the Việt beliefs in the Mother Goddesses of Three Realms	Draft decision: inscribe	<i>For more information:</i> Dr. Thế Hùng Nguyễn Director General Department of Cultural Heritage Ministry of Culture, Sports and Tourism 51, Ngô Quyền Street Hoàn Kiếm District Hanoi Viet Nam +84 4 3943 6131; +84 913510142 +84 913510142 nthung@dsvh.gov.vn; trangnguyen@dsvh.gov.vn; dzungkimnguyen@gmail.com; ncben_vicas@yahoo.com
<p>To meet spiritual needs, everyday wishes and gain help in achieving good health and success communities in Viet Nam worship the Mother Goddesses of Three Realms: heaven, water, and mountains and forests. This includes the Mother of the World Liễu Hạnh and other heroic spirits. The tradition involves daily worship, ceremonies, rituals and festivals. Transmitted by bearers such as temple priests, the activities provide a basis for social relations connecting the community and maintaining an aspect of its cultural heritage.</p>			

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