

# Periodic Report (Convention)

## A. General information

### Name of State Party

Italy

### Date of Ratification

2007-10-30

## Question A.1

### Executive summary

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**Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.**

Starting from the recognition of the value and promotion of culture and the historical, artistic and landscape heritage as mentioned in art. 9 of the Italian Constitution, the implementation process of the Convention followed progressive phases of adjustment, evaluation and adoption of measures at local, regional and national level. The ratification of the UNESCO Convention of 2003, incorporated in the code of cultural heritage

Legislative Decree 22 January 2004, n. 42 "Code of cultural heritage and landscape- Art. 7-bis", however, sees a widespread application also in central and regional institutional subjects, according to the regulations that establish in Italy the competence of valorisation and the normative regime of regional autonomy. Therefore, the Regions were able to issue specific regional laws specifically dedicated to the support and enhancement of the intangible cultural heritage and / or of the individual elements registered in the representative list according to the 2003 UNESCO Convention.

The Ministry of Culture has been reorganized (President of the Council of Ministers 2 December 2019, n.169 and Decree Law 1 March 2021, n.22) providing for a UNESCO Service at the General Secretariat competent for the scope of the Convention (Ministerial Decree 28 January 2020, n. 21). Similarly, the Ministries of Agriculture (MIPAAF) of the Ecological Transition (MITE), of the Economic Development (MISE) have also set up working groups and offices that are dedicated to the implementation and implementation of the 2003 UNESCO Convention, in coordination with the Italian National Commission for UNESCO and the Ministry of Foreign Affairs and International Cooperation (MAECI), which, through the Directorate General for Cultural and Economic Promotion and Innovation, also deals with agreements with other countries.

More recently, the Ministry of Tourism (DPCM of 20 May 2021, n.102) defines among its competences, those of draws up programs and promotes initiatives, in conjunction with the Directorate General for Tourism Planning and Policies, aimed at increasing the tourist offer for the enjoyment of cultural heritage, with particular reference to sites and elements declared by UNESCO as material or intangible cultural heritage of the humanity, in conjunction with the other competent administrations.

In the last six years, the increase in visibility of the Convention, as well as a greater awareness-raising on the process of identification and safeguarding of the intangible cultural heritage, has enabled numerous local and regional subjects to adopt promoting initiatives and procedures for inventorying the ICH also with the support of NGOs and academies. However, this issue is still an area that requires reflection and respect to which some of the activities of the instituted "National Observatory of UNESCO Intangible Heritage" will also be dedicated as a forum for inter-institutional discussion and community representation.

Research and documentation undertaken with ICH communities also reveal attention from research institutes, museums, and expertise centers, which in some cases encourage interactions, exchange and activities at an international level.

The role of education and transmission to young people as a safeguarding tool and the main vehicle for the sustainability of traditional knowledge and intergenerational dialogue is also becoming increasingly significant. In this regard, in accordance with the current legislation on education and decentralization to local institutions, activities were undertaken aimed at the various target students and school grades.

The participation of various sectors of civil society, associations, private entities, foundations, has strongly contributed to the dissemination of the 2003 UNESCO Convention and its principles, favoring, together with institutions and NGOs, facilitators etc., an increasingly direct and active involvement of ICH bearers and practitioners. In spite of different level of Convention's implementation, a greater multistakeholder attention is revealed to know and deepen the ICH fields.

## Question A.2

### Contact information of the focal point for the periodic report

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If you need to update the information related to the focal point, please write to the Secretariat ([ich-reports@unesco.org](mailto:ich-reports@unesco.org)) indicating the information to be updated, and the Secretariat will make necessary changes.

#### Title (Ms/Mr, etc)

Ms

#### Family name

Sinibaldi

#### Given name

Elena

#### Institution/position

#### Address

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**Other relevant information**

**Question A.3**

**Institutions and organizations involved in the preparation of the periodic report**

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- Governmental institutions

According to the implementation and setting instruments adopted in the framework of the UNESCO 2003 Convention, including the training of country focal points for periodic reporting under the 2003 Convention in Europe Region, the consultation of Institutions and organizations has taken into account, for the first time, a capillar involvement in the preparation of the periodic report. Withing the govermental institutions the consultation involved:

- several Central Departments of the the Ministry of Culture (e.g. DG- Museums, DG- Archives, DG- Fine Arts and Landscape; DG- Performing Arts; DG- Libraries and copyright; DG- Digitalization; DG- Education and Cultural Institutions, have been consulted and involved withint this Report.

The consultation to the PR was also extended to the following governamental institutions:

- Ministry of Education (MI);
- Ministry of Research and University (MUR);
- Ministry of Agriculture, Food and Forestry Policies (MIPAAF)
- Ministry of Ecological Transition (MITE);
- Ministry of Economical Development (MISE);
- Ministry of Tourism (MiTUR).

- National commission for UNESCO

The Italian National Commission for UNESCO (CNIU) was consulted and involved actively even in the dissemination of the Reporting mechanism framework and its indicators reference. Troughtout the CNIU the consultation was disseminated to the "UNESCO Chairs", "UNESCO Club" and "Italian Youth for UNESCO Association- AIGU". Furthermore, thanks to CNIU, for the first time, the UNESCO Club were involved actively and the largest number of them (totally n. 24, includeded the representativeness of the Italian Federation of UNESCO Clubs- FICLU) participated and contributed to the Report with their experiences ( in particular, Clubs of Castelbuono Madonie, Cagliari, Catania, Acireale, Bisceglie, Catanzaro, Cerignola, Firenze, Foggia, Gorizia, Isili, Ivrea, Livorno, Napoli, Palmi, Perugia- Gubbio-Alta Umbria, San Benedetto del Tronto, Taormina, Terre del Boca, Tolentino, Torino, Trani)

- Research institutions

The consultation to the Report was extended and involved specific Research Institution, particularly whose activities are particularly dedicated to the UNESCO fields and ICH issues. Among those, there are:

- Centro Universitario Europeo per i Beni Culturali (UNIVEUR - <http://www.univeur.org>) in Ravello (SA);
- Fondazione Santagata per l'economia della Cultura in Turin ([www.fondazionesantagata.it](http://www.fondazionesantagata.it)).

- Centres of expertise

Specific Centres of expertise of the Ministry of Culture were involved:

- the Central Institute for Intangible Heritage (Istituto Centrale per il Patrimonio Immateriale- ICPI);
- the Central Institute for Cataloguing and Documentation (Istituto Centrale per il Catalogo e la Documentazione- ICCD);
- the Central Institute for Sound and Audiovisual Heritage (Istituto Centrale per i Beni Sonori e Audiovisivi- ICBSA).

- Universities

In addition to the consultation and involvement of the Italian Ministry for the Research and University (MUR), and the "UNESCO Chairs", a specific consultations and contributions to the Report were also request to the "Scuola di Specializzazione in Beni Demoetnoantropologici" (Post- Degree Courses dedicated to the professionalization of Cultural Anthropologist and Heritage experts) of the University of Rome "La Sapienza" and University of Perugia.

- Museums

Troughout the consultation of General Directorate - "Museums" of the Ministry of Culture, the National "Museum of Civilizations - Museo delle Cività" contributed actively within the Report. Futhermore, according to the national museographic system, a lot of data, projectd and information about "local ethnographic Museums" were also put on by Regional Institutions whose largely are assigned to their management. Museum activities are carried out in collaboration with communities are within the framework of promotion policies, while there is a lack of specific protocols to enable a wider active participation of stakeholders and practitioners in preservation, research and training activities.

- NGOs

All 11 Italian NGOs accredited (listed below in the format) were contacted and consulted in networking. The NGOs received all information and references about the importance of their role in the implementation of UNESCO 2003 Conventions, including the access to the reporting format mechanism and criteria and the indicators connected to the Overall Framework Results. This approach facilitated the exchange and dialogue among the NGOs themselves which contributed both as specifically (Italian Society for Museum and Heritage Anthropology - SIMBDEA, Italian Network of Pro Loco Associations - UNPLI, Musa Association - Music, Songs and traditional Dance, Sant'Antuono & the Battuglie of Pastellessa Association, Cultural Association 'Bagpipe Club') and as in networking by the coordination of UNPLI.

- Municipalities

The Municipalities represent very often an important local referent to supporting the safeguarding of ICH and the active participation of the communities interested. While specific consultation was operated in correspondence between "municipalities and ICH elements", the coordination of reporting mechanism involved, for the first time, the Italian National Association of Municipalities (ANCI) which includes 7.107 Municipalities in Italy corresponding to different geographical collocation and characteristics (including e.g. mountainous and flat areas, metropolitan cities and inland areas). The dissemination of information about the UNESCO 2003 Convention, its principles and prerogatives and setting- Reporting, represented an important step, in the national context, to widely raising awareness and knowledge in ICH in general and underline the importance of the multi-stakeholders engagement in its safeguarding.

- Local governments

Besides to Municipalities, and according to the Italian Legislation and Constitution (artt. 116-117) specific competences to the "Regional Governments" especially are attributed in the fields of the "Cultural Heritage Valorization/Enhancement"; therefore the consultation, involvement and contribution to the Report were also addressed to the n. 19 Italian Regions (within n. 5 Autonomous) and n.2 Autonomous Provinces of Trento and Bolzano.

- Private sector entities

In the framework of the private sector involved in the support of Culture, specific consultation involved:

- "Compagnia di San Paolo Foundation (Banking foundation): its mission is to encouraging active participation and promote new spaces for culture, and the values of an active citizenship aimed at more equitable and sustainable society.
- Unipolis Foundation" (business foundation of the Unipol Group and the UnipolSai Group):

its mission aims to the long-term sustainability, with objectives of cultural, social and civic growth of people and communities and of the development of knowledge and training.

- Others (if yes, specify)

Within the Reporting consultation and contribution of the members of the "Global Network of ICH- Facilitators" resident in Italy.

**Please provide any comments in the box below**

The monitoring and reporting activities involved a very multistakeholder consultation ranking about tot. 100 entities of the national context. The active and positive percentage of contribution to the monitoring and reporting is counted at about the 75%.

#### Question A.4

##### Accredited Non-Governmental Organizations

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

Name of the NGO	Year of accreditation
Italian Geographical Society Onlus - SGI (NGO-90064)	2010
International Organization of Folk Art - IOV (NGO-90154)	2010
Musa Association - Music, Songs and traditional Dances (NGO-90048)	2010
Italian Society for Museum and Heritage Anthropology - SIMBDEA (NGO-90031)	2010
Italian Network of Pro Loco Associations - UNPLI (NGO-90211)	2012
Cultural Association 'Bagpipe Club' (NGO-90222)	2012
Sant'Antuono & the Battuglie of Pastellessa Association (NGO-90242)	2014
Association for the conservation of folk traditions (NGO-90316)	2014
Ethnographic Center of the Campane Islands (NGO-90462)	2020

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

The Italian network of NGOs accredited to the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage was born in Paris at the UNESCO headquarters, on 19 April 2019. On that occasion, all the NGOs met on input from the Convention Secretariat to discuss the role and ability to contribute to the full application of the UNESCO's Convention and of the possible operational guidelines that go beyond the consultancy capacity responding to the invitation of the Secretariat of the Convention (Consultation meeting on the role of accredited non-governmental organizations in the 2003 ICH Convention - UNESCO Headquarters, Room XII, April 18, 2019) to take part in a reflection, accompanied by the dissemination of a questionnaire,

dedicated to the consultative role of accredited NGOs ("Reflection on the advisory functions of accredited nongovernmental organizations within the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage - Réf.: CLT / CRE / ITH / 18/273).

The work of reflection on the need for the network, already started with the NGO SiMBDEA and some others since 2013, finds its motivation in the awareness of all the protagonists of the need to identify a place for comparison, discussion and sharing, for the purpose of greater synergy nationwide. The Italian network of NGOs accredited to the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage collaborate, each according to its skills and specificities on individual activities or larger projects. Among the main objectives of the network we point out:

- a) carry out network accreditation actions at subnational, national and international institutions responsible for safeguarding and enhancing intangible cultural heritage;
- b) play a mediating role between institutions and "communities, groups and individuals", at all levels, thus favoring the processes of recognition of the living heritage and its intergenerational transmission;
- c) promote and participate in interregional, national and international projects for the safeguarding of the Intangible Cultural Heritage;
- d) planning and organizing opportunities for training, exchange of experiences and capacity building, as envisaged by the Convention and its "global program of capacity building", favoring, both among the subjects of the network and with the various stakeholders and shareholders, the planning common and the growth of awareness, thus promoting the meeting and exchange between expert knowledge and between researchers, groups, communities and individuals, also with a view to ongoing training;
- e) promote regular refresher sessions for NGOs, following, at national level, the meetings of the Intergovernmental Committee, the General Assemblies and the meetings of the Forum of accredited NGOs;

The Italian network of UNESCO-accredited NGOs is open to the inclusion of all national and, possibly, international entities with relevant accredited activities carried out in Italy, who will subsequently wish to join and participate in the proposed meetings and activities. The coordination of the network is entrusted to UNPLI. The following are the participating NGOs:

- Cultural Association "Circolo della Zampogna"
- Musical-Ethnic Cultural Association "TOTARELLA - Le Zampogne del Pollino"
- Association for the Conservation of Popular Traditions
- Sant'Antuono Association & the Battuglie di Pastellessa
- Traditional music, songs and dances of the Four Provinces (MUSA)
- Italian Society for Museography and Demo-Ethno-Anthropological Heritage (SiMBDEA)
- National Union of Pro Loco of Italy (UNPLI)

## **Question A.5**

### **Participation to the international mechanisms of the 2003 Convention**

#### **Question A.5.1**

#### **Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

none

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

## Question A.5.2

### Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
Canto a tenore, Sardinian pastoral songs (00165)	2008
Opera dei Pupi, Sicilian puppet theatre (00011)	2008
Traditional violin craftsmanship in Cremona (00719)	2012
Celebrations of big shoulder-borne processional structures (00721)	2013
Mediterranean diet (00884) <i>Multiple: Cyprus, Croatia, Spain, Greece, Italy, Morocco, Portugal</i>	2013
Traditional agricultural practice of cultivating the 'vite ad alberello' (head-trained bush vines) of the community of Pantelleria (00720)	2014
Art of Neapolitan 'Pizzaiuolo' (00722)	2017
Art of dry stone walling, knowledge and techniques (01393) <i>Multiple: Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland</i>	2018
Alpinism (01471) <i>Multiple: France, Italy, Switzerland</i>	2019
Celestinian forgiveness celebration (01276)	2019
Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps (01470) <i>Multiple: Austria, Greece, Italy</i>	2019
Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality (01581) <i>Multiple: France, Belgium, Luxembourg, Italy</i>	2020
The art of glass beads (01591) <i>Multiple: Italy, France</i>	2020

**Please provide in the box below observation(s), if any, on the above-mentioned information.**



According to the national procedures and implementation path of the UNESCO 2003 Convention, different Ministries have coordinated nomination process and inscription as follow:

- Ministry of Culture: Canto a tenore, Sardinian pastoral songs (00165), Opera dei Pupi, Sicilian puppet theatre (00011), Traditional violin craftsmanship in Cremona (00719), Celebrations of big shoulder-borne processional structures (00721), Alpinism (01471), Celestinian forgiveness celebration (01276), Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality (01581), The art of glass beads (01591); the Truffle Hunting and Extraction in Italy: traditional knowledge and practices (01395), Falconry, a living human heritage (01708);
- Ministry of Agriculture: Mediterranean diet (00884), Traditional agricultural practice of cultivating the 'vite ad alberello' (head-trained bush vines) of the community of Pantelleria (00720), Art of Neapolitan 'Pizzaiuolo' (00722), Art of dry stone walling, knowledge and techniques (01393), Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps (01470).

### Question A.5.3

#### Programmes selected for the Register of Good Safeguarding Practices

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For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

none

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

According to the UNESCO 2003 Convention procedures, within the deadline of March 31th, Italy submitted (for a possible evaluation and inscription) with Belgium, Cyprus, Croatia and France, the first nomination to the Register of Good Safeguarding Practices "Tocatì, a shared programme for the safeguarding of traditional games and sports".

### Question A.5.4

#### Projects financed through International Assistance (Intangible Cultural Heritage Fund)

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For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

none

**Please provide in the box below observation(s), if any, on the above-mentioned information.**

### Question A.6

#### Inventories

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Please provide information on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

1

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**a. Name of inventory**

REGIONE PIEMONTE. ICH Intangible Search. Inventory of the intangible cultural heritage of the Alpine region.

**b. Hyperlink to the inventory (if any)**

**c. Responsible body**

Regions of the Alpine area

**d. Date of establishment**

2015-2020

**e. Updated since ratification or during the reporting period (provide further details in section 7.3 )**

No

**Date of latest update**

**f. Method and frequency for updating**

**g. Number of elements included**

**h. Applicable domains**

**i. Ordering principles**

**j. Criteria for inclusion**

**k. Does the inventory record the viability of each element?**

Yes

Please provide further details, if appropriate:

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

)

**Please provide further details, if appropriate**

**m. Does the inventory identify threats to the ICH elements included?**

Yes

**If yes, what are the main threats you have identified?**

Weakness of the demographic context, associated with the fragility of the socio-economic background of the Alpine area.

**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

Yes

**Name of the associated element, domain, ethnic group, geographical region, etc.**

Carried out as a part of the Interreg Italy – Switzerland ECHI project Italian-Swiss ethnographies for the appreciation of intangible cultural heritage. Alpine area of Northern Piedmont. For the Alpine Space project, AlpFoodway (Alpine Food heritage as a lever for sustainable development in peripheral mountain areas).

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

Yes

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

)

Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

)

Yes

2

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**a. Name of inventory**

ICCD. General Catalog of Cultural Heritage PACI - Integrated Project for the Intangible Cultural Heritage and Cultural Diversity. Note: PACI site is the result of a previous project (2009-2012) coordinated by the Central Institute for Cataloguing and Documentation (ICCD) and shared by the Central Institute for Sound and Audiovisual (ICBSA) and the Central Institute for Ethno-anthropology (IDEA). It originates from an agreement between institutions and communities with the aim of contributing to promote the knowledge of Italian ICH through new field research and multimedia documentation. PACI site still represents a space where institutional activities implemented in the field of intangible cultural heritage are accessible. In particular, it publishes inventory cards and data in the ethno-anthropological sector and for inventories of ICH: documentation and inventory cards drawn up for the purpose of submitting applications to the Representative List (Unesco 2003), but also the

**b. Hyperlink to the inventory (if any)**

General Catalog of Cultural Heritage: <https://www.catalogo.beniculturali.it> PACI site: <http://paci.iccd.beniculturali.it/>

**c. Responsible body**

ICCD - Istituto Centrale per il Catalogo e la Documentazione (Central Institute for Cataloguing and Documentation)

**d. Date of establishment**

ICCD was born in 1975 along with the foundation of Ministry for Cultural Heritage and Activities itself. The Institute is made up of two agencies: National Photographic Cabinet, founded in 1895 as main National Institute for production and collection of photographic documentation (incorporating in 1959, as its section, the National Aerial-Photo Library) and Catalog Office, born in 1969 within the Ministry of Education to define cataloging methodology and activities on tangible and intangible cultural heritage. More recently in 2009 PACI site (see above) have been created, hosting the inventories of ICH, including those drawn up for the purpose of submitting applications to the Representative List (Unesco 2003). In 2019, as new MEPI inventory cards have been introduced by the General Secretariat of the Ministry of Culture, a dedicated online page has been created: <http://www.iccd.beniculturali.it/it/780/inventari-convention-unesco-2003-dal-2019>.

**e. Updated since ratification or during the reporting period (provide further details in section 7.3**

)

**Date of latest update**

#### **f. Method and frequency for updating**

The catalogue/inventory cards are stored electronically on SIGEC, the Ministry's General Information System for Cataloguing ([www.sigecweb.beniculturali.it](http://www.sigecweb.beniculturali.it)) and can be periodically updated at the request of communities and other local agents involved in the Intangible Cultural Heritage. ICCD guarantees continuous support and updating of inventories. When this occurs (with an unpredictable frequency) new cataloging / inventory cards are produced on single intangible entities, on the basis of a field research and of the related multimedia production (sound, photographic, audiovisual). ICCD and the General Secretariat of the Ministry of Culture can collaborate in defining the timing and the methods for updating the inventories, as required by the 2003 UNESCO Convention.

#### **g. Number of elements included**

The inventory files currently present on the PACI site are 1246, 700 of which refer to a ministerial project (

#### **h. Applicable domains**

All applicable domains listed in art. 2.2 of the 2003 Unesco Convention. However, inventories handled by ICCD, include ICH element not necessarily aiming to the nomination to Representative List of the ICH of Humanity. Therefore they can include additional domains, which are often the subject of ethnoanthropological studies: work techniques, fishing techniques, food culture, oral literature, life histories, carnivals, agro-pastoral activities, socially shared practices, often related to the landscape, transmitted through orality and bodily techniques, non-verbal communications, games, etc.

#### **i. Ordering principles**

Both BDI cards and MODI-AEI can be applied to different typologies of intangible elements, feeding the inventories of ICH, through dataset on which people can search an online database. In this way, the search can return data and information according to intangible cultural heritage domains or territories, chronologies, ethno-linguistic groups, specific themes, etc. BDI and MODI-AEI only cover intangible cultural heritage but, at the same time, they can be linked to tangible heritage associated with ICH or other intangible elements.

These links can also be generated through Linked open data, interoperating with other national or local databases that share a network of ontologies for the structuring of knowledge on cultural heritage.

#### **j. Criteria for inclusion**

Communities identify and participate in defining their Intangible Cultural Heritage to be included in the inventories and in its updating, possibly in close relation with professional anthropologists. These processes are carried out with their consent to the inclusion of the element(s) of ICH in the publicly available online inventories managed by ICCD. In order to allow data retrieval, their publication and interoperability, the inventorying process should follow the standards set out by ICCD and the guidelines for cataloguing treatment and description of the audiovisual documentation. No other criteria apply.

**k. Does the inventory record the viability of each element?**

Yes

**Please provide further details, if appropriate:**

Both the BDI and the MODI-AEI cards are not applicable to an abstract model of an element of the ICH, but rather to single and unique events or "performances" in which the ICH renews its vitality. An inventory card can be produced in the course of a direct field research or be based on previous archival multimedia documents. In this case it could represent elements of the ICH that are no longer viable. The inventory activity may report this information in specific fields of the digital card (i.e. Notizie Storico Critiche - NSC).

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

)

Yes

**Please provide further details, if appropriate**

On request of local communities, ICH practitioners and bearers, ICCD allows the continuous updating of the inventories stored on its information systems, by producing new cards and new documentation. The possibility of updating these representations guarantees over time an up-to-date representation of the vitality of each element of the ICH and the chance to document its transformations. This also allows the individual elements of the ICH to be placed at the center of more complex relationships, within a particular cultural context.

**m. Does the inventory identify threats to the ICH elements included?**

No

**If yes, what are the main threats you have identified?**

**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

**Name of the associated element, domain, ethnic group, geographical region, etc.**

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

Yes

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

)

Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

)

Yes

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**a. Name of inventory**

Regione Basilicata- Digital platform

**b. Hyperlink to the inventory (if any)**

<https://patrimonioculturale.regione.basilicata.it>

**c. Responsible body**

Basilicata Region

**d. Date of establishment**

21 July 2015

**e. Updated since ratification or during the reporting period (provide further details in section 7.3**

)

Yes

**Date of latest update**

20-06-2018

**f. Method and frequency for updating**

Filling out forms every day

**g. Number of elements included**

141

**h. Applicable domains**

Main domains:

- Historic (moments, aspects / problems, protagonists)
- ethno-anthropological (Traditions, rites, ...)
- Linguistics (dialects, ...)
- Artistic
- Technical and artisan knowledge
- Holiness and religious experience
- Territorial-environmental

**i. Ordering principles**

Relevant ordering principles:

- Name of the intangible heritage
- Location
- Description of the heritage
- Safeguard plan proposed
- Community participation

**j. Criteria for inclusion**

Cultural criteria (demo-ethno-anthropological) and natural criteria.

**k. Does the inventory record the viability of each element?**

Yes

Please provide further details, if appropriate:

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

)

Please provide further details, if appropriate

**m. Does the inventory identify threats to the ICH elements included?**

Yes

**If yes, what are the main threats you have identified?**



**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

Yes

**Name of the associated element, domain, ethnic group, geographical region, etc.**

- "Inventory of Basilicata Region".

The Regional Council, with DGR n.1198 of 2014, authorized this important recognition, in the belief of its usefulness for the adoption of future programs from time to time to be defined, based on state and regional community resources, of completion, in optics of the "last mile", and enhancement of public cultural assets aimed at tourist use, to be made available for third-party profit management.

What information is requested and for which maximum cooperation is requested from the holders of these assets? Information about the state of conservation, the current methods of enhancement, management and use, the types of services that can be activated given the physical, spatial and functional characteristics of the individual assets, the amount of resources necessary for the purpose of completing the functionality and in use of the asset as well as about the willingness to sign any institutional agreements for the future availability of the asset to third parties to be selected through appropriate public evidence procedures or to activate forms of direct management where it is deemed convenient and organizational possibility.

The goal is to be able, immediately and in any case in the first months of the launch of the new PO FESR 2014/2020 programming, to initiate investments, both public and private, capable of transforming spaces and places recovered into living places of cultural production and creativity, generating development opportunities on a local scale in terms of new economic activities related to the management of cultural heritage, job opportunities and income opportunities.

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

Yes

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

Yes

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

)

Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

)

Yes

**4**

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**a. Name of inventory**

REGIONE LOMBARDIA Lombardy Intangible Heritage Register (REIL)

**b. Hyperlink to the inventory (if any)**

[www.intangiblesearch.eu](http://www.intangiblesearch.eu) (Lombardy Section)

**c. Responsible body**

Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region

**d. Date of establishment**

The General Directorate Autonomy and Culture of the Lombardy Region operates in the field of the Intangible Cultural Heritage (ICH) through the Regional Law no. 27 of 23 October 2008, "Enhancement of the Intangible Cultural Heritage", which recognizes ICH as a strategic tool at institutional level, to enhance it in its various domains and expressions through the Ethnography and Social History Archive (AESS), following different lines of action

**e. Updated since ratification or during the reporting period (provide further details in section 7.3**

)

Yes

**Date of latest update**

Under process

**f. Method and frequency for updating**

The description of the elements is updated through field research and the involvement of practice communities. Communities themselves can request the updating process. The photographic, video and audio documentation can also be updated following the same methodology. It is possible to

update the description of the practices also through Lombardy Region “Public call for the participating process for the implementation of the Lombardy Intangible Heritage Register (REIL)”.

#### **g. Number of elements included**

1. Actually available online 122 - Lombardy Intangible Heritage Register (REIL) [www.intangiblesearch.eu](http://www.intangiblesearch.eu) (Lombardy Section) 2. Actually available online 380 - Alpine Regions Intangible Cultural Heritage Inventory [www.intangiblesearch.eu](http://www.intangiblesearch.eu) (Alpine Regions Sections)

#### **h. Applicable domains**

The Regional Law no. 27 of 23 October 2008, “Enhancement of the Intangible Cultural Heritage”, in the Article 2, paragraph 1 “Lines of action” defines: “For the pursuit of the purposes referred to in Article 1, the Region provides, through the Ethnography and Social History Archive (AESS), the competent body inside the Lombardy Region, directly or in collaboration with other public or private entities to:

- a) promote the identification of elements of intangible cultural heritage with particular regard to:
  - 1) oral traditions and expressions, including dialects, oral history, fiction and toponymy;
  - 2) traditional music and performing arts, represented in permanent or itinerant form, as well as street artistic expression;
  - 3) social customs, ritual and festive events;
  - 4) knowledge, practices, beliefs relating to the cycle of the year and life, nature and the universe;
  - 5) traditional knowledge and techniques relating to productive, commercial and artistic activities”.

The new Regional Law of Lombardy no. 25 of 7 October 2016 on “Regional policies on cultural matters - Regulatory reorganization” takes up the contents of the former law no. 27, in particular in the Article 13, paragraph 2 which defines: “For the purposes of this law, intangible cultural heritage means, in accordance with the definition contained in the Convention for the Safeguarding of the Intangible Heritage, ratified by Italy with law no. 167, 2007, practices, representations, expressions, knowledge, as well as the tools, objects, artefacts and cultural spaces associated with them, which communities, groups and in some cases individuals recognize as part of their heritage, their history and their identity with particular regard to: a) traditions and oral expressions, including oral history, narrative and toponymy; b) music and traditional performing arts, represented in a stable or itinerant form, as well as street artistic expression; c) social customs, ritual and festive events, historical events; d) knowledge, practices, beliefs related to the cycle of the year and of life, to nature and to the universe; e) traditional knowledge and techniques related to productive, craft, commercial and artistic activities”.

#### **i. Ordering principles**

The Lombardy Intangible Heritage Register (REIL), in line with UNESCO guidelines, is divided into five sections into which the intangible cultural heritage of Lombardy is ordered: (1) the Register of Orality, dedicated to oral traditions (formalized or not), expressive modalities, speech patterns, values and collective memories; (2) the Register of Arts and Entertainment, dedicated to artistic expressive performances, such as music, dance, theatre, visual arts, including as well the traditional representations of street show and itinerant artists; (3) the Register of Rituals, dedicated to religious and secular rituals, festivities, collective social practices related to life and year cycles, entertainment and other significant moments in the cultural life of individuals and communities; (4) the Register of Naturalistic Knowledge, dedicated to practices and knowledge related to nature and the universe; (5) the Register of Technical Knowledge, dedicated to working

techniques and agricultural and craft knowledge related to the production of durable and ephemeral objects, food, breeding, hunting and fishing, etc.

**j. Criteria for inclusion**

General criteria: cultural meanings and social values related to the element; involvement of communities in safeguarding process; engagement in transmission activities, including formal and non-formal education (learning and transmission); involvement of the younger generations; enhancement and safeguarding activities in place; protective measures in place.

Currently, a regulation is being drafted and implemented to define the inclusion in the inventory of the practices identified through: public regional calls, projects on the territory, European projects that involve communities of practice in bottom-up actions of elements identification and inventorying processes.

**k. Does the inventory record the viability of each element?**

Yes

**Please provide further details, if appropriate:**

According to the Convention and the UNESCO values, the description of ICH elements follow the new key terms: the concepts of participation, transmission, and learning, and those most closely related to community of practice and their role. Inside the Inventory card description there are different fields to filled in with this information.

Section COMMUNITY (Communities, groups and individuals involved in ICH element. Who are the bearers and practitioners of the element and their specific role in it? What are the responsibilities in the transmission of the element? Are there any specific roles or categories of persons with special responsibilities for the practice of the element? Who are they and what are their responsibilities? What social and cultural functions and meanings does the element have today for its community?).

Section LEARNING AND TRANSMISSION (The process of learning and transmission to new generations. How the knowledge and skills about the element are transmitted).

Section ENHANCEMENT AND SAFEGUARDING (Safeguarding measures in place at different level. How is the viability of the element ensured (different actions/by whom...). Enhancement and safeguarding actions are taken in place by communities, groups and individuals concerned. All the measures and actions that can contribute to the visibility of the element and create awareness of its importance at any level. Any kind of safeguarding measures implemented by Institutions (Local, Regional Institutions...). Protective measures in place recognized at regional, national and international level (Local Register, DOC, DOP, UNESCO).

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

)

Yes

**Please provide further details, if appropriate**

Inside the Inventory card there is the possibility to update the STATUS OF THE PRACTICE:  
Living practice / Not living practice

**m. Does the inventory identify threats to the ICH elements included?**

Yes

**If yes, what are the main threats you have identified?**

Inside the Inventory card there is the Section RISKS AND THREATS (Risks and/or Threats, current and possible in the future, for the transmission and practice of the element and its safeguarding e.g.: risk of commercialization, risk of misappropriation). The Section is not available online.

**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

Yes

**Name of the associated element, domain, ethnic group, geographical region, etc.**

The Lombardy Intangible Heritage Register (REIL) regards the Lombardy Region Area ([www.intangiblesearch.eu](http://www.intangiblesearch.eu) Lombardy Region Section). The Lombardy Intangible Heritage Register, in the context of European and International projects, was opened to international heritage communities, Institutions, Cultural Organisations and Regions of the Alpine Macroregional Strategy EUSALP. The Alpine Regions Intangible Cultural Heritage Inventory includes (Piedmont Region, Aosta Valley Region, Trentino and Bolzano Autonomy Provinces in Italy; Ticino, Valais and Graubünden Cantons in Switzerland; Austria, Germany, France and Slovenia different Regions).

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

Yes

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

Yes

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

)

Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

)

Yes

5

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**a. Name of inventory**

REGIONE MOLISE MAT –Beni culturali immateriali / Molise - ICCD Progetto PACI Molise RAI Teche  
– Archivio del Folclore italiano

**b. Hyperlink to the inventory (if any)**

<http://idea.mat.beniculturali.it/feste-e-tradizioni/molise?start=0> ;  
<http://idea.mat.beniculturali.it/feste-e-tradizioni/molise/item/637-molise-iccd-progetto-paci> ;  
<http://idea.mat.beniculturali.it/feste-e-tradizioni/molise/item/678-molise-rai-teche>

**c. Responsible body**

Ministry of Culture

**d. Date of establishment**

2005 (finished and published in 2009)

**e. Updated since ratification or during the reporting period (provide further details in section 7.3**

)

Yes

**Date of latest update**

30/06/2019

**f. Method and frequency for updating**

Not established

**g. Number of elements included**

24 fiches for the ICH Molise feasts and tradition inventory / 12 audio files and 1 video file for the RAI Teche Molise inventory

**h. Applicable domains**

**i. Ordering principles**

**j. Criteria for inclusion**

Ceremonials and ritual practices of Molise

**k. Does the inventory record the viability of each element?**

Yes

**Please provide further details, if appropriate:**

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

)

Yes

**Please provide further details, if appropriate**

**m. Does the inventory identify threats to the ICH elements included?**

Yes

**If yes, what are the main threats you have identified?**

**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

Yes

**Name of the associated element, domain, ethnic group, geographical region, etc.**

It is a specific repository consecrated to the ICH of the Region Molise.

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

No

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

No

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

)

Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

)

Yes

**6**

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**a. Name of inventory**

MEPI - Module for the inventory of the elements of the Intangible Cultural Heritage

**b. Hyperlink to the inventory (if any)**

<http://www.iccd.beniculturali.it/it/780/inventari-convenzione-unesco-2003-dal-2019>

**c. Responsible body**

UNESCO Office - Service II of the General Secretariat of the Ministry of Culture

**d. Date of establishment**

2019

**e. Updated since ratification or during the reporting period (provide further details in section 7.3**

)

No

**Date of latest update**

**f. Method and frequency for updating**

The MEPI - Module for the inventory of the elements of the Intangible Cultural Heritage is a form to fill following criteria explained in the Guidelines available on the website of ICCD - National Institute for Catalog and Documentation.



The MEPI is designed for certify the process of identification and definition of the element and participation of the community involved, and at the same time to detect the state of safeguarding and vitality of the same. Therefore, even the communities involved in applications for the UNESCO list of the “Register of good safeguarding practices” can use and access the MEPI as a tool from integrate into the related project / program / ongoing activity, or as a methodological component to be developed in the future.

The updating of the MEPI inventory is foreseen in the times and in the manner corresponding to the Drafting of the Periodic National Report (governed by the Operating Directives of the UNESCO 2003 Convention), in the case of extension processes of national or multinational nominations, on extended or reduced basis, of the registered elements, and if requested by the interested communities, to integrate new aspects and components of the element or to revise the information, already contained, certifying the evolution of the nature of the element previously inventoried.

#### **g. Number of elements included**

#### **h. Applicable domains**

Within the meaning of the 2003 Convention, the MEPI identifies and defines the elements of the intangible cultural heritage and the scale of the community, which is involved in it, as a result of a path of shared consensus and participation to which stakeholders and reference institutions contribute.

Applicable domains are:

- Module type
- Referring institution
- Time period
- Participation and consensus of the community
- Community consent to update the inventory
- Name of the element
- Community, group(s), interested individuals
- Geographic location
- Description
- Method of transmission
- Safeguarding measures
- Threats for the safeguarding
- Historical information relating to the element
- Bibliographic and website references
- Photographic documentation
- Representative of the community

#### **i. Ordering principles**

The MEPI has the purpose of detecting the progressive state of the process of identification and definition of the Elements of the cultural intangible assets proposed for the nominations to the UNESCO Lists of the Intangible Cultural Heritage, which follow a path of preliminary activity adhering to the criterion of inclusiveness of holders and practitioners who, according to the Convention itself, recognize themselves in the same "Element".

#### **j. Criteria for inclusion**

The inventory is a requirement for submitting nominations to the UNESCO Lists of the Intangible Cultural Heritage, with the aim of contributing to the objectives of the 2003 UNESCO Convention, including those of raise awareness of the importance of intangible cultural heritage in respect of cultural diversity and rights human beings and mutual understanding between cultures and communities.

**k. Does the inventory record the viability of each element?**

Yes

**Please provide further details, if appropriate:**

The MEPI includes a section to complete by inserting the safeguard activities that certify the vitality, in the current state, of the element in relation to the participation of the community directly concerned and the involvement of civil society in general. Each Element specifies any references to activities carried out at a local/national /international level, also with the involvement of local and/or regional cultural and research institutions, universities, organizations, media, NGOs, and others, displaying the time period and - if possible - participation statistics in terms of gender and age. Filling the form, the Community should consider the following areas of safeguard activities:

- documentation / research / identification
- protection / maintenance
- revitalization of some sections as well of the element
- promotion (also aimed at cultural diversity, creativity, dialogue between communities and elements of the PCI, exchange of experiences)
- other activities

**l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3**

)

**Please provide further details, if appropriate**

The updating of the inventory reflects the current viability of the Element included. In fact, more precisely, communities can update the form of their inventory whenever they believe it is useful to integrate important aspects or new information about the Element. In this way, it is possible to constantly monitor the state of viability of the Element.

**m. Does the inventory identify threats to the ICH elements included?**

Yes

**If yes, what are the main threats you have identified?**

The MEPI includes a section which refers to the aspects or factors that jeopardize the transmission and/or the protection of the element, also in relation to the dimensions of sustainable development. Moreover, the community have the possibility to indicate whether there are any protective and already adopted measures in this regard.

consequently, the main threats are indicated by all the communities involved in the drafting of the inventory.

**n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2**

)

Yes

**Name of the associated element, domain, ethnic group, geographical region, etc.**

The MEPI has the purpose of detecting the progressive state of the process of identification and definition of the Elements of the cultural intangible assets proposed for the nominations to the UNESCO Lists of the Intangible Cultural Heritage.

The inventory is a requirement for submitting nominations to the UNESCO lists of Urgent and Representative Safeguard of the Intangible Cultural Heritage, with the aim of contributing to the objectives of the 2003 UNESCO Convention, including those of raising awareness of the importance of the Intangible Cultural Heritage in respect of cultural diversity and rights human beings and mutual understanding between cultures and communities.

In accordance with the Operational Directives provided by UNESCO, the MEPI also favors the collection of the indications of previous local, regional and community inventories that may be connected and elaborated with respect to the element concerned. similarly, the section dedicated to the community consensus reflects the process of maximum inclusion and participation undertaken on a national scale.

**o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4**

)

Yes

**p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1**

)

Yes

**q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2**

)

Yes

**r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2**

)

Yes

## Question A.7

### Synergies with other international frameworks

**States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:**

1

#### Programme/Convention /Organization

Globally Important Agricultural Heritage Systems (GIAHS)

#### Activity/project

Ministero della Transizione Ecologica (MITE) and Ministry of Agriculture (MIPAAF)  
Series of the initiative on "Mediterranean Diet's Principles for Agenda 2030"

#### Contributions to the safeguarding of intangible cultural heritage

In the framework of FAO, Italy organized a series of the initiative on "Mediterranean Diet's Principles for Agenda 2030" for the celebration of the tenth anniversary of the inscription of the multi-national file "Mediterranean Diet" in the Representative List (2010-2020), involving a number of key global actor. In the series of events organized it was remarked the role of traditional knowledge as the one related to the Mediterranean and other traditional diets to biodiversity conservation, women's empowerment, urban-rural linkages, food loss and waste management. FAO also underlined remarked role the possibility to use the lessons learned from the Globally Important Agricultural Heritage Sites (GIAHS), recalling Italian landscapes - the Soave traditional Vineyards and the Olive Groves of the Slopes between Assisi and Spoleto – recently added to the list, identifying system of knowledge related to agriculture.

2

#### Programme/Convention /Organization

Man and the Biosphere programme (MAB)

#### Activity/project

Ministry of the Ecological Transition  
Identification of the intangible heritage through the Italian Biosphere Reserves

#### Contributions to the safeguarding of intangible cultural heritage

MAB Programme introduced several years ago dedicated field in the nomination forms to report about cultural aspects, including intangible heritage, of each nominated Biosphere Reserve. The participation and the strong interest of Italian institutions at central and territorial level. Toward the MAB Programme and its implementation reflected the number of new BRs recognized in the country (from 8 to 19 in last decade) and the one enlarged because of revising processes, as well as in wide range of actors directly involved at local level. A number of knowledge and practices have been, therefore, tracked: from the native language writing of the Transboundary Biosphere Reserve of Monviso (Italy and France), to the traditional and sustainable use of the soil, the forest heritage and its eco-systemic services, traditional, agricultural and forest-pastoral productive activities of the Sila Biosphere Reserve. Other examples established since the Middle Ages are the "Carte di regola" certifying the rights for each head of household to make use of existing resources in accordance with the needs of the family in The Ledro Alps and Judicaria Biosphere Reserve, and the traditional fish farming of the Po Delta Biosphere Reserve, a tradition which evolved over the course of the 700s and 800s, and the original folk traditions of medieval origin still alive such as the "Maggio drammatico" in the Appennino Tosco-Emiliano Biosphere Reserve.

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### 3

#### **Programme/Convention /Organization**

2001 Convention on the Protection of the Underwater Cultural Heritage

#### **Activity/project**

The Convention intends to enable States to protect the underwater cultural heritage (the UCH , as defined by Art. 1, is: all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years). It sets out basic principles for the protection of underwater cultural heritage, provides a detailed State cooperation system and provides widely recognized practical rules for archaeological intervention, research and management of underwater cultural heritage. State Parties should preserve underwater cultural heritage and take action according to their capabilities, also encouraging scientific research and public access. The in situ preservation of underwater cultural heritage (i.e. in its original location) should be considered as the first option before allowing or engaging in any activities, as recovery of objects. Obviously, the 2001 Convention stipulates that underwater cultural heritage should not be commercially exploited for trade or speculation, and that it should not be irretrievably dispersed. States Parties shall cooperate and exchange information, promote training in underwater archaeology and promote public awareness regarding the value and importance of Underwater Cultural Heritage.

#### **Contributions to the safeguarding of intangible cultural heritage**

The development of protection, management and enhancement of the underwater cultural heritage, and the advances in knowledge of the ancient world favored by the expansion of disciplines such as underwater archeology, allows to imagine new ways for the protection of the memory of human history.

At the same time, the recovery of memories and traditions connected to the "life on sea culture" created not only the opportunity for the birth of a new sensitivity for cultural heritage in coastal communities but it has also provoked a renewed attention for cultural elements until recently

investigated only by historical anthropology, ethnography, economy.

In Italy there are dozens and dozens of museums, mainly born in small towns with a strong seafaring tradition (like the Museo della Marineria in Cesenatico), that preserve not only tangible cultural heritage (boats, sails, fishing gear, navigation tools, logbooks, ex vote, etc) but also intangible memories of men who lived in a world that no longer exists today. Interviews, tutorials, multimedia contents help to pass down the traces of knowledge that has almost vanished today: shipbuilding techniques, orientation in astronomical navigation, the ability to predict weather and sea conditions, fish routes, rituals on board, etc).

The main challenge is to perceive that effective knowledge and protection of heritage is also based on the ability to aggregate tangible and intangible factors.

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## 4

### **Programme/Convention /Organization**

Convention on the Value of Cultural Heritage for Society (Faro Convention)

### **Activity/project**

The Framework Convention on the value of cultural heritage for society founds on the principle that knowledge, access and use of cultural heritage are integral part of the citizens' right to participate in cultural life, as defined in the Universal Declaration of Human Rights. The Convention presents heritage as a resource for both human development, the enhancement of cultural diversity and the promotion of intercultural dialogue, and for the sustainable development of the European territories.

The Convention, opened to signature by Member States in 2005 in Faro (PT), hence the colloquial name "Faro Convention", introduces three innovative definitions:

- Cultural heritage: "For the purposes of this Convention, a cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time" (art. 2 paragraph a)
- Heritage community: "A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations (art. 2 paragraph b)
- Common heritage of Europe: The Parties agree to promote an understanding of the common heritage of Europe, which consists of:
  - o A. all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity, and
  - o B. the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law. (Art. 3)

Faro Convention adopts a holistic, integrated approach; its notion of cultural heritage is broad, absorbs cultural diversity, involves principles and values derived from past experience and potentially includes all aspects of tangible and intangible heritage, landscape and their interactions, as valued by people wishing to transmit them to future generations.

The Faro Convention, as clarified by its Preamble, aims at putting people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage and at emphasising the

value and potential of cultural heritage, wisely used, as a resource for sustainable development and citizens' quality of life in a constantly evolving society.

It thus embraces a wider social approach and transcends the traditional notions of tangible and intangible, recognised as interacting dimensions of cultural heritage.

Heritage communities, as envisaged by Faro, do not involve ethnic, territorial or citizenship connotations.

### **Contributions to the safeguarding of intangible cultural heritage**

The holistic and integrated approach adopted by the Faro Convention implies that activities aimed at its implementation can contribute as well to the enhancement of intangible aspects and dimensions of cultural heritage.

Italy ratified the Convention on the value of cultural heritage for Society, so-called Faro Convention, with Law nr. 133 of 1. October 2020.

In addition to fully introduce the Convention in the national regulatory system, the ratification law provides for the allocation of a budget devoted to a programme of activities for the implementation of the Convention; the programme has to be adopted by the Ministry of Education and Research, in agreement with the Ministry of Culture and the Ministry of Foreign Affairs.

All across Italy, the spirit of the Convention has been inspiring heritage communities, as defined by Faro Convention, for a long time already; its ratification is encouraging the further development of diverse, multiple and lively heritage communities.

A systematic survey on the implementation of Faro Convention in Italy is in its planning phase.

## **5**

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### **Programme/Convention /Organization**

Other international frameworks

### **Activity/project**

European Programs and/or Activities concerning ICH:

- Horizon Europe follows up to Horizon 2020 in the Multiannual Financial Framework 2021-2027 as the main research and innovation programme of the European Union. The main competent administration in Italy is the Ministry of Research.
- Erasmus+ is the EU's programme to support education, training, youth and sport in the EU. The main competent administration in Italy is the Ministry of Education.
- Urban Agenda for the EU – Culture and cultural heritage partnerships. The Partnership on Culture/ Cultural heritage established under the Urban Agenda for the EU aims at identifying and promoting actions that improve the legislation, the financial capacity and the knowledge transfer in the field of culture and cultural heritage at EU level. Culture and cultural heritage as a whole are considered resources for urban development with all its social, environmental and economic dimensions. The Partnership delivered in 2020 its Action Plan; however, none of the actions address intangible heritage separately as such.
- Cultural Routes of the Council of Europe: launched in 1987 with the certification of the St James Ways (Camino de Santiago de Compostela) the Cultural Routes programme invites to discover the

rich and diverse heritage of Europe by bringing people and places together in networks of shared history and heritage.

### **Contributions to the safeguarding of intangible cultural heritage**

In particular, the cultural routes of the Council of Europe put into practice Council of Europe values: human rights, intercultural dialogue, exchanges across borders, respect and enhancement of cultural diversity. Moreover, they provide a concrete demonstration of how the heritage of the various countries and cultures of Europe contributes to creating a shared, lively and vibrant cultural heritage; of how this contributes to a common European identity; and of how this represents a key resource for the sustainable development of the European territories, respectful of local characters. Through its programme, the Council of Europe offers a model for transnational cultural management and allows synergies between national, regional and local authorities and a wide range of associations and socio-economic actors.

Since 2010, a Council of Europe Enlarged Partial Agreement was devoted to the Cultural Routes. Reference texts of the Agreement are the Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes and the Resolution CM/(Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification.

The certification “Cultural Route of the Council of Europe” is a guarantee of excellence. To date, there are 45 certified cultural routes, crossing rural and lesser-known areas for the majority of their extension, whose themes range from architecture and landscape to religious influences, from gastronomy and traditional knowledge to the major figures of European art, music and literature. The themes addressed by the Cultural Routes must be representative of European values and common to at least three countries of Europe; researched and developed by groups of multidisciplinary experts from different regions of Europe; illustrative of European memory, history and heritage; contribute to an interpretation of the diversity of present-day Europe; must lend themselves to cultural and educational exchanges for young people; must permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development (Res. CM(2013)67 art. 1). As emerges from this definition, the notion adopted by the Cultural Routes of the Council of Europe envisages cultural heritage both as a resource for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue, and as part of an economic development model based on the principles of sustainable development. Cultural heritage is embraced in its entirety, tangible and intangible, digital and landscape, aiming at enhancing it with an integrated approach and investing on educational activities and contemporary cultural practices.

Some of the 45 certified routes, however, address themes that relate primarily to intangible heritage. Looking at cultural routes crossing Italy, this is the case of the Iter Vitis, devoted to the culture of the vine, winemaking and viticultural landscapes as an important part of European and Mediterranean food culture, or of the European Route of Ceramics, focussed upon the development of ceramic art in Europe and its relation to the economic development of the territories concerned, the heritage produced, the social history and its contribution to the creation of a strong identity in many cities across Europe.



1954 Convention on the Protection of Cultural Property in the Event of Armed Conflict and its two protocols

### **Activity/project**

The Convention was adopted at The Hague (Netherlands) in 1954 after the massive destruction of cultural heritage during the Second World War. The main and unique focus is on the protection of cultural heritage in the event of armed conflict, and this Convention is the first international treaty with this vision. The Convention covers immovable and movable cultural heritage, including monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of all kinds regardless of their origin or ownership. The State Party to the Convention share the efforts aim to protect cultural heritage from consequences of armed conflicts.

### **Contributions to the safeguarding of intangible cultural heritage**

7

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### **Programme/Convention /Organization**

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

### **Activity/project**

The UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions, (2005) ratified by Italy in 2007, marked a progressive change and reflection in the implementation of cultural and creative policies, international dialogue and cooperation and promoting cultural diversity. Recognizing the principles of the UNESCO Declaration for Cultural Diversity (2001), the multiple forms of heritage and creative sectors contribute significantly to raising awareness in the various context of civil society and institutions, also disseminating the key role of Culture for the construction of inclusive societies. Through integrated governance systems, the dissemination of values and expressions contribute to intergenerational knowledge and dialogue and foster common and technological languages among young people in the global scenario and of international cultural cooperation. The UNESCO Unit of the General Secretariat (Ministry of Culture) coordinates the National Periodic Report of UNESCO 2005 Convention and within the III Edition it has been underlying the greater importance of the artistic fundamental freedoms and the interdependence of UN instruments mechanism. Furthermore, the progressive evaluation within the national context (regional and local levels) revealed that the cultural and creative sectors are increasingly considered a key factor for sustainable development for territories and employment of youth. An integrated approach to safeguarding ICH and cultural expressions provide and economic, social, cultural and environmental impacts to sensitizing civil society, involving communities, creating participatory governance management and promoting the rural-urban regeneration and innovation.

### **Contributions to the safeguarding of intangible cultural heritage**

Within the Italian UNESCO 2005 Convention Periodic Report, the civil society consultation highlighted the importance to embrace a larger and integrated view for culture application.

In this regards, for example, the Heritage and Interculture is an on-line resource created by Fondazione ISMU (Initiatives and Studies on Multiethnicity) with a view to supporting all those professionals who are engaged not only in the promotion of immigrants' cultural participation, but also and above all in the development of diverse and inclusive "heritage communities". Through the dissemination of good practices, resources and tools, the website aims at providing as wide/interdisciplinary a community of practice as possible (e.g. museum, library and archive professionals, educators, anthropologists, mediators, artists investigating the relationship between past and contemporary, tangible and intangible cultural heritage) with opportunities for mutual learning, debate and exchange. At the heart of the work there is a dynamic, dialogical notion of "heritage" as a cultural wealth, both tangible and intangible, that should not only be preserved and passed on to the next generation, but also renegotiated, reconstructed in its meanings, constantly questioned and rediscovered by individuals who breathe new life into it. The website is an integral part of a long-term programme launched by Fondazione ISMU with the following goals: • to investigate how heritage institutions, which have traditionally been used to exclude those who "don't belong", can realistically become a resource not only in promoting understanding, mutual learning and exchange between individuals and groups with different cultural backgrounds, but also and especially in creating diverse and inclusive "heritage communities" • to foster a greater appreciation of "intercultural heritage education" as a strategic component of lifelong learning and active citizenship • to explore innovative methodologies and tools for the planning and evaluation of intercultural heritage education activities jointly developed by partners working in different institutional/professional contexts (museums, libraries and archives, schools and adult learning agencies, universities and research centres, local authorities, community organisations, cultural mediators, contemporary artists...) • to provide operators with guidelines and operational paradigms to promote interaction across different audiences • to disseminate good practices in Italian museums and heritage institutions. Synergies among ICH and the UNESCO 2005 Convention were approached by a specific MOU between "Florence UNESCO Club" and ARCI Teatro Florence, an Association of theatre companies. The core idea is to consider the theatre as a way to keep live Intangible Heritage as well as Diversity of cultural expression is explicitly recalled in the preamble.

## 8

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### **Programme/Convention /Organization**

Food and Agriculture Organization of the United Nations (FAO)

### **Activity/project**

The Ministry of Agriculture (MIPAAF) takes care of the relationships with the international institutions related to the activities of the Ministry, such as food and agriculture committees at the international organizations to which Italy adheres. The Ministry also carries out activities of study and preparation of agri-food programs to support the activity of FAO.

Further activities are going to be planned within the FFI/FAO Climate Shapers Boot Camp Mediterranean Edition as a result of collaboration between FAO and the "Centro Studi Dieta Mediterranea "Angelo Vassallo" in Pollica, with regards to the "Mediterranean Diet ICH".

### **Contributions to the safeguarding of intangible cultural heritage**

The Food and Agriculture Organization of the United Nations [FAO] and the Future Food Institute [FFI] are developing in Pollica at the Centro Studi Dieta Mediterranea “Angelo Vassallo” a joint advanced learning programme including hands-on experience supported by a series of FAO eLearning courses, multilingual, accessible to all, anytime, anywhere, to transfer knowledge, skills and competencies and strengthen the capacities of the professionals of today and tomorrow. Boot Camps are focused on enhancing Mediterranean Diet as a successful format able to regenerate the territory, as it represents

a lifestyle that is based on seasonality, fresh and local products, but as a rule it follows natural cycles, and actively preserves and enlivens natural resources. The social fabric is indeed at the base of these values: convivium, sociality, inclusivity, spirituality and rituals play a key role in generating strong relationships between people, a condition without which no sustainable and inclusive development can take place.

Boot Camps aims to identify, train and engage “Climate Shapers”, bringing together change-makers from around the world to co-design tangible strategies and innovations accelerating action on climate and SDGs, facilitating the transition of the broader society toward the sustainable development framework. This initiative is also included in the official calendar of All4Climate, the project of the Italian Ministry of Ecological Transition, to promote an open path to discuss the challenges and best practices related to climate change and the objectives of the Paris Agreement.

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## 9

### **Programme/Convention /Organization**

Convention on Wetlands (RAMSAR)

### **Activity/project**

Ministry of the Ecological Transition

Project of the ISPRA and financed by the Ministry of the Ecological Transition

### **Contributions to the safeguarding of intangible cultural heritage**

In the Ramsar National Report to COP14 of last February, Italy reported a project financed by the Ministry of the Ecological Transition, and carried on by the Institute for Environmental Protection and Research (ISPRA) to define indications for the management of agricultural areas using traditional methods that allow to reduce and avoid the use of pesticides (ISPRA Report 330/2020). The initiative underlines the role of the traditional knowledge innovations and practices of indigenous peoples and local communities for the wise use of wetlands and their customary use of wetland resource, with a full and effective participation of indigenous and local communities at all relevant levels (Target 10 of the Report, also related to the CBD Aichi Target 18).

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## 10

### **Programme/Convention /Organization**

Convention on Biological Diversity

### **Activity/project**

### **Contributions to the safeguarding of intangible cultural heritage**

The National Strategy for Biodiversity 2011-2020 encouraged a number of activities related to the ICH and their role within the Italian protected areas in line with the CBD. As per the ICH, the reference is, in particular, goes to the works carried on by the CBD to implement the Article 8(j) recognizing the dependency of indigenous peoples and local communities on biological diversity and the commitment to respect, preserve and maintain the knowledge, innovations and practices relevant for the conservation of biological diversity.

The intervention priorities of the National Strategy, considering the strategic role of the PAs in the conservation of biodiversity include programs and projects to enhance the traditional knowledge of the communities local involving them in the management of the territory and services of the protected area, with reference to the ecosystem approach. The contribution to identify, safeguarding and raising awareness about the traditional knowledge are generally included in the plans of national parks; in a specific case the inscription of an Italian element in the Representative List of the ICH was amid the key factors leading to the establishment of a new protected area of national interest. National Park of Isola di Pantelleria and its managing authority have been established in 2016 (Decree of the President of the Republic 28 July 2016) after and as follow-up also of the ICH “Traditional agricultural practice of cultivating the ‘vite ad alberello’ (head-trained bush vines) of the community of Pantelleria” (inscribed in 2014). As per the its institutional regulation, the Parks has a specific duty “to promote maintenance, recovery and development of the traditional agricultural activity, the recovery of rural core”. Similarly, national parks such as “Abruzzo, Lazio e Molise” and “Gargano”, and “Cilento e Vallo di Diano” are competent authorities (para 3.c, form ICH 02) receptively for the elements of “Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps” (2019), and the “Mediterranean diet” (2010/2013).

## **11**

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### **Programme/Convention /Organization**

1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

### **Activity/project**

UNESCO 1972 Convention links together in a single document the concepts of nature conservation and the preservation of cultural properties. The Convention recognizes the way in which people interact with nature, and the fundamental need to preserve the balance between the two. The strategic objectives of the Convention are included in the “Five Cs”: Credibility, Conservation, Capacity-building, Communication, Communities. The States Parties express a shared commitment to preserving our legacy for future generations. The prestige that comes from being a State Party to the Convention and having sites inscribed on the World Heritage List often serves as a catalyst to raising awareness for heritage preservation.

### **Contributions to the safeguarding of intangible cultural heritage**

Each property is inscribed on the WHL due to its the Outstanding Universal Value, based on an intangible criterion. Each cultural site is valued for its exclusivity or its exceptionality, so the system is not inclusive like the ICH, however, there are some living components included in the property boundaries, which are recognized as intangible cultural heritage. In fact, it is possible to mention criterion (v) which considers the importance of the human traditions related to the land and sea, and the human interaction with the environment. This means that there are many cultural traditions that merge with tangible elements, as inherent part of the attributed value. Furthermore, we can provide examples of living heritage that coexist within the property itself. The case of the “Falconry, a living human heritage” is a testimony of this cohesion. The city of Venaria Reale where there is one of the Residences of the Royal House of Savoy, every year organizes a celebrative event for Saint Uberto, the patron saint of hunters, a ritual born in Venaria in the seventeenth century. Furthermore, the World Heritage property of Castel del Monte is the place where the Holy Roman Emperor Frederick II wrote the most important treatise on falconry, *Liber de Arte Venandi cum Avibus*, literally “Book on The Art of Hunting with Birds”. The Emperor now rests in the Palermo Cathedral, which is part of the property “Arab-Norman Palermo and the Cathedral Churches of Cefalú and Monreale” inscribed on the World Heritage List. Some of these contributions can be found in cultural landscape properties, and within properties linked to agricultural traditions. One example is Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto), a property inscribed on the World Heritage List, which testifies a practical work of synergy with the intangible heritage. In particular, the Cinque Terre National Park from the moment of its foundation has launched a dense network of interventions aimed at the protection and conservation of this historical-cultural testimony. In fact, this monumental work of man, who modelled the verticality of the slopes in an enormous number of small and tiny plots of land each supported by a dry stone wall, is today threatened by abandonment. A system like this, if it is not constantly kept up, undergoes rapid, and often irreversible degradation. To counter this decline, the Cinque Terre National Park realised a document with Operational Guidelines for the construction of dry stone walls (*Manuale per la costruzione dei muri a secco. Linee guida per la manutenzione dei terrazzamenti delle Cinque Terre*). The property Cilento and Vallo di Diano National Park with the Archeological Sites of Paestum and Velia, and the Certosa di Padula inscribed on the WHL in 1997 contributes to the safeguarding of intangible energy. In 2017, the Cilento and Vallo di Diano National Park Authorities adopted the Disciplinary for the concession of use of the trademark of the Cilento Vallo di Diano and Alburni National Park. It will contribute to safeguard the traditional heritage, the typical productions and the 'local crafts, encouraging and qualifying the production of goods and services with methods compatible with the characteristics of the territory of the Protected Natural Area and with its conservation needs. Therefore, “the taste network” aims to create a link between producers and catering facilities in order to provide the consumers a complete panorama that guides him in the knowledge, choice, and tasting of short chain products made in the Park area. These are typical and traditional products of an area known for its rich biodiversity heritage and cradle of the Mediterranean Diet.

- Integrated project for the promotion of low environmental impact travel itineraries (ENIT – Tourist District of the Amalfi Coast, September 13th 2021);
- Electric car charging points (Tourist District of the Amalfi Coast (August 2020);
- Storytelling Course – School Holden (Tourist District of the Amalfi Coast, February 2020).

Other international frameworks

**Activity/project**

Ministry of the Ecological Transition

EGN, European Geoparks (European Geoparks Network)

**Contributions to the safeguarding of intangible cultural heritage**

Identification of the intangible heritage through the Network of Italian Geoparks

Contributions to the safeguarding of intangible cultural heritage The UNESCO Global Geopark lately introduced a parameter to keep track of the intangible heritage in protected areas recognized as Geoparks, collecting information to understand how is it valued, interpreted, promoted, and maintained. Italian Geoparks are progressively contributing to the identification of this ICH through the so called revalidation process, letting emerging systems of knowledge and practices related to these site meant to enhance awareness and understanding of key issues facing society, such as using our earth's resources sustainably, mitigating the effects of climate change and reducing natural disasters-related risks. It is the case, for example of Tuscan Mining Geopark that undertook a project to collect oral testimonies from people who worked in mines in the 20th century, to record ancestral references, from the world of mines, from human experience linked to it.

## B. Reporting against core indicators

The **Section B** of the form will allow you to report on your safeguarding activities and priorities according to the [Overall Results Framework](#) approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, **26 core indicators** have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your **baseline** and it is represented by a scale. You are invited to define a **target** for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.

# 1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

**Guidance note** corresponding to indicator 1 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

## Question 1.1

**Have one or more competent bodies for ICH safeguarding been designated or established?**

Yes

1

### Name of the body

Ministry of Culture

### Brief description of the safeguarding functions of the body

Within the Ministry of Culture and according with the decree of the President of the Council of Ministers n.169 of 2 December 2019 and subsequent amendments, assigns to the General Secretariat the powers of coordination of activities of European and international relevance and the coordination competences on UNESCO matters, operating at Service II - UNESCO Office of the same Secretariat based on Ministerial Decree n. 21 of 28/01/2020 which identifies, among other institutional competences, the coordination and monitoring responsibilities of the activity for the inscription of new sites and new elements in the lists of tangible and intangible world heritage.

Furthermore, other institutional competences of the Ministry of Culture are assigned:

- to the General Directorate "Archeologia, Belle Arti e Paesaggio" (DG-ABAP) – Office VI "Protection of ethnoantropological and intangible heritage and the Central Institute of the Intangible Heritage (ICPI) which have undertaken different types of mapping, census, research, promotion, safeguarding and first cataloguing of ICH elements have been implemented in collaboration with local groups and communities. Additional coordination and consultancy actions were carried out toward peripheral office (SABAP - Soprintendenze archeologia, belle arti e paesaggio) of the Ministry of Culture in relation to the intangible heritage ([www.dgabap.cultura.gov.it/servizio-vi/](http://www.dgabap.cultura.gov.it/servizio-vi/)) ([www.icpi.beniculturali.it](http://www.icpi.beniculturali.it));

- to the Central Institute for Cataloguing and Documentation (ICCD, Istituto Centrale per il Catalogo e la Documentazione, Via di S. Michele, 18, 00153 Rome, +39 06 67235220 address: [iccd@beniculturali.it](mailto:iccd@beniculturali.it), <http://www.iccd.beniculturali.it/>). Under Legislative Decree 42/2004 and later modifications, art. 17, the documentation and classification of intangible cultural heritage is undertaken by bodies and other organizations led by the State, Regions, local authorities, or other Institutions, thus ensuring access to cultural heritage documentation to the widest public, by means of information technologies, namely web sites, databases and digital libraries. As part of the Ministry of Culture, ICCD fulfills a dual function of protecting and valorisation the cultural heritage. The Institute is responsible for defining technical and scientific criteria, metadata standards, cataloguing methodologies and policies. It coordinates the operational activities carried out by local authorities and manages the National Catalog of the archaeological, architectural, historical, artistic and ethno-anthropological heritage, including inventory and cataloguing activities in the field of Italian intangible cultural heritage. ICCD aims at making accessible data and



documents, online and in open format. In recent years, the Institute invested in semantic technologies by publishing the entire catalog database in linked open data and, in March 2021, the new data consultation site (<https://www.catalogo.beniculturali.it/>) based on these technologies. This choice encourages links with cultural heritage at different level (also European) thus fostering an even more dense network of relationships among the various actors involved in the protection and enhancement of cultural heritage, including ICH.

## **Website**

### **Contact details**

#### **Address**

Via del Collegio Romano-27 -01186 Rome

#### **Telephone number**

+30 066723

#### **E-mail address**

sg.servizio2@beniculturali.it

## **2**

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#### **Name of the body**

Ministry of Agriculture (Ministero delle Politiche Agricole, Alimentari e Forestali- MIPAAF)

#### **Brief description of the safeguarding functions of the body**

With reference to the ministerial decree n. 723 of the 5th March 2020 an ad hoc UNESCO working group for the nomination process it has been established within the MiPAAF. Furthermore, within the Ministry there were established:

- Management Committee of Mediterranean Diet
- Management Committee of Art of Neapolitan Pizzaiuolo
- Management Committee of Traditional agricultural practice of cultivating the 'vite ad alberello' (head-trained bush vines) of the community of Pantelleria.

The tasks of the Committees are to supervise the maintenance of the requirements of recognition as Intangible Cultural Heritage of UNESCO. In particular:

- a) to check the initiatives connected with the diffusion and the valorisation of the element
- b) to verify the adoption and respect of the guidelines for the safeguarding, protection, promotion and valorisation of the element;
- c) to define a communication strategy aimed at spreading awareness of the cultural values connected with UNESCO recognition and at promoting and enhancing, in Italy and throughout the world, the element;
- d) to propose the concession of the free patronage of the Ministry of Agricultural, Food and Forestry Policies to the initiatives connected to the enhancement of the element, in order to promote the protection of the cultural heritage;

- e) to encourage policies for the protection of the traditional knowledge associated with the element;
- f) to encourage the promotion of a social and cultural model linked to the element.

**Website**

<https://www.politicheagricole.it>

**Contact details****Address**

Ministry of Agricultural, Food and Forestry Policies/ President of the Unesco Working Group Via XX Settembre, 20 - 00187 Rome - Italy

**Telephone number**

0039 064665 4089

**E-mail address**

[unesco@politicheagricole.it](mailto:unesco@politicheagricole.it)

**3**

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**Name of the body**

Ministry of Ecological Transition (MITE)

**Brief description of the safeguarding functions of the body**

The Directorate General for the Naturalistic Heritage carries out the functions of the Ministry in the following areas: implementation, for the profiles of competence, of the UNESCO Conventions on the naturalistic heritage of 1972 and on the intangible heritage of 2003, of the MAB Program (Man and Biosphere) and of the other international programs and agreements for the protection, promotion and enhancement of naturalistic heritages and of the connected traditions, also through the implementation of initiatives to support the territories. The Division V of the General Directorate has direct competences to the "European and International Protection and Promotion, CBD, UNESCO"

**Website**

<https://www.mite.gov.it/pagina/direzione-generale-il-patrimonio-naturalistico-pna>

**Contact details****Address**

Via Cristoforo Colombo, n. 44 CAP 00147 - Rome

**Telephone number**

+39 06.5722.3450 - 5393 - 3463

**E-mail address**

PNA-UDG@mite.gov.it

**Question 1.2****Do competent bodies for safeguarding specific ICH elements exist in your country? (whether or not inscribed on one of the Lists of the 2003 Convention)**

Yes

1

**Name of the body**

Municipality of L'Aquila

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

Celestinian forgiveness celebration (RL, 2019)

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)****Brief description of the safeguarding functions of the body**

The Municipality of L'Aquila has always supported activities aimed at safeguarding the Element. The body has always played a primary role in the organization of the event, as guardian of the "Bull of Forgiveness" ("Bolla del Perdono"), the precious document from which the Element takes its name, which the Holy Pope Celestino V entrusted to the Municipality of L'Aquila the day after its emanation, in 'August 1294.

By resolution of the Municipal Council number 85/2021, the executive of the Municipality approved the Deed of Agreement between the responsible parties, on the basis of which the Municipality of L'Aquila is identified as the referent subject of the Element.

The safeguarding of the ICH is expressed through the complex and punctual organization of the celebrations and initiatives connected to the Celestinian Forgiveness program. The safeguarding of the Element is also expressed through its promotion by social and information channels, as well as audio video material, and this both at the level of national and international, through the implementation of dissemination and awareness programs in schools, the involvement of civil society and the enhancement of relationships and traditions with communities and urban centers, both in the territory and in the country, historically connected to the figure of Celestine V and the ecumenical message of Celestinian Forgiveness.

The "Comitato Perdonanza", chaired and appointed by the Mayor of the City, ensures that every year the activities to safeguard the Element are the result of proposals from the community itself and of free initiative, taking care of their implementation, in concert and with the support of the Municipal Authority. In this perspective, the "Comitato Perdonanza" ensures a broad and constant participation of local society in the Celebration, thus helping to protect the element as a

living and intangible cultural heritage, an expression of cultural identity, continuity and a sense of belonging also far the new generations.

Over time, the "Comitato Perdonanza" organized the event in a structured way, involving the traditional historical groups of professionals and practitioners of the tradition as well as the main stakeholders.

The "Comitato Perdonanza" ensures the participation and collaboration of citizens in the Celebration of Forgiveness by publishing a public notice on websites every year, inviting historical groups, individuals and associations, without distinction of gender or nationality, to propose activities, projects and programs aimed at safeguarding the ritual and festive cycle, all in compliance with the values of the element.

#### **Website**

<http://www.comune.laquila.it>; <http://www.perdonanza-celestiniana.it/>

#### **Contact details**

##### **Address**

Via San Bernardino - Palazzo Fibbioni - 67100 L'Aquila

##### **Telephone number**

+39 086 2645702

##### **E-mail address**

[protocollo@comune.laquila.postecert.it](mailto:protocollo@comune.laquila.postecert.it)

**2**

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##### **Name of the body**

Consorzio delle Residenze Reali Sabaude (Palace of Venaria Reale UNESCO site)

##### **Select the element if it is inscribed on one of the Lists of the 2003 Convention**

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##### **Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality (01581)

##### **Brief description of the safeguarding functions of the body**

The agreement signed with the palace of Venaria Reale makes available to the community some premises as a musical and operational headquarters for a school for hunting horn players. The Body takes care to promote community events communication via its social, to include players in

events for visitors and to cooperate in common projects. The Palace Hall of Diana is made available for community musical rehearsals 1 day per week (evening) and for concerts. The municipalities of Venaria Reale (<https://www.comune.venariareale.to.it/it>) and Nichelino (<https://comune.nichelino.to.it/>) takes care to promote community event communication via its social and to support events logistic organization in the city.

The Accademia di Sant'Uberto ( [www.accademiadisantuberto.org](http://www.accademiadisantuberto.org)) is a no-profit cultural association that revitalized in Italy the "Musical art of Hunting Horn players" in 1996", encouraging the re-creation of a community of players in Turin, the Equipaggio della Regia Venaria, mentioned in the Accademia di Sant'Uberto statute. Since that date Accademia is working in close contact with the community to support: transmission of the practice, research, promotion, events, communication, partnerships, dialogue with other similar practices present in Italy/Europe.

Piedmont Region ( <https://www.regione.piemonte.it/web/temi/cultura-turismo-sport/cultura>) supports a wide communication of events organized by the community via its media (<https://www.visitpiemonte.com/it/homepage> ) and project building with other Region participated Bodies, museums as the Palace of Venaria Reale (Consorzio delle Residenze Reali Sabaude, UNESCO site).

The agreement signed with the Fondazione Ordine Mauriziano ( <http://www.ordinemauriziano.it/palazzina-di-caccia-stupinigi>) makes available to the community the use of the Palazzina di Caccia di Stupinigi as a legal seat/Mailing address. The Body takes care to promote community events communication via its social, to include players in events for Palace visitors and to cooperate in common projects.

An agreement has been signed with the "Liceo Classico Musicale Cavour- Torino" (<https://www.lcavour.edu.it/>) for promotion of baroque music. Original instruments are made available by the Accademia for students and tutors as well. Music in the repertoire is including the hunting horn. Final concert execution is at Stupinigi or Venaria Reale Palace.

## **Website**

<https://lavenaria.it/>

## **Contact details**

### **Address**

Consorzio delle Residenze Reali Sabaude, Mr Guido Curto (Director), piazza della Repubblica 4, 10078 Venaria Reale (Torino), Italy

### **Telephone number**

+39 011 4992494

### **E-mail address**

[guido.curto@lavenariareale.it](mailto:guido.curto@lavenariareale.it)

**Name of the body**

Committee for the Safeguarding of the Art of Venetian Glass Beads-CPVV (Comitato per la Salvaguardia dell'Arte delle Perle di Vetro Veneziane-CPVV)

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

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**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

The art of glass beads (01591)

**Brief description of the safeguarding functions of the body**

The Committee, representing the Community of the Art of glass beads, also in collaboration with individuals, families, groups, Bodies, Institutions, Associations, both national and international, is the promoter of initiatives of:

- Identification of Knowledge, Crafts of Art and intangible aspects that keep the Art of Venetian Glass Beads alive and dynamic;
- Transmission of the Art of Venetian Glass Beads through formal and non-formal education;
- Revitalization of the Art of Venetian Glass Beads through innovation and transformation;
- Promotion and enhancement through actions aimed at raising awareness, encouraging and supporting knowledge of the Art of Venetian Glass Beads;
- Documentation and Research on the Art of Venetian Glass Beads through inventories, cataloging, books, audiovisual material, essays, articles, texts, interviews, conferences

Annually Confartigianato Venezia (Castello 5653/4 – I-30100 Venice; [segreteria generale@artigianivenezia.it](mailto:segreteria generale@artigianivenezia.it)) organizes visits to laboratories and shops to introduce the public to craft knowledge. Confartigianato Venezia has also activated a fruitful collaboration with Fablab Venezia since its foundation in 2014, in the training and development of advanced skills, capable of increasing competitiveness and the added value of production. Fablab Venezia was founded in 2014 with the aim of becoming a reference infrastructure in the Venetian territory, not only for the digitization of creative and cultural processes, for the implementation of new productive and entrepreneurial practices and for social innovation. Dialogue with companies, professionals, artisans, Bodies and Public Administrations, students and schools: it is an innovation workshop where craftsmanship meets digital tools and innovative machinery, to offer new solutions; is a hub for digital culture that offers activities and training courses open to young people, workers, citizens, sensitive categories, to teach how to govern the 4.0 revolution and master technology in a positive and creative way.

In November 2020 CNA ( [www.ve.cna.it](http://www.ve.cna.it)) launched the “Venice Original” portal dedicated to traditional artistic craftsmanship to accompany small artisan realities towards the digital transition, allowing them to use the opportunities offered by the web.

With Resolution 187 of February 22, 2019, the Veneto Region ( [www.regione.veneto.it](http://www.regione.veneto.it)) expressed its full support for safeguarding the art of glass beads.

The Venice Municipality admitted the concession of spaces for laboratories in Forte Marghera.

The Venice Civic Museums Foundation (FMCV) (Fondazione Musei Civici) catalogues and conserves the historical venetian beads and promotes events and activities ([www.visitmuve.it](http://www.visitmuve.it)).

The chamber of Commerce of Venice and Rovigo (Camera di Commercio di Venezia e Rovigo - [www.dl.camcom.gov.it](http://www.dl.camcom.gov.it)) has launched various cooperation projects between traditional and creative businesses to foster co-design and networking. It also launched the “Digital excellence” project, free training course for all companies that want to increase their skills and increase their digital skills.

#### **Website**

[www.arteperlevetro.it](http://www.arteperlevetro.it)

#### **Contact details**

##### **Address**

Cannaregio 97/d – I-30121 Venice (Italy)

##### **Telephone number**

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##### **E-mail address**

[cpvv.venezia.pr@gmail.com](mailto:cpvv.venezia.pr@gmail.com)

**4**

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##### **Name of the body**

Club Alpino Italiano

##### **Select the element if it is inscribed on one of the Lists of the 2003 Convention**

Alpinism (RL, 2019)

##### **Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

##### **Brief description of the safeguarding functions of the body**

National Association, its purpose is mountaineering in all its manifestations, the knowledge and study of the mountains, especially the Italian ones, and the defense of their natural environment.

#### **Website**

<https://www.cai.it/>

## Contact details

### Address

Via Petrella 19 – 20124 Milano

### Telephone number

+39 02 2057231

### E-mail address

info@cai.it

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### Name of the body

Municipality of Pantelleria

### Select the element if it is inscribed on one of the Lists of the 2003 Convention

Traditional agricultural practice of cultivating the 'vite ad alberello' (head-trained bush vines) of the community of Pantelleria (RL, 2014)

### Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

### Brief description of the safeguarding functions of the body

The Municipality of Pantelleria has among its functions guaranteeing the conservation and economic and social enhancement of the traditional knowledge of the Pantelleria community such as, for example, the agricultural practice of growing sapling vines and the landscape characterized by an important presence of dry stone walls built with the lava stone present in the area.

The statute of the National Park of Pantelleria ([www.parconazionalepantelleria.it](http://www.parconazionalepantelleria.it)) provides, among its aims, the preservation and the economic and social valorization of traditional knowledge of the community of Pantelleria such as, for example, the agricultural practice of the cultivation of the sapling vines and the landscape of dry stone.

The Sicilian Regional Department ([https://pti.regione.sicilia.it/portal/page/portal/PIR\\_PORTALE/PIR\\_LaStrutturaRegionale/PIR\\_Assessoratoregionale delle Risorse Agricole e Alimentari](https://pti.regione.sicilia.it/portal/page/portal/PIR_PORTALE/PIR_LaStrutturaRegionale/PIR_Assessoratoregionale delle Risorse Agricole e Alimentari)) has legislative competence regarding the protection of agriculture and traditional practices connected to it (pursuant to Article 117 of the Italian Constitution)

### Website



[www.comunepantelleria.it](http://www.comunepantelleria.it)

## Contact details

### Address

Piazza Cavour - 91017 Pantelleria (TP)

### Telephone number

00390923695011

### E-mail address

[info@comunepantelleria.it](mailto:info@comunepantelleria.it)

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### Name of the body

Municipality of Pollica

### Select the element if it is inscribed on one of the Lists of the 2003 Convention

Mediterranean diet (RL, 2013)

### Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

### Brief description of the safeguarding functions of the body

The Municipality of Pollica, The Living Museum of the Mediterranean Diet, The Mediterranean Diet Study Center "Angelo Vassallo bodies research and promote the fundamental elements of the Mediterranean Diet history and lifestyle through local and international events; training programs involving students, teachers, industry leaders, policymakers, entrepreneurs, and local craftspeople; and information and activity promotion through social media, websites, publications, and media coverage.

The organizations actively collaborate together to conduct independent research, develop partner networks committed to the preservation and promotion of the Mediterranean Diet lifestyle, and innovate methods of reconnecting the community to these traditional skills and values and sharing them with the world.

Through their efforts, the partner networks are developed to focus on complimentary activities, representing stakeholders at all levels from local youth through to national policymakers. These efforts are then open to inclusive participation, communicated and shared across multiple platforms, and archived to ensure effective monitoring and preservation of historical information.

### Website

<https://www.comune.pollica.sa.it; ecomuseodietamediterranea.it>

## Contact details

### Address

Via Dante Alighieri, 8 – 84068 – Pollica (SA)

### Telephone number

+39 0974 901004

### E-mail address

protocollo@pec.comune.pollica.sa.it ; sindaco@comune.pollica.sa.it

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### Name of the body

National Coordination of Falconers Community

### Select the element if it is inscribed on one of the Lists of the 2003 Convention

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### Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

### Brief description of the safeguarding functions of the body

The falconers associations involved in the nomination process and inscription in the RL already established a community-coordination system.

### Website

## Contact details

### Address

### Telephone number

### E-mail address

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### Name of the body

ISRE – Istituto Superiore Regionale Etnografico

### Select the element if it is inscribed on one of the Lists of the 2003 Convention

Canto a tenore, Sardinian pastoral songs (RL, 2008)

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

**Brief description of the safeguarding functions of the body**

The Ethnographic Institute of Sardinia (ISRE), set up by Sardinia Region in 1972, is a centre of research, study and documentation of the cultural and social life of Sardinia in its traditional exhibition and its transformations, and its goal is the economic, social, political and cultural progress of the island.

ISRE MUSICA is the musical division of the ISRE. It deals with the study, protection and promotion of the musical heritage of Sardinia.

**Website**

<http://www.isresardegna.it>

## Contact details

**Address**

via Papandrea, 6 - 08100 Nuoro

**Telephone number**

+39 0784 242900

**E-mail address**

[isresardegna@isresardegna.org](mailto:isresardegna@isresardegna.org)

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**Name of the body**

Office for UNESCO – Municipality of Cremona

**Select the element if it is inscribed on one of the Lists of the 2003 Convention**

Traditional violin craftsmanship in Cremona (RL, 2012)

**Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

**Brief description of the safeguarding functions of the body**

The Office for UNESCO, within the Municipality of Cremona, is in charge of administrative, organizational and governance coordination, cultural planning and fund research, communication plan, enhancement actions, protection and writing of the Plan to safeguard the Cremonese violin

making Element, registered in the List of Intangible Heritage of Humanity established with the Unesco Convention of 2003.

## **Website**

## **Contact details**

### **Address**

Via Ugolani Dati 4, 26100 Cremona

### **Telephone number**

+39 0372 407776

### **E-mail address**

ufficio.unesco@comune.cremona.it

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### **Name of the body**

Associazione per la conservazione delle tradizioni popolari

### **Select the element if it is inscribed on one of the Lists of the 2003 Convention**

Opera dei Pupi, Sicilian puppet theatre (RL, 2008)

### **Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**

### **Brief description of the safeguarding functions of the body**

The Association for the Conservation of Folk Traditions is the only competent body for the safeguarding specifically of the Opera dei pupi, while others (regional and national) are involved in ICH safeguarding in general.

For over fifty years, the Association (1965) has been committed to the safeguarding, documentation, study, promotion, transmission and revitalization of the Sicilian cultural heritage. Its commitment to the safeguarding and promotion of the Opera dei Pupi has led it to support and coordinate its candidacy to the UNESCO for inclusion in its former program concerning Masterpieces: in May 2001, the UNESCO proclaimed the “Opera dei Pupi – Sicilian Puppet Theatre”, Masterpiece of the Oral and Intangible Heritage of Humanity. In recognition of its uninterrupted efforts, and by virtue of its recognized expertise in researching and safeguarding the intangible heritage, during the fifth session of the General Assembly of the States Parties to the Convention (Paris, June 2 - 5, 2014), the Association was among the NGOs accredited to provide advisory services to the UNESCO’s Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (registration number: NGO-90316). In 2019, the Committee renewed its accreditation.

The Association is also the referent organization of the “Italian Network of Organizations for the

Protection, Promotion, and Enhancement of the Opera dei Pupi #OPERADEIPUPI.IT#”, which is comprised of 12 Sicilian pupi theatre companies and various Italian organizations for culture and research. The Network was formally established in 2018 when its members signed a formal Memorandum of Understanding. Since then, the Italian Ministry of Culture and Tourism recognizes the Network as representative of the tradition of the Sicilian Opera dei Pupi and as one of the local bodies that are responsible for its safeguarding. As the referent organization of the Network, in 2020, the Association drafted the Plan of Measures for the Safeguarding of the Opera dei Pupi.

#### **Website**

[www.museodellemarionette.it](http://www.museodellemarionette.it) - [www.operadeipupi.it](http://www.operadeipupi.it)

#### **Contact details**

##### **Address**

Piazzetta Antonio Pasqualino 5 - 90133 Palermo (Italy)

##### **Telephone number**

+39 091 328060

##### **E-mail address**

[mimap@museomarionettepalermo.it](mailto:mimap@museomarionettepalermo.it)

#### **Question 1.3**

**Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?**

Yes

**Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.**

The Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO).

The Observatory promotes a broader understanding of the importance of intangible cultural heritage as the main factor of cultural diversity and a guarantee for the development and enhancement of intercultural dialogue. It also favours the integrated vision and understanding of the interdependence between intangible cultural heritage, material cultural heritage and natural assets in relation to the cultural policies expressed in the documents of the Council of Europe and the EU. It promotes dialogue between the Communities and the dissemination of knowledge, good practices and experiences among the Elements registered on the list, those responsible for their protection and the professionals of the sector. As stated by the Legislative Decree, the

Observatory also collects and disseminates data, studies and analysis relating to national intangible cultural heritage recognized by UNESCO. In particular, it collects data and information on the Elements registered in the UNESCO list, data and information on the implementation of the 2003 Convention on Registered Elements, with particular regard to the issue of governance and safeguarding. The Observatory is an important instrument to collect statistics data on the UNESCO Element through which evaluate possible assessment to guide policies and decisions for a better use of the financial resources. Furthermore, the Observatory promotes analysis, studies and researches to support the planning of effective and sustainable safeguard measures. In carrying out its functions, the Observatory coordinates its activities with others Observatories with purposes at regional, national and international level and it facilitates the integration of studies, research and scientific initiatives with the subject of inventorying of intangible cultural heritage.

#### **Question 1.4**

**Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?**

Yes

**Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.**

The UNESCO Office of the General Secretariat operates in constant and closer collaboration with the ICH-communities and to encourage the implementation of safeguarding, promotion, transmission and the researching approach in terms of inclusivity and interdisciplinarity. The cataloguing and inventorying of the Intangible Cultural Heritage is carried out, on the one hand, by the community and, on the other, by the institutions of the Ministry of Culture. This is the case of the elements inscribed in the Representative List (Unesco 2003 Convention), for which the inventory is produced by the nomination proponents. The BDI cards and the MODI-AEI are different tools developed by ICCD to record data and documentation on intangible entities (see below). They both rely on multimedia documentation which are produced through field research or available in some audiovisual archive. An extensive network of cooperation is guaranteed by the ICCD throughout:

- 1- The coordination of the operational activities carried out by local bodies of the Ministry of Culture (Superintendencies, Museums).
- 2- The collaboration with regional, local institutions, public and private universities, national or international agencies working on cataloguing and documentation of cultural heritage.
- 3- The support to local communities and organisations which may request to operate in the national cataloguing database, adopting the standards and the guidelines for digital cataloguing and multimedia documentation of ICH, possibly in collaboration with other local state institutions.
- 4- The educational activities (organizing stages and internships, promoting and carrying out training course on cataloguing and documentation of cultural heritage).
- 5- Data and information exchange between databases managed by State, other public authorities or non-profit organisations, assuring interoperability with other local inventories consisting of databases of different kind.
- 6- Free use of the SIGECweb (General Catalogue Information System), which gathers the catalogue data and the documentation produced by various agencies.
- 7- Providing technical and scientific support. The safeguarding activities are carried out by the General Directorate "Archeologia, Belle Arti e Paesaggio" (DG-ABAP) – Office VI "Protection of

ethnoantropological and intangible heritage in collaboration with the Central Institute of the Intangible Heritage (ICPI). They coordinate documentation activities on the territory making use of the collaboration of Research Centers, Universities, EE.LL. (regional districts and municipalities) accredited associations and NGOs (SIMBDEA, UNPLI), local associations.

**Are the documentation materials produced utilized to support the continued practice and transmission of ICH?**

Yes

**Describe briefly how the documentation materials are utilized for these purposes.**

As for the case of the General Directorate "Archeologia, Belle Arti e Paesaggio" (DG-ABAP) – Office VI "Protection of ethnoantropological and intangible heritage and the Central Institute of the Intangible Heritage (ICPI), the documentation produced for the specific administrative and mapping procedures in the form of video-photographic documentation, ethnographic investigations, filing and documentation produced by groups and communities. The documentation material is used for activities to raise groups and communities awareness about the cultural value of intangible heritage and the need to safeguard it through appropriate actions of transmission to new generations. In addition, the material is used for promotional activities of intangible cultural heritage in Italy and abroad, through exhibitions, conferences, web spaces, etc. While, support for the continued practice and transmission of the ICH is indirectly pursued by the ICCD through the public availability of data and documentation materials, both through the new data consultation site (<https://www.catalogo.beniculturali.it/>) and the adoption of the open data format that allows the use and reuse of data and information (with the exception of those subject to privacy and security constraints).

## **Question 1.5**

**Which of the following institutions contribute towards ICH safeguarding and management?**

### **1.5**

- Cultural centres

- At national level, the General Directorate- ABAP and the Central Institute for the Intangible Cultural Heritage (ICPI) of the Ministry of Cultural established a working group (Department Decree n. 382 del 3.05.2021) for the development of safeguarding/enhancement guidelines to be applied for the protection of the ethno-anthropological and intangible cultural heritage" for the "Working group for the development of regulatory and organizational tools and related guidelines intended for the protection of the demo-ethno-anthropological and intangible cultural heritage". The Working Group includes different expertising profiles, in the field of Anthropology, Museums, Cataloguing and Archives. In corrispondence to the ICH safeguarding and management there are different examples of institutions and organizations involved.

- The Culture, Museum and City Branding Sector of the Municipality of Cremona is heavily

involved in the intangible cultural heritage (ICH) safeguarding and management as it works closely with other cultural institutions, promotes cultural activities and organizes cultural events. It plays a leading role in the safeguarding and management of the traditional violinmaking.

- The Simbdea NGO (Società Italiana per la Museografia e i Beni Demoetnoantropologici [Italian Society for Museum and Heritage Anthropology] aims at promoting dialogue and the exchange of experiences among “heritage communities”, (eco)museums, and researchers; Simbdea was one of the first non-governmental organizations to be accredited to provide advisory services to the UNESCO’s Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. In 2010, on the occasion of the fifth meeting of the Committee, it was also one of the founding members of the Forum of accredited NGOs (in which also the Association for the Preservation of Popular Traditions takes part), whose role is recognized and increasingly structured; it systematically participates in international conferences, training and information activities, national and international initiatives aimed at networking and intensifying the exchange among actors and researchers of patrimonialization processes.

Cultural Association “KIKLOS” manages the interdisciplinary ethnography Museum of Peloritani’s Popular Culture and Music and holds a rich collection of elements of anthropological cultural heritage with a focus on the tangible and intangible expressions of Sicily’s oral cultural heritage. Its collection of popular musical instruments is especially noteworthy, which includes pastoral aerophones that trace back to the most ancient legacies of Mediterranean cultures. This Association engages in a broad range of activities aimed at safeguarding and enhancing a broad scope of popular musical expressions.

Foundation “Ignazio Buttitta” carries out a variety of activities aimed at protecting, studying, and enhancing historical, social, artistic, and anthropological aspects of Sicilian culture. It holds collections of artworks, books, and popular art that are preserved, respectively, at the Biblioteca della Cultura Siciliana [Library of Sicilian Culture] and at the GAPS - Galleria delle Arti Popolari Siciliane [Gallery of Sicilian Popular Arts].

- The Italian Center for the Study and Documentation of Non-European Mountaineering (Cisdae-Centro Italiano Studio e Documentazione Alpinismo Extraeuropeo) ) was founded in Bologna in 1967 on the initiative of Mario Fantin, a true pioneer of Italian mountaineering documentation on the mountains of the world. The primary purpose of the Center is to collect, preserve, enhance, study and publish everything related to Italian extra- alpine mountaineering. Starting from 1973 the Cisdae became part of the Cai. After Fantin's death in the summer of 1980, the Central Council entrusted the scientific management and functional duties of the Cisdae to the National Mountain Museum "Duca degli Abruzzi". The inauguration, in the new headquarters, in Turin, took place on March 19, 1983, the day on which the activity was officially resumed. Currently the Center, a structure that is part of the Museum's Documentation Area, works in the preservation of the memory and documentation of non-European Italian mountaineering. To this end, all the documents stored and the new materials produced by expeditions and exploratory trips are used. The CISDAE collaborates with all the centers and researchers in the sector all over the world and also carries out a regular information service for the Cai members who intend to organize ascents on the extra-European mountains.

- Some cultural associations directly managed by the Falconer Community organize events,



workshops and public conferences to raise awareness of the value of falconry as Intangible Cultural Heritage and of the importance of its transmission to the new generations through formal and non-formal educational activities.

- The Centro Studi Dieta Mediterranea "Angelo Vassallo" (established by the Municipality of Pollica) in February 2011, on the occasion of the first intergovernmental meeting and of the UNESCO Emblematic Communities, was recognized as an International Research Center for the

Mediterranean Diet by the participating delegations. Today the Study Center is a member of the Green Community of MIUR for the ecological transition of Italian schools. The Emblematic Community of Pollica, through the work of the Centro Studi Dieta Mediterranea and with the support of the Future Food Institute, in September 2021 has also been appointed by all the representatives of the Emblematic Communities as the implementer and manager of the new official website of the Mediterranean Diet's emblematic communities that aims to aggregate all the official content concerning the protection of heritage, scientific research and cultural activities aimed at accelerating the dissemination. The Study Center works daily mapping everything that is published on the Mediterranean Diet in Italy, publications, articles, events.

- Centres of expertise

- "Museo del Violino" in Cremona made expertise on a hunting horn found in Piedmont by Accademia di Sant'Uberto and confirmed it as an original XVIIIth century instrument. Consequently two copies were ordered by the Accademia di Sant'Uberto for the community of players, made by an Italian Craftsman in Valle d'Aosta, and used with today hunting horns to explain art development, perform new events and encourage public participation and art transmission.

- Centre of expertise are recognized for the communities of "Sardinian Canto a tenore": the cultural associations "Sòtziu Tenores Sardigna", "Boches a Tenore", "C.A.M.P.O.S".

- The Department of Musicology and Cultural Heritage (University of Pavia), located in Cremona, is a world-renowned research centre that is specialized in musicological research and that provides PhD and bachelor programmes related to violin-making. Research is essential in order to safeguard and manage ICH and the Department has been focusing on conservation and restoration of musical instruments.

- The Association for the Preservation of Popular Traditions (Associazione per la conservazione delle tradizioni popolari) established during difficult years for the Opera dei Pupi, this Association launched an intensely participative project for its enhancement and revitalization. Over time, this project gave life to various safeguarding and promotion programs in cooperation with the heritage community (historical families, pupi theatre companies and artisans) and also provided financial support to their activities, for example by commissioning traditional and innovative performances. Consistent with the know-how of the members of the Association, this project was based on an intercultural and

multidisciplinary approach and the perfect integration of: study activities grounded in an informed and strongly participated research methodology; the use of new technologies for the creation of a virtual space for the representation and expression of the Opera dei pupi as a whole; the active and continuous engagement of the heritage community, which was not only seen as an object of study, but also as a project partner: its members regularly interacted with other participants, created performances aimed at fostering the viability and ensuring the transmission of the Element, encountered families, members of the younger generations and school groups, and discussed with government authorities in order to raise their awareness of the risks and threats to be confronted and about challenges that are still to be fully acknowledged, if one wants to make sure that this heritage is transmitted to the future. This multiannual programmatic framework for the safeguarding of the Opera dei pupi an has been implemented throughout its over fifty years of activity in constant and continuous exchange with the heritage community. While putting research results at the service of the promotion of the Element, its visibility and accessibility at all levels, it promoted an approach that combines scientific expertise with dissemination and the new technologies. The confirmation of the Association's accreditation was an international recognition of the effectiveness of such a participatory safeguarding project that has been shared with the heritage community and based on professional expertise and updated methodologies that are perfectly aligned with the current policies of the UNESCO.

- Istituto Oikos Onlus (<https://www.istituto-oikos.org/en>), a non-profit organisation that operates for over 20 years in Europe and the South of the world to safeguard bio-cultural diversity and to promote the widespread adoption of more sustainable lifestyles, from 2018 is working alongside the Falconers Community to improve the actions needed for the development and implementation of the Safeguarding Plans for Falconry.

- "Future Food Paideia Campus" - a living laboratory of land and marine biodiversity, located in Pollica, Cilento- is a place where to learn a new type of sociality and live the "Mediterranean Diet" as a new approach to face the transition necessary to achieve the Goals of the 2030 Agenda, embedded in lifestyle and development models of which the Mediterranean Diet is the most concrete example.

There are three main areas of intervention of the Future Food Paideia Campus: Knowledge (Train agents of change and enhance the value of artistic and cultural heritage); Community (Mitigate the depopulation of villages by implementing a process of territorial regeneration. Connect global stakeholders and inspire and implement local actions to enhance the cultural heritage of the Mediterranean diet as a tool for prosperity ); Innovation & Entrepreneurship (Create prosperity by supporting young entrepreneurs, farmers, and institutions in innovation processes for sustainable development).

- Research institutions

- The University of L'Aquila and the Abruzzese Deputation of Homeland History (Deputazione Abruzzese di Storia Patria) are the main study and research bodies that promote activities aimed at knowledge, examination and dissemination of the Element. In

this regard there are numerous publications, both monographic and in the context of specialized journals, dedicated to the Celestinian Forgiveness and the story of Celestino V. Several Italian universities have carried out investigation and research activities on the Element, also on the impulse of the University of L'Aquila, such as the University of Florence, the Federico II University of Naples, the LUMSA University of Rome and other universities in France and Germany.

- The Accademia di Sant'Uberto Scientific Committee attended the Italian application and national inventory, including all the practices related to the instrument called hunting horn (corno da caccia: trompe d'Orléans practiced by the Equipaggio della Regia Venaria, Parforcehorn practiced by the German-speaking and Ladin community of South Tyrol - province of Bolzano (Italy), Baroque horn practiced in art music). The opinion was preliminarily requested by the Ministry of Culture to assess whether the inventory could include other communities performing similar hunting horn practices. The affirmative answer is contained in the Summary Report:

<https://www.accademiadisantuberto.org/candidatura-unesco/> . The Scientific Committee attends the realization of all the events organized by the community, documentation access to community and national inventory implementation. The HBS/Historic Brass Society (USA). HBS supported UNESCO application "The musical art of hunting horn players". The letter sent by HBS to UNESCO on 30 July 2020 supported an application inclusive of all hunting horn practices. The Accademia di Sant'Uberto received from HBS a copy of the letter and authorization for publication in Accademia site.

- The main research institutions involved in the safeguarding of the "Sardinian Canto a tenore" are: the Sardinian Regional Ethno-graphic Institute (ISRE) and the Cagliari University.

- The Arvedi Laboratory of non-invasive diagnostics of the University of Pavia, housed in the Violin Museum, has been conducting research activities to develop a non-invasive, innovative analytical protocol devoted to the conservation of musical instruments. Using powerful scientific facilities, the Laboratory provides the characterization of the constituent materials and their alterations, as well as the shapes and sizes of ancient and modern musical instruments. The Laboratory therefore collects in a global database all the information about each instrument, sharing discoveries and knowledge with the violin-making world.

The Musical Acoustics Lab of the Politecnico of Milan, based in the Violin Museum, aims to improve the quality of musical instruments (with particular attention to classical and contemporary violin making products) and of listening spaces. In particular, the Musical Acoustics Lab has the goal of developing multidisciplinary research for the improvement of the Cremona violin-making tradition and to enhance its cultural value.

Most of the activities of identification, documentation and scientific research concerning the Opera dei pupi were conducted systematically and continuously over time by anthropologists and experts, most of whom are academics, members and partners of the Association for the Preservation of Popular Traditions and the International museum of marionettes "Antonio Pasqualino". Among the other entities that more occasionally carried out scientific research on the Opera dei pupi there is the CRICD - Centro Regionale per il Catalogo e la Documentazione [Regional Center for Inventorying, Cataloguing, and Documentation]. In 2015, the Association was included in the Anagrafe Nazionale delle

Ricerche [Directory of National Research] of the Italian Ministry for University and Research (MIUR), where its identification code is 61993JYI. The most recent research activity on the Opera dei pupi was undertaken in 2019-20 and addressed recent and current safeguarding measures and evaluated their impact; it documented the current state of the Sicilian Opera dei Pupi and of the elements of tangible heritage associated with it; it surveyed families, companies and collections of elements of tangible heritage; it identified cultural, artistic, historical, environmental, scientific, and technical challenges. The outcomes of this research were the necessary scientific basis for the drafting of the Plan of Safeguarding Measures that was drafted in 2020 for the Italian Ministry of Culture. The research process entailed the engagement of scientific and technical advisors and the active participation of the heritage community, both as research subject and partner.

- The task of the Scientific Committee structure of the Italian Alpine Club, is to conduct research and scientific dissemination activities in the mountain and underground environment. There are two components that distinguish us: the desire to know the great complexity of the natural and human environment of our mountains and the desire to disclose its salient features. Our large family welcomes the pure "scientist" and the popularizer, the silent researcher and the scientific lecturer, the academic and the self-taught: all united by the desire to know, study, understand and make known. Almost 90 years after its foundation, the role of the Central Scientific Committee is more relevant than ever. Today we are in fact called to confront new epochal challenges, unthinkable only a few years ago: the changed ecological conditions and the change in the historical relationship between man and the mountains, with the abandonment of most of the "Highlands", commit us to document aspects which in a short time will be inexorably lost. In this context, we must try to raise the desire for knowledge in an ever-increasing number of members, also creating the conditions for setting up new scientific committees within our sections and regional groups of the CAI, which are essential to strengthen our mission.

- Insubria University (Varese), Cattolica University (Milano), Walden Lab (<https://www.waldenlab.it>), Eurisko and several independent researchers and scholars participated in the development of the safeguarding plan for falconry.

- The MedEatResearch Center has been founded in April 2012 at the University of Naples "Suor Orsola Benincasa". The aim of the Center is to study, valorize and promote the food cultural heritage of Southern Italy, and to increase exchanges of knowledge, traditions and social practices concerning food, nature and conviviality between the Mediterranean countries. The institute has been working for years in research projects, national and European, aimed at enhancing the heritage "Mediterranean Diet", highlighting the importance of its dissemination for the impacts that it can generate at social level.

- Museums

- The National Museum of Abruzzo (MUNDA) presents works of exquisite workmanship and great historical and artistic importance, referring to the history of the city and the territory, including a rich section of Sacred Art and a notable presence of paintings, tapestries, clay

and wooden statues from medieval times, tied to the Celestinian Forgiveness, in addition to the precious Historical Banner of the City, depicting the four Saints, including Celestino V. There are also numerous dissemination and promotion activities carried out by the museum, such as conventions, conferences, themed exhibitions, dedicated publications, promotional videos: the latest activity in chronological order was the photographic exhibition entitled "The Celebration of Celestinian Forgiveness. Yesterday and today: the rites in comparison" in which historical and current images were exhibited.

- Events created and performed for visitors in cooperation with Stupinigi, Venaria Reale and other UNESCO Savoy residences contribute to ICH safeguarding and management.
- The Violin Museum houses the Stradivari's tools and antique string instruments and the recreation of a violinmaker's workshop. It also organises many workshops, concerts and conferences. Its contribution towards ICH safeguarding and management is essential as the Museum is involved in many activities related to the Element. Cultural spaces such as the Violin Museum are very important for the transmission and vitality of the practice.
- In 2017 the Murano Glass Museum organized an exhibition of glass beads and a conference entitled "The world in a pearl". During the conference, space was given to the art of glass beads. In 2020, the Civic Museums Foundation organized a conference on the immaterial at the Venice Biennale entitled "The art of glass beads: yesterday, today and tomorrow".

The following museums and institutions are committed not only to the conservation, protection and study of this heritage, but also to its enhancement and promotion, and engage in a broad range of initiatives that perpetuate the memory of the Opera dei Pupi and invite the community to experience it in new ways:

- International Museum of Marionettes "Antonio Pasqualino" (Palermo): Founded in 1975 by the Association for the Conservation of Folk Traditions, its collection of pupi from the Schools of Palermo, Catania, and Napoli is undoubtedly the largest and most complete existing today. It includes the complete sets of stage equipment from three theatres: one exemplar of Palermo's tradition, which used to belong to Gaspare Canino from Alcamo; one pertaining to the School of Catania, which was originally owned by Natale Meli from Reggio Calabria; and one stemming from Napoli's tradition, originally owned by the Perna family from Frattamaggiore. The Museum combines museographic and performative activities. In the beginning, it essentially focused on traditional continuity and revival, but later also engaged in research and innovation, thus becoming one of the most successful examples of museographic research on theatre. Thanks to the correlation and synergy among its many activities and functions, the International museum of marionettes "Antonio Pasqualino" is virtually unique and it has gradually become the privileged interlocutor of national authorities such as the Italian Ministry of Culture and Tourism and international organizations leading projects aimed at the study and promotion of the worlds of marionettes and traditional theatrical practices. A wide-ranging strategy was launched that involved, on the one hand, a campaign of acquisitions that expanded the Museum's collections to include examples of non-European traditions and, on the other hand, the re-staging of shows that had not been seen in Sicily for years. The museum became a cradle of performance and heritage responsibility, and never ceased to engage in comparative research and museographic experimentation while also promoting the reintroduction of historical shows, providing support to the pupari's theatre companies, and taking care of the filing of applications to the UNESCO. From the very beginning, a team of specialists provided for research, maintenance, the cataloguing of materials, the organization of thematic exhibitions - both in the Museum and in other cities - and several

other cultural initiatives. Over the years, the Museum established itself among the permanent theatrical and cultural institutions in Palermo, offering ongoing programs and initiatives in the city and taking part in significant national and international events.

- Collezione Fondazione Ignazio Buttitta - Galleria delle arti popolari di Geraci (Palermo): Among the collections of popular art and culture of the Ignazio Buttitta Foundation (2005), there are materials relating to the Opera dei pupi. In particular, the Ignazio Buttitta Foundation owns the materials resulting from the donation of Antonino Buttitta during its constitution and subsequent acquisitions. The fund consists of about 60 Neapolitan puppets of the secc. XIX and XX, from about 30 Sicilian puppets of the secc. XIX and XX (mostly coming from the "profession" of Rocco Lo Bianco), various scenes of the Neapolitan and Sicilian puppet theater to which 3 Palermo puppets have been added more recently. Some of these materials are exhibited at the Gallery of Sicilian Popular Arts set up by the Buttitta Foundation in 2011 at the former Capuchin Convent of Geraci Siculo. The Neapolitan puppets are kept at the Antonio Pasqualino International Marionette Museum.

- Collection "Nino Canino - Real Cantina Borbonica" (Partinico, Palermo): Passed away in 2015, Nino Canino was the last member of the historical family of pupari who created the Opera dei pupi. Don Liberto Canino, the son of a tailor and maker of cylinder pianos, was the founding father of the family company, which he founded in 1828. He was the father and teacher of Luigi Canino (who opened theatres in Alcamo and in Buenos Aires) and of Nino Canino (1870), who settled in Partinico. Since he passed away, his daughters have been taking care of the safeguarding of the family's legacy in cooperation with the Cultural Association "Nino Canino", by exhibiting the family's pupi at Partinico's "Real Cantina Borbonica", which offers guided visits upon reservation, temporary exhibitions off-site and educational activities for the younger generations. This collection includes the historical pupi that used to belong to the great-grandfather Nino Canino as well as sceneries, handwritten scripts and some pieces of armor created by the family's ancestor, Don Liberto Canino. It also includes a large number of pupi, both armed ones and pages, created by Nino Canino.

- Peloritani's Museum of Popular Culture and Music - Collection "Ninì Crocivera" (Gesso, Messina): The Peloritani's Museum of Popular Culture and Music is an interdisciplinary, ethnographic institution. Founded in 1996, it holds a rich collection of anthropological legacies consisting in both tangible and intangible expressions of the traditional, orally transmitted cultural heritage of Sicily. The museum holds a precious collection of Sicilian pupi that used to belong to Messina's oprante Ninì Crocivera: the only mestiere from Messina's region that is currently on display. It holds Opera dei Pupi billboards and placards, other iconographic repertoires related to the representation of the epic chivalric imagery on Sicilian transport carts, and a rare copy of the volume in two tomes, Storia di Guida Santo, published in instalments around Catania in the early 1900s and bound in those same years in Messina by Letterio Greco, a passionate scholar of epic chivalry literature.

- Branciforte Palace - Giacomo Cuticchio Sr.'s Collection (Palermo): It hosts a permanent exhibition of the Collection "Giacomo Cuticchio". The 109 pupi and the other stage props that are on permanent display at Palazzo Branciforte were acquired by the "Sicilia" Foundation. This collection includes 109 pupi from the School of Palermo, 39 theatrical sceneries, nine billboards and two small cylinder pianos. These unique pieces are dated between 1830 and 1960 and cover the entire history of Sicilian figure theatre. The archives of the Foundation also include a rich collection of Giacomo's scripts and a large number of chivalric literature publications, sources of inspiration for the production of the pupi

shows. Samples of an original and rare element of the mestieri of Sicilian pupari are also on exhibit: small circus puppets that Cavalier Giacomo had inherited from the Greco family.

- Collection "Teatro Pennisi-Macri" in Acireale (Acireale, Catania): The Opera dei Pupi theatre in Acireale (Catania) was founded in 1887 by Acireale's puparo Don Mariano Pennisi. In performing the Opera dei Pupi, Don Mariano used his own personal taste, and introduced techniques and pupi sizes differing from those of the schools of Palermo and Catania. In 1934, he passed the baton to his adopted son Emanuele Macri, who took the Opera dei Pupi around the world. The Sicilian regional government acquired and restored his theatre. includes pupi and equipment from Catania's School that are part of the protected property of the Sicilian regional government. Acireale's Museum holds a collection of antique busts that still feature the shoemaker's cardboard structures from Mariano Pennisi's first mestiere; pupi partly manufactured by Emanuele Macri; some pupi whose armor was embossed by Salvatore Faro; giants from Nino Insanguine's theatre (which had been purchased by Macri for his own theatre); many spare heads from the Laudani brothers' theatre in Catania; and finally a beautiful "Erminio della Stella d'Oro", also built by Nino Insanguine and originally part of his theatre.

- Collection Sicilian Ethnographic Museum "Giuseppe Pitre", Palermo: The collection of the Opera dei pupi of the Giuseppe Pitre Sicilian Ethnographic Museum currently includes more than two hundred elements, from Palermo, most of which go back to the second half of the nineteenth century, in the period of greatest development of the tradition. A theater complete with scenes, backdrops and benches for the spectators; two barrel organ for musical commentary; a nineteenth-century theater pediment; sixty-eight puppets including paladins, pages, Saracens, ladies and fantastic animals, characters of farce, fifteen posters of the Palermo School and a series of panels painted in watercolor on cardboard depicting chivalrous scenes, attest to the complete craft of a puppeteer in Western Sicily. The first nucleus of the collection was collected directly by Giuseppe Pitre and exhibited in the pavilion of the Sicilian Ethnographic Exhibition, on the occasion of the National Exhibition of 1891-92. Today, after the definitive reopening of the Museum in the original location of the Favorita park, the new set-up dedicates a room to the Opera dei pupi with the theater complete with benches, posters and twenty restored puppets, distributed between the stage and the walls. In the large room of the building, there is the pediment of the oldest theater, that of the 1891-92 Exhibition. Most of the puppets remain in the warehouses in a bad state of conservation and are still waiting to be restored.

- Collection "Agostino Profeta" (Licata, Agrigento): Born in Licata in 1930, Agostino Profeta is presently Sicilia's oldest living oprante. He was born to Giovanni Profeta, a puparo and pupi builder from Palermo. He settled in Licata, where Agostino was born and took up his trade. They became famous thanks to their Opera dei pupi shows that made use of living actors, who performed in the squares of villages and towns wearing an armor and surrounded by the sceneries created by the two pupari. In the early 1960s they ceased their theatrical activities. His complete mestiere is still under his care, in Licata.

- Collection of the Opera dei Pupi "Antica famiglia Puglisi" - Sortino's City Museum (Sortino, Messina): This museum holds the collection of pupi that used to belong to Don Ignazio Puglisi, a puparo who also personally painted the backdrops for his theatre shows. More than thirty pupi are on display, staged within a variety of sceneries, and so is the characteristic, small Opera dei Pupi theatre. The Museum of the Opera dei Pupi originated from the Puglisi family's history and heritage. This family of pupari saw the birth, development, decline and finally the revival of the Opera dei Pupi, and is still active, thanks to the revitalizing work of Don Ignazio's grandson, Ignazio Manlio.

- Museum of the Opera dei Pupi in Randazzo (Randazzo, Messina): Established in 1998 and housed in a former municipal slaughterhouse, the museum holds a collection of 39 antique pupi wearing fine fabrics and embossed metal armor, which were created between the 1800s and the 1900s by historic pupari from the School of Catania. This collection used to be part of a mestiere dating back to the beginning of the 1900s, now disassembled, which belonged to Cavalier Nini Calabrese.

- In the Mountain National Museum "Museo Nazionale della Montagna, Duca degli Abruzzi" there is an exhibition area dedicated to the Alpinism

(<https://www.museomontagna.org/en/>)

- Many Italian Museums preserve valuable artworks that prove the undoubted cultural role played by falconry during the Centuries. However, there isn't a museum exhibition dedicated to falconry as an Intangible Cultural Heritage in Italy. The Safeguarding Plan for Falconry "Arte della Falconeria: piano di salvaguardia di un rapporto sostenibile tra uomo, rapaci e natura" – a project funded in 2019 by Law February 20, 2006, n.77 – to raise awareness on this issue has planned an International Workshop on the role of museums in safeguarding the ICH.

The Workshop foresees the attendance of experts from the Italian Ministry of Culture, UNESCO ICH facilitators and of the Directors of Falconry Museums worldwide – Valkerij Valkenswaard Museum (Netherlands), Ohrada Hunting Museum (Czech Republic), Museum on hunting in Gien (France), Royal Falconry Museum (Portugal), Falconry Museum, Almaty (Kazakistan), Falconry Museum, Klyazma Forest-Park (Russia), Dubai Falcon Museum (United Arab Emirates), Katara Cultural Village Museum (Qatar) and Archives of Falconry Museum (USA).

The community of Italian falconers is also collaborating for the opening in 2022 of the Museum of International Falconry, based in Bruxelles at the headquarters of the International Association for Falconry and Conservation of birds of prey.

- The Ecomuseum of the Mediterranean Diet of Pioppi (established by the Municipality of Pollica) has been recognized on the occasion of the intergovernmental meeting of the UNESCO Emblematic Communities in February 2011 as a place of dissemination and deepening of the principles of the Mediterranean Lifestyle.

The museum organizes: Educational tours, Conferences, Festival of the Mediterranean Diet.

- Archives

- The State Archives of L'Aquila, the Diocesan Archives and several other Archives of the national territory preserve precious documentary material on Celestinian Forgiveness. It deserves a special mention the Archive of the "Istituto Luce", in which very rare videos relating to the celebration of Celestinian Forgiveness in the early years of the last century are preserved.

- The following archives play a role to safeguarding the "Sardinian Canto a tenore" ISRE Musica- Archive, Nuoro; LABIMUS - Cagliari University; "Mario Cervo" Archive, Olbia; "Sassu" Archive, Santu Lussurgiu.

- Cremona's State Archive houses documentation related to the Cremonese Violinmaking's Archive up to the 1950s. It contributes toward ICH safeguarding and management as it carries out scientific and dissemination activities for the public and as such it enhances and



promotes the violinmaking's cultural heritage.

In 2017, the Archive of State of Venice, hosts the seventh edition of the Feast of the Impiraresse, during which an exhibition of materials, artifacts and tools was held with historical notes, live crafts and shows of artistic creations.

- The majority of the original documents concerning the Opera dei pupi is held by the Multimedia Archive of Association for the Preservation of Popular Traditions, which, over the years, has been carrying out an intense activity of videographic and photographic documentation of performances, thus constantly and regularly expanding its freely accessible multimedia archives. At the same time, the Association has been digitizing its oldest records so as to promote not only their preservation but also their access by amateurs, specialists, and the pupi theatre companies themselves. The photo archive holds the photos of the collections of the Antonio Pasqualino International Puppet Museum that were shot for the inventory and those of performances. The audio-video archive holds voice recordings acquired during the performances of different forms of figure theatre and during interviews and conferences dating back to the 1960s and 1970s; audio-visual recordings of animation theatre shows; interviews with theatre professionals based in Italy and abroad; various material of anthropological interest (storytellers, traditional ceremonies, etc.); documentary materials collected partly on behalf of the Discoteca di Stato (the Italian national sound archive) and in cooperation with the Institute for the History of Popular Traditions of the University of Palermo. The sound and visual documents included in the Archive also pertain to performances staged in the 1960s and 1970s by the main companies of pupari of the Schools of Palermo and Catania: for western Sicily, Argento, Canino, Cuticchio, Mancuso, Munna, and Sclafani - Cacioppo; for eastern Sicily, Gargano, Macrì, Napoli, and Puglisi; for Naples, Ciro Perna. The Archive also holds recordings of shows based on the historical repertoire (Garibaldi's epic, the Norman domination of Sicily, etc.), on the plots of Lyric Opera libretti, orally transmitted fairytales for children, the stories of brigands, and current news events ("Honor killings", betrayals, etc.). Particularly significant is its corpus of interviews where Antonio Pasqualino interacts with the most important Sicilian pupari, who recall their life-long activities. These documents are precious sources on the Opera dei pupi theatre as a living and active subject, albeit the first signs of an inevitable crisis that would soon hit it. Since it was established, the Archive has constantly been expanding. Each and every Opera dei pupi show by each and every company that performed at the Museum of marionettes or elsewhere (including at the Morgana Festival) was documented in its entirety. Presently, this is the only one and the broadest updated corpus of documents concerning the Sicilian Opera dei pupi. In addition to the those produced by Antonio Pasqualino, Janne Vibaek and the circle of scholars who worked with them in the 1960s, other documentary materials have been collected over the years, including the complete audiovisual and photographic documentation of all the performances of the Opera dei pupi that have been staged each year during the Morgana Festival and on other occasions, both at the Museum of marionettes and elsewhere. This work of documentation produced the most complete and exhaustive archive that is currently available. In fact, it covers the performances that have been staged by all of the Sicilian puppet theatre companies over the years. This collection is a precious and unique record of the current state of the Opera dei pupi, its vitality and the transformations, innovations, and new openings that its performance has experienced from the 1960s to the present day. It also preserves the memory of the puppet masters who have passed away and documents the growing, massive participation of new audiences. These documents deliver a clear gallery of the faces, the names and the talents

of the companies' masters and apprentices who have been bearing this heritage and of the ones that give life to the Sicilian pupi theatres of today and continue to perpetuate the tradition. This vast documentation provided a solid basis for the research activities carried out so far, which, however, require ongoing commitment and updating, generation after generation, to follow the passing away of the old masters and the legacies that they entrusted to the younger ones, who are often increasingly open to sharing information on the knowledge that have been handed down to them and the heritages associated with it. The Association for the Preservation of Popular Traditions has always been aware of the importance of documenting the Element performances and has been filming them in their entirety. The companies, instead, rarely take a record of their own activities, both for purely practical reasons and because only in more recent years have they become aware of the importance of sharing what were once considered "the secrets of the trade". In spite of this, they also produced documentaries and interviews featuring both older and younger masters. These films can also be uploaded and made accessible on the participatory multimedia platform [www.operadeipupi.it](http://www.operadeipupi.it), which has been designed so as to host and provide access to historical and recent photographs, videos and audio recordings. The most recent campaign of participatory research, documentation and identification was conducted between 2019 and 2020. It included a new census and the updating of data, which are now being uploaded onto a dedicated web platform.

- The Italian Falconers Community actively collaborates with National and International Archives for the safeguarding and viability of its element. Of particular importance are the collaborations with the Falconry Online Archive of Falconry Heritage Trust (<https://www.falconryheritage.org>) and the Falconry Research Project of the New York University of Abu Dhabi, a database of global falconry imagery through the centuries, to compile Italian testimonies about our Cultural Heritage related to the art of falconry.
- The State Archives of Foggia preserve documentation on sheep tracks and transhumance, with images, certifications, historical permits.
- The Virtual Museum of the Mediterranean Diet is an archive, created by MedEatResearch – Center for social research on the Mediterranean Diet in the context of the Project "Works and lives. Digital safeguarding and promotion of oral traditions in connection with the intangible heritage of the Mediterranean diet in Campania and in UNESCO emblematic communities" financed by Campania Region.

- Libraries

- Copious library material relating to the "Celestinian forgiveness celebration" is preserve in the "Salvatore Tommasi" Regional Library of L'Aquila, including manuscripts and incunabula.

- Cremona's State Library hosts some important archives related to classic violinmaking and it often carries out dissemination activities.

The "Centro Fumetto Andrea Pazienza" is a comics centre that has published comics about Stradivari and Monteverdi's lives, which target children/teenagers.

The local publishing industry is often involved in activities related to the Element: for example, Cremona Books, a Cremonese publishing house, has published a guide on violinmaking.

- The Association for the Preservation of Popular Traditions owns and manages an

extensive collection of books and documents. Its Library is named after Giuseppe Leggio, a significant personality who was deeply connected to the Opera dei pupi. The Library is part of the SBN Pole of Palermo's City Library and it holds more than thirty thousand books and Italian and foreign specialized journals. It is an irreplaceable reference point for the documentation and study of traditional and contemporary figure theatre and of the Opera dei pupi in particular. It holds a unique collection of handwritten scripts that used to belong to famous pupari such as Gaspare Canino and Natale Meli, as well as the corpus of instalments published between the end of the 1800s and the beginning of the 1900s, notably the many editions of Giusto Lodico's *Storia dei Paladini di Francia*, which are still the main sources for the staging of traditional performances. Other sections of the library are dedicated to popular traditions, cultural anthropology, ethnography, museography, linguistics, education, Sicilian history, theatre, art and literature. Its audio-visual archive holds 338 reels of voice recordings acquired during performances of different forms of figure theatre and during interviews and conferences dating back to the 1960s, which have already been transferred on CD; 506 recordings on audio-cassettes; 734 video-recordings and other documentary materials collected partly on behalf of the Discoteca di Stato (the Italian national sound archive) and in cooperation with the Institute for the History of Popular Traditions of the University of Palermo. These materials have been digitized or are currently being digitized and can all be accessed upon request. The multimedia archives are regularly expanded thanks to the continuous work of documentation conducted by the Association. The Museum's video archives were released online free-of-charge to provide close and in-depth knowledge of the craftsmanship and the staging techniques used to create the shows, of conservation activities concerning the museum's collections, of their history, of the traditions in which they are used, and so on; to enable participants to hear the voices of well-known, living representatives of the Opera dei pupi, and so on.

- Experts of the Italian Falconry Community and international scholars in collaboration with many Italian Historical Libraries – Ambrosiana Library (Milano), Trivulziana Library (Milano), Angelo Mai Library (Bergamo), University Library of Bologna (Bologna), Vatican Library (Rome), Angelica Library (Rome) –, have created an inventory of manuscripts and ancient texts concerning falconry and collected the digitization of some of them. An interactive exhibition about Falconry as Intangible Cultural Heritage – a project funded in 2020 by Law February 20, 2006, n.77 – will display these digital images together Falconry Middle Eastern manuscripts digitalized by Middle East Falconry Archive MEFA

(<https://www.middleeastfalconryarchive.ae>) part of Sheikh Zayed Falconry Library (Abu Dhabi). In this project the preservation and documentation of tangible heritage, the manuscripts, are inextricably linked to the safeguarding of intangible heritage, the stories they tell. By identifying and exploring the manuscripts, the project connects history to present falconry practices for the benefit of future generations

- The National Library of the Italian Alpine Club is a specialized library, based in Turin, internationally relevant for its continuously updated documentary heritage and the bibliographic rarities it preserves. The Library holds about 39,000 monographs from various eras and literary genres, 1484 periodicals from around the world with about 20,000 vintages and historical and current cartography. The bibliographic heritage includes the fundamental publications on the mountains of the world, from the rarest ones such as Simler's *De Alpibus commentarius* of 1574 or *Itinera for Helvetiae alpinas regiones* by Scheuchzer in the editions of 1708 and 1723, up to the most recent mountaineering and hiking guides, skiing and caving and magazines in various languages, many of which date back to the mid-19th century. The historical archive, rearranged by the Archival

Superintendency of Piemonte and Valle d'Aosta, includes manuscripts from personal and sectional collections, the historical archive of the CAAI, correspondence by mountaineers including Budden, Cibrario, Ferrand, Coolidge, Rey. The inventory can be consulted online on the SIUSA portal (Unified Information System of the Archival Superintendencies). Moreover, the Central Film Library of the CAI- Italian Alpine Club, which is located in Milan, guards and preserves the film heritage and annexes of the Italian Alpine Club consisting of over 500 films acquired over time, the films of the great expeditions organized by the CAI: in 1954 at K2, "Italia K2" by Marcello Baldi, dedicated to the historic enterprise of Ardito Desio with, among others, Achille Compagnoni, Lino Lacedelli and Walter Bonatti; in 1958 at Gasherbrum 4, "G-IV Montagna di luce" by Renato Cepparo with, among others, Walter Bonatti, Carlo Mauri, Riccardo Cassin and Fosco Maraini; in 1968 in Antarctica, "Italiani in Artartide" by Carlo Mauri; the oldest mountain film, "Cervino 1901", by an anonymous man, made not long after the invention of cinema in 1895 by the Lumière brothers; the photographs taken by the members of the expedition to G-IV, in particular those of Fosco Maraini; a series of equipment for the assembly of old 35 and 16 mm films, now superseded by digital and become relics of technological archeology; more modern equipment for storing films in digital form and for sending them to the various sections that require them for the organization of thematic screenings; "historical" cameras used over time by mountaineers in the various expeditions organized by the CAI or in other explorations around the world; documents of various kinds, in particular referring to the film "Italia K2".

- The Library of the Mediterranean Diet is located in the splendid Palazzo Vinciprova di Pioppi, which also houses the Living Museum of the Mediterranean Diet dedicated to Ancel Keys and the Museo del Mare del Parco del Cilento. bibliography on the subject collects research documentation of the distinguished Prof. Ancel Keys and his research group and collection of documentation which also took place in the United States. Many of the documents collected and translated from English are unpublished in Italy. At the base of these researches there was the need to shed light not only on a character and a study that is particularly significant for modern nutritionism and of which little or nothing was known in Italy, but also to be able to give a more precise definition of the Mediterranean Diet. accomplished of the common meaning. A definition that is the result of a multidisciplinary analysis, attentive to ancient history but also to the most recent one, which is measured by the studies of paleontologists and anthropologists but also of philosophers, who are able to recognize it geographically as well as from a medical point of view. nutritionist and above all that it also makes it taste.

- Others

- The Ministry of Culture and the Abruzzo Region also contributed to the safeguarding of the material aspects linked to the element registered in the UNESCO 2003 list, as well as its historical and cultural values. For example, the Government financed through the Abruzzo-Molise Archival Superintendence, a restoration project for the correct conservation of the "Historical Bull" (tangible aspect associated to the Celebration of the Celestinian Forgiveness), carried out in 2017 by the Central Institute for the Restoration of Archival and Book Heritage.

- The Conservatory – Institute for High Music Studies "Claudio Monteverdi" is a public

Higher Educational Institution with related research activities and artistic production. The Institute pursues musical education at a professional level, the diffusion and growth of musical culture, the disclosure of musical and artistic culture in all its forms through modern educational and cultural paths. The dialogue between musicians and luthiers must be a continuous and fruitful dialogue, of proximity and of constant exchange. Amilcare Ponchielli Theatre often hosts events related to violinmaking, such as TedX Cremona, a series of local events during which a video, focused on how Cremona is a music city, was shown. In this video female violinmakers were the speakers.

CremonaFiere organizes important trade fairs also related to the violinmaking. CNA Cremona is a trade union association that represents the violinmakers.

The Consortium of Violinmakers “Antonio Stradivari” Cremona has the purpose of promoting and making known contemporary Cremonese violinmaking. The Consortium gathers a certain number of violinmakers and has also its own registered trademark as a way to safeguard the instrument makers’ work.

The Chamber of Commerce of Cremona is a public body that performs a complete range of activities for the support and enhancement of the development of Cremona Province, including activities to promote and safeguard ICH.

Cremona International Violin making School is a world-renowned school where students are taught about the world of violin making. They are able to study sound and technique, gain experience, and develop their craft. Cr.Forma Azienda Speciale di Servizi di Formazione della Provincia di Cremona is a public entity that offers the public a wide range of services of education and training.

- The CUOA - Palazzetto Bru Zane - Scuola Grande San Giovanni Evangelista. In June 2021, they launched “Innovating”, a new experience project between art and music in hidden Venice. The project was created to encourage the formation of networks between the cultural realities of the territory.

- The safeguarding plan for Falconry expects collaboration with several stakeholders, including the Istituto Superiore per la Protezione e la Ricerca Ambientale (ISPRA) and the Centro di Recupero della Fauna Selvatica di Vanzago (MI).

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH. The nomination process and ICH-governance of the elements recognized in the Representative List of the Convention will inspire, inter alia, other context and elements not inscribed.

## 2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

**Guidance note** corresponding to indicator 2 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 2.1

**Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?**

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Yes

**Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.**

Based on partnership-agreement signed by UNIVEUR (Centro Universitario Europeo per i Beni Culturali) with the University of Salento and the Italian Onlus Geographic Society, in 2017 the School of Placetelling project was promoted, in order to train a sort of storyteller (placeteller) specialized in the narration of places intended as topoi with distinctive identities.

The story of a territory can be a powerful tool for the signification of places. On the one hand it can in fact contribute to strengthening the identity dimension, developing in the local community the sense of belonging and the affective investment in the territorial heritage, tangible and intangible, while on the other hand it is able to increase its attractiveness towards tourist and financial flows. These latest impacts taken in account the placetelling as instrument to empower the community on the importance of transferring to future generations what we have had in legacy from our past. To date, 3 editions have been carried out (2017-2018-2019).

Moreover, the "Santagata Foundation for the Economy of Culture" - established on 13 April 2018 on the initiative of the EBLA Study Center- is another example of the the work on research projects, evaluation and knowledge transfer, concern two main thematic strands: the first is linked to models for the management of cultural heritage, with particular reference to the economic development of the territories and UNESCO programs, and a second linked to the production of culture and cultural innovation. The Foundation's mission is also to strengthen collaborative networks between cultural operators and other sectors and to support the internationalization of knowledge and cultural operators, in order to enhance their capacity for social and economic impact. For example the Foundation organises on a regular basis seminars, lectures and workshops dedicated to ICH safeguard within the Masters Fondazione Santagata coordinates (Master in World Heritage and Cultural Projects for Development and Master in Cultural Property Protection in Crisis Response) or contributes to (Master in Cultural Diplomacy by Catholic University of Milan) and in collaboration with the University of Turin.

Additional ICH-issues are inserted in tertiary education curricula degrees in "e.g. Anthropology, Sociology, History, Law, Arts," and in Master Degree, such as: "Gestione del Patrimonio Mondiale e valorizzazione dei beni e delle attività culturali" ( University of Rome "Studi Internazionali" - UNINT) or " Management del Turismo Culturale" ( University of Naples "Suor Orsola Benincasa").

**Do these programmes ensure inclusivity?**

Yes

**If yes, describe briefly how these programmes ensure inclusivity.**

The awareness-raising actions on the importance of ICH Fondazione Santagata participates into are organized with an attention to the involvement of the broadest base possible of community groups and individuals, ranging from heritage bearers, supporting local organisations, researchers, institutional actors, etc. In particular, our actions are directed at the active engagement of youth in the age group of 16-25: young people are generally invited to take part to collective moments (as for instance youth camps or field trips) during which they collect information on the ICH of their area, they are challenged to reflect on awareness raising actions and safeguard measures to ensure that local ICH is integrated within local development actions. Participation, innovation, cooperation between different sectors, models of organization, including economic ones, of the cultural offer are the phenomena that best describe the most recent experiences in the management of cultural heritage, starting with its conservation. The Santagata Foundation develops, also through collaborations with other organizations at an international level, research projects relating to models for the management of cultural heritage, with particular attention to investment logic and economic aspects, to legal formulas relating to collaboration between public and private individuals, to the growing phenomenon of cultural tourism. Furthermore, Fondazione Santagata develops research projects in the context of policies, tools and plans for the management of sites and territories recognized by the UNESCO Conventions and Programs (World Heritage List, Man and Biosphere Network, Intangible Heritage, Creative Cities Network, and other designations ), in particular with reference to the objectives of the United Nations 2030 Agenda.

## **Question 2.2**

**Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?**

Yes

**Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.**

The General Directorate for Education, research and cultural institutes (DG-ERIC) of the Italian Ministry of Culture maintains and updates the national lists of cultural heritage professionals competent to carry out interventions on cultural heritage (with reference to art.9<sup>bis</sup> of the Cultural Heritage and Landscape Code) and contributed to define the procedures and the requirements for registration in the lists.

The requirements of knowledge, skills and competence of seven cultural heritage professionals have been defined with MiBACT (Ministry of Culture) decree n.244/2019. Among them, the demo-ethno-anthropologist is the most relevant professional in the field of Intangible Cultural Heritage. Its fundamental tasks are:

- identify, analyze and document demo-ethno-anthropological assets and elements of the Intangible Cultural Heritage;
- Protect and conserve demo-ethno-anthropological assets, including through monitoring, protection and safeguarding of Intangible Cultural Heritage;
- Directing museums or places of culture, curating collections or exhibitions relating to tangible and intangible demo-ethno-anthropological heritage;
- Carry out study, research, training and education activities in the field of demo-ethno-anthropological disciplines and Intangible Cultural Heritage.



The qualification is divided into three levels (I, II, III) in accordance with EQF levels 8, 7 and 6 and for each level the characterizing activities are defined. Professionals in possession of the requirements can apply for registration in the national list.

<https://dger.beniculturali.it/professionisti/elenchi-nazionali-dei-professionisti/>

At the same time, the Ministry of Culture and the Ministry of Education signed specific collaboration agreements with UNPLI ICH- NGO to enhance the paths and activities on ICH at national level. In particular, from 2018 to 2021, UNPLI has operated within a specific agreement with the Ministry of Education to involve schools throughout Italy and create a PCTO course (Pathways for Transversal Skills and Orientation) with an emphasis on soft and social skills and on the ability to interact and work with others. In addition, the moments of promotion of active citizenship and volunteering in general, in full spirit with the mission of the Pro Loco for the safeguarding and enhancement of territories and communities are also promoted by developing creativity and critical thinking since childhood.

The Central Institute for Cataloguing and Documentation (ICCD) guarantees free technical and scientific support to the different actors involved in the inventorying of the ICH. On request, the Institute participates to public seminars, webinars, conferences, training events at local or national level. As well as, the Central Institute for Intangible Cultural Heritage works in support of groups, communities and local authorities to organize training courses/meetings aimed at developing in an inclusive way the awareness of the cultural value of intangible heritage as well as the practices of safeguard and management of intangible heritage.

The "Compagnia of San Paolo Foundation" dedicates specific area of intervention called "Preserving Beauty" with an holistic view of safeguarding landscape and its components. In this framework, e.g. the Foundation supports initiatives related to the preservation of the landscape and some ICH projects with focus on the "art of dry stone walling", which is peculiar in Liguria and in southern Piedmont Regions. At the same time, the interdependence between tangible and intangible cultural heritage is an issue of training initiatives promoted by the Foundation and the University of Genova, particularly devoted to the historical-environmental characterization of the rural landscape in the area of Punta Mesco (Parco delle Cinque Terre) where the art of dry stone walling is one of the most relevant aspects.

### **Do these programmes ensure inclusivity?**

Yes

### **If yes, describe briefly how these programmes ensure inclusivity.**

The UNESCO Unit- General Secretariat of the Ministry of Culture provides regularly meetings/training with the communities involved in the nomination process to the UNESCO 2003 List and not only. The meetings intend to orient and approach at the UNESCO ICH principles, materials and operational directives in order to contribute and encourage progressively the local and communities empowerment in the field. Moreover, as for the ICH identification, the Central Institute for Cataloguing and Documentation - ICCD (Ministry of Culture) can directly organize educational activities (organization of internships, promotion and arrangement of training courses on cataloguing and documentation activities on cultural heritage) or, alternatively, can offer them on request of individual agents, thus ensuring wide inclusivity. Since 2017, the ICH Central Institute - ICPI (Ministry of Culture) is working on a project of study and enhancement of the intangible cultural heritage of the communities of new immigration on the Italian territory ("IMC-Italia dalle

Molte Culture" - "IMC-Italy of Many Cultures"). In particular, the attention was focused on the Kurdish and Sikh communities, highlighting in an inclusive way the elements of proximity and distance from the cultures of the autochthonous communities of the territories covered by the research. Participation and inclusivity were guaranteed by ICPI by promoting a cycle of public meetings "Tocatì. Un patrimonio condiviso- Tocatì. A shared heritage" of ludic networking communities of AGA- Associazione Giochi Antichi" and open to all the realities of the traditional game.

### Question 2.3

**Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?**

Yes

**Describe briefly, using examples and focusing on the training offered and the organization providing it.**

The context in which NGOs and heritage communities operate is of a democratic type, where equality between people is guaranteed. Furthermore, the statutes that regulate NGOs guarantee respect for equal opportunities for members. In 2018, in order to encourage the exchange of experiences, sharing of problems, training and communication between local, national and international subjects, the Italian Network of the UNESCO-accredited NGOs was founded. Moreover in 2021, the "Italian Network for the Safeguarding and Enhancement of the Feasts of St Anthony the Abbot" was founded, coordinated by NGO "Associazione Sant'Antuono & le Battuglie di Pastellessa", with the aim of bringing together all the Italian communities that celebrate St Anthony the Abbot and to create a shared program of safeguarding and enhancing the ICH. In this frame, the NGO Sant'Antuono provided indications on the safeguard policies to be applied in the communities, providing one-to-one training with the various coordinators of communities. Also, MUSA NGO supports and promotes educational initiatives for the transmission of traditional knowledge relating to music of oral tradition, while the network of Pro Loco associations (UNPLI) is focused on the safeguarding of the intangible cultural heritage and its sustainable promotion. Every year UNPLI organizes various training sessions on the themes of intangible cultural heritage, involving communities and encouraging intergenerational dialogue within the communities. The aim is to encourage the inclusion of every social category and to spread the principles of cultural diversity and dialogue.

Training in ICH safeguarding, have been provided in inventorying experiences and in particular, within the nomination process of "Tocatì, a shared programme for the safeguarding of Traditional Games and Sports" has set up a systematic work to raise awareness and strengthen capacities on the safeguarding of intangible heritage at the national level, involving communities of players, local associations, administrations and local policy-makers in meetings that took place at regional, interregional and national level. These meetings involved communities and institutions from Lombardy to Sicily, involving a great variety of local contexts at the national level. These meetings, started in 2017 in Verona, are named "the Days of Intangible" and can be considered a networking and capacity building ongoing process. SIMBDEA NGO was strongly involved in the process, and a scientific coordination role was assured by a trained ICH Facilitator. (See the Tocatì website, <https://tocati.it/candidatura-unesco/attivita-preparatorie-candidatura/> and <https://tocati.it/category/news/>). The main example is the national initiative "Tocatì a shared heritage – the days of Intangible", organised by the Associazione Giochi Antichi (AGA) based in

Verona, with the support of Veneto Region, Lombardy Region and the ICPI-Ministry of Culture, from 2017 to 2021. The training includes some main aspects:

- Organising the meeting in different contexts, at the national (Rome) regional (Venice, Verona) and local levels (Mede – PV, Santa Fiora - GR)
- Involving ancient networks and new communities
- Introducing the Convention ICH definitions, ethical principles and values
- Giving the floor to the practitioners and communities, inviting them to express their experiences and needs
- Introducing the concept and definition of safeguarding ICH
- Performing together the ICH elements
- Designing together a safeguarding strategy and opening to a co-project prospective, also with preparatory questionnaires
- Building a networking process between communities and strengthening the relationship
- Improving the dialogue, at the local level, between communities of practices, local associations, policy makers, local, regional and national institutions of the cultural sector and, in some cases, of other sectors
- Sharing the events on the web site of Tocati and on the social networks

The Association for the Conservation of Folk Traditions and the University of Palermo designed the first edition of the 2nd level University Master “La memoria della mano. Tutela e marketing dei prodotti artigiani e delle arti popolari” [The Memory of the Hand. Protection and Marketing of Popular Arts and Crafts]. This master’s degree anticipated the demand to provide cultural heritage professionals with a solid theoretical background and the technical and methodological skills necessary to conduct social and anthropological research so as to also support the social and economic development of the concerned regions and with respect for the existing communities of practice. As a result, the master’s program has produced experts in the fields of cultural heritage and (UNESCO) ICH concerning the knowledges, techniques and products of craftsmanship and popular arts. At the same time, it has launched innovative projects based on action research and aimed at the revitalization and enhancement of the cultural tangible and intangible heritage of Sicily. This specialized training has therefore favored the transfer of technical skills concerning the conservation, enhancement and promotion of popular arts and traditional craftsmanship by reclaiming forms of artistic crafts that had not been adequately enhanced and accessed within the contexts that they belonged to.

Following this valuable experience, successfully replicated in the following Academic Year (2011/2012), some years later the University of Palermo and the Association for the Conservation of Folk Traditions resumed their cooperation and multidisciplinary approach to the same issues, realizing four editions of a new university master’s degree in “Economia e Management dei Beni Culturali e del Patrimonio UNESCO-EMaBe” – Economy and Management of Cultural and UNESCO’s Heritages (I level A.Y. 2015/2016 and 2016/2017; II level A.Y. 2017/2018 and 2018/19). This course treasured the experience of local companies and institutions, which contributed to both its lectures and internships.

This Master’s Degree program was conceived by the Department of Economic, Business and Statistical Sciences (SEAS) of the University of Palermo and organized in collaboration with the Association for the Conservation of Folk Traditions. Still active, it continues to equip professionals with specialized knowledge and skills for the governance, management, communication and heritages (both tangible and intangible), in order to fully enhance their value in close association with their network of regional attractors and with the governmental bodies that are responsible for their governance. As part of a consolidated, ongoing collaboration with “EMaBEC”, the

Association for the Conservation of Folk Traditions and the International museum of marionettes "Antonio Pasqualino" welcome the students enrolled in this course as trainees and their staff contribute to animate the course activities by taking part in seminars and round-tables. The museum and the association also offer scholarships to these students, give their patronage to the Master's front lectures, technical meetings, and seminars and put their facilities at their disposal. Beyond formal high education on the ICH management and safeguarding, it is worth to be said that the Association for the Conservation of Folk Traditions regularly meets all members of the "Italian Network of Organizations for the safeguarding, promotion and enhancement of the Opera dei Pupi" to discuss the best measures of safeguarding and managing the ICH of the Opera dei pupi and make decisions about the initiatives to undertake and procedures to operate.

### **Do these programmes ensure inclusivity?**

Yes

### **If yes, describe briefly how these programmes ensure inclusivity.**

UNPLI has very much at heart the dissemination of the UNESCO principles and in particular of the 2003 Convention. UNPLI organizes specific meetings and webinars for its members on UNESCO issues and beyond. Furthermore, since 2018 UNPLI decided to publish a national magazine entirely dedicated to the Italian intangible cultural heritage. The magazine "Arcobaleno D'Italia – La rivista del patrimonio immateriale italiano" involves communities and groups that are active in the various fields of the local cultural heritages. In addition the UNPLI's network is constantly involved in information gathering projects in collaboration with the main Italian governmental bodies and ministries. UNPLI is strongly convinced that the strategic role that the ICH plays in knowledge of our cultural roots and in the sustainable development of the territories must be increasingly emphasized, especially with regard to the new generations. Pro Loco associations work closely with municipalities and local communities and often are themselves an expression of the community: this condition greatly facilitates the involvement of groups or individuals in the preservation and enhancement activities.

All the (formal and non-formal) educational initiatives mentioned by the Association for the Conservation of Folk Traditions, or quoted above are highly inclusive, as far as class, gender and race are concerned. As far as the formal education activities are concerned, a set of clear and objective selection criteria has been adopted, that is based on the possession of: degrees, publication, titles, etc. Moreover, they usually include different professional profiles (experts, community, institution, women and men etc.) in the staff, in order to promote the interaction and collaboration between people of different profiles.

As far as the consultations are concerned, they are open to all the members of each company. Moreover, the Network is being implemented through the inclusion of institutions, associations, etc. who are involved somehow in the ICH safeguarding.

As far as the non-formal educational activities are concerned, not only are they highly inclusive, but also promote inclusiveness by addressing a series of themes (sustainability, respect for the Other, for children and teens, disabled people) or by taking part in events and initiatives aimed at sensitize people against violence (eg. on women).

Even in the case of the initiatives implemented by MUSA- NGO do not present any type of limitation to participation, in accordance with the type of culture and sociality typical of the mountain peasant world in which the members and collaborators of our association recognize their cultural roots. The programs of " Associazione Sant'Antuono & le Battuglie di Pastellessa"

ensure the participation of community members without creating barriers. An example is the "Feast of Sant'Antuono" in Macerata Campania, where the equal opportunities are guaranteed. The SIMBDEA programmes above-mentioned ensure inclusivity involving people of different generations and cultures, taking into account the gender-balance, involving local associations, practitioners, policy-makers, and a wide range of stakeholders together with institutions at all levels, promoting an inclusive and open vision of heritage, as a creative living process, in permanent evolution.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH. The Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO). The Observatory is an important instrument to collect statistics data on the UNESCO Element through which evaluate possible assessment to guide policies and decisions for a better use of the financial resources. Furthermore, the Observatory promotes analysis, studies and researches to support the planning of effective and sustainable safeguard measures.

### 3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

**Guidance note** corresponding to indicator 3 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

#### Question 3.1

**Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?**

Yes

**Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).**

The UNESCO Office - Ministry of Culture, together with focal point facilitators and communities coordinate and jointly participate in capacity building activities. As a Facilitator, the coordination activities of the Italian Ministry of Culture (MiC) UNESCO Office is very important for my work and the provision of training programmes for communities, groups and individuals. The MiC UNESCO Office offers support on the implementation of the UNESCO 2003 Convention and combines both insights from cultural anthropology and experience and knowledge of the UNESCO 2003 Convention and its practical application. MiC's UNESCO Office also applies a propulsive participative methodology to field work and progressive awareness-raising activities, including capacity-building programmes, and the perspectives to develop shared sustainable safeguarding plans, as well as providing constant input to facilitate the network and activities of Italy's ICH communities. Together with UNESCO Facilitators, the community of Traditional Violin Craftsmanship in Cremona has come together to learn about and engage with policies, legal and administrative measures that respect customary rights, practices and expressions. One example of this is the engagement of the community, with my support as a UNESCO Facilitator, with legal measures. Specifically, the community has contributed to discussions, at the European Union level, regarding the extension of the geographical indications system to non-agricultural goods. Such an extension of these intellectual property rights, the community has argued, would help to strengthen their capacity to safeguard their heritage, as such rights would allow the community to self-regulate their heritage.

Additionally, in 2020 the city of Cremona, embarked on a path towards a safeguarding plan of the element: the whole community, including UNESCO Facilitators, was brought together with the goal of drafting a safeguarding plan. Work preparing for the creation of a safeguarding plan has included extensive community engagement with administrative safeguarding measures, such as how to form a safeguarding committee (to lead safeguarding planning) that is representative of all community members.

Safeguarding plans engaging with policies, legal and administrative measures that respect customary rights, practices and expressions of the elements in question have also been prepared by the communities of the elements Opera dei Pupi, Sicilian puppet theatre, Celestinian forgiveness celebration and Falconry, a living human heritage, also with my support as a UNESCO Facilitator.

Furthermore, the Alpfoodway Project, which has led to the ongoing nomination of Alpine Food

Heritage to the UNESCO Lists, provided capacity building for the communities, groups and individuals of this cultural heritage through programmes such as the creation of a Charter of Values for the community and stakeholders, mapping of traditional food heritage and the creation of courses and educational units. The community of Alpine Food Heritage also engaged in the preparation of a Vision Paper, drawing upon the expertise of many community experts and, with the support of myself as a UNESCO Facilitator, strengthened their capacity to establish protective measures of a legal nature, both through the Vision Paper as well as guidelines for the heritage-sensitive use of intellectual property rights. I have also worked closely with the community and provided legal advice during the drafting of the nomination file for this element. This legal advice has included support on matters such as the preparation of a Pact for communities, groups and individuals to sign to show their support for the nomination of their heritage to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. My legal work for this element, which has been applied in many of the community's programmes and used in policies, legal and administrative measures used by the community, has also addressed the importance of customary rights of Alpine communities, groups and individuals to Alpine spaces and ecosystems necessary for the practice and transmission of this ICH.

The community of Tocàt, a shared programme for the safeguarding of traditional games and sports, like that of Alpine Food Heritage, has engaged with the potential of protective measures of a legal nature to safeguard their cultural heritage. Indeed, as a UNESCO Facilitator and a lawyer, one capacity building action that I worked on with the community related to the drafting of intellectual property clauses in contracts used by the community in relation to this heritage, as well as the registration of intellectual property rights in relation to the Tocàt Festival to help protect this ICH from exploitation by others for commercial or other purposes.

Finally, the community of the Art of Cameo Engraving (which may be nominated to the UNESCO Lists for inscription in 2022) of Torre del Greco, have reached out to other communities with common heritage in Poland and Germany to build and strengthen their mutual collaboration and their understanding and knowledge of their cultural heritage. As a UNESCO Facilitator I have supported these communities with administrative measures to help them reach out to one another and discuss their shared heritage.

Since the 2010s, thanks to the accreditation system of NGOs and the relevant shared initiative of establishment of the ICH NGO Forum, the accredited NGO SiMBDEA on the initiative of an ad-hoc working group,, promoted a series of training and capacity-building initiatives for the safeguarding of the ICH, bringing together professionals, researchers and academics, museums, policy-makers and some "heritage communities", at the national level. This dynamic was promoted, at the national level, via several (informal and formal) meetings and some national/international events, as the 2013 event co-organised with the Lombardy region ("ICH between civil society, research and institutions", Milan 2013), the Ca'Foscari University - Cestudir (2010, 2011, 2012 and 2014 national and international events in Venice) the Sapienza University in Rome and the University of Florence (national meetings in 2014 and 2015), the University of Chieti.

During this period, the main effort consisted in making the world of scientific research and institutions aware of the new paradigm of intangible cultural heritage, still very little known at different levels. The SiMBDEA ICH working group has organized several workshops in the most varied university contexts, closely collaborating with some universities, in particular the Ca'Foscari University of Venice, Sapienza University of Rome, the University of Florence - Department of Education, the University of Chieti, chair of cultural anthropology, the Matera UNESCO Chair "UNESCO CHAIR on Mediterranean Cultural Landscapes and Communities of Knowledge" (<https://www.materaunescochair.it/en/matera-unesco-chair-2/>).

In all these contexts, communities promoting ICH safeguarding projects (inventories, nomination process, others) were actively involved. By participating regularly and continuously in the work of the ICH Intergovernmental Committee, General Assemblies of the Convention and ICH NGO Forum meetings, SIMBDEA and the working group have attempted to bring international developments back to Italy, promoting capacity-building projects in various contexts. As part of its awareness-raising activities, SIMBDEA already proposed in 2013 the creation of an Italian network of UNESCO ICH-accredited NGOs, which has been created six years later, in Paris, during the first international reflection meeting on the role of the accredited NGOs, organized by the UNESCO Secretariat of the Convention (Paris, 18 April 2019). This network foresees a permanent capacity-building process between and for the accredited NGOs (see the statute of the network) in Italy.

- In 2015-2017, a training course on ICH has been organised in Florence: Heritage-s. Pedagogical approach to the safeguarding and valorization of the ICH. <https://www.siamosolidali.it/wp-content/uploads/2016/12/Calendario-Heritage-S-2017.pdf>. <https://e-l.unifi.it/enrol/index.php?id=1291>). This training course involved representatives of ICH communities, museum and heritage professionals, local institutions and allowed to invite members of the global network of ICH facilitators and ICH experts from all over Europe. These training workshops involved people of all ages and sexes.

Since 2017, and after my participation to the “Training of trainers workshop for the European chapter of the global facilitators’ network” (18/22-09-2017 Sofia, Bulgaria) capacity-building effort addressed to communities, groups and individuals (CGIs) has been promoted in several contexts, in the framework of European projects, community-based inventory process and preparation of national and multinational nomination process to the Lists of the Convention.

We will indicate here the main experiences:

- Alpfoodway- INTERREG - Alpine Space project, <https://www.alpine-space.eu/projects/alpfoodway/en/home>. 2017-2019. In this framework, together with CGIs, stakeholders and institutions of the Alpine space (from France to Slovenia) several capacity building workshops involved a large network of communities, groups and individuals, stakeholders and policy-makers, administrators and local institutions in different alpine contexts, as Valle Camonica (IT), Val Poschiavo (CH), massif des Bauges (FR), Valle d’Aosta (IT). These workshops were devoted to the community-based inventory ICH process and in general the safeguarding of ICH challenges, using the official UNESCO materials and reinforcing the dialogue between these territories, under the coordination of competent bodies and of the AESS Archive of Lombardy Region, responsible of the online shared platform and inventory of the Alpine regions, [www.intangiblesearch.eu](http://www.intangiblesearch.eu). In this framework, the ICH element “Alpine Food Heritage” has been analysed and discussed with the participating communities and Institutions. The Valle d’Aosta workshop in 2017 (“toward the participatory inventory of ICH. The case of Alpfoodway project” - Dicembre 2017 – January 2018) had as main result a document of Guidelines, shared with the Alpfoodway partnership)

These training workshops involved people of all ages and sexes.

- IMP (Intangible Cultural Heritage and Museum Project- Creative Europe programme. <https://www.ichandmuseums.eu/en> 2017-2019; this project was a great opportunity for training and self-training, involving museum and heritage sector operators, ICH practitioners and NGOs. At the national level, we involved has about twenty institutions, including museums, ecomuseums, cultural associations and ICH practitioners. The results, a toolkit and an international publication are available online. These international workshops involved people of all ages and sexes.



- Tocatì. In the framework of the ICH NGO Forum in Paris 2014, the meeting with the local association Ancient Games Association (AGA) from Verona, representing in the UNESCO intergovernmental Committee contest the European network - European Association for Traditional Games and Sports (AEJeST-ETSGA), open a complex process of collaboration and evaluation. This collaboration is conceived, since the very beginning, as a capacity-building process, which aims to strengthen progressive and shared awareness of the value of the experience developed by AGA through the organization of the “Tocatì, international festival of the games in the street”. This capacity-building process involved since the very beginning a large network of communities, practitioners and bearers of ICH in their local contexts, all over Italy and Europe. Since 2017, a specific and itinerant capacity-building workshop “Tocatì a shared heritage. The days of Intangible”, is devoted to build and strengthen the Italian network. Meetings are organized in Verona, Mede (PV), Venice, Santa Fiora (GR). This process is made possible thanks to the support of the Central Institute for ICH of the Ministry of Culture (ICPI) and the Veneto Region. These national workshops involved people of all ages and sexes. In this framework and in the framework of the international Festival and Symposium “Tocatì a shared heritage” (organised every year since 2016 in Verona) other Facilitators and ICH experts from several countries of Europe join a project of multinational nomination for inscription of Tocatì in the Register of Good Safeguarding Practices. The co-writing process of the ICH03 file has been managed with the scientific and institutional support of the UNESCO Office of the General Secretariat of the MiC. Several co-writing international meetings constitute moments of capacity building for the participating communities and institutions.

- IN GIOCO (2018-2022). In the Tocatì framework, a capacity-building workshop on participatory inventorying in Lombardy region is developed thanks to the support of the Lombardy region- AESR in the framework of the ICH fund established since 2007, thanks to a regional law devoted to ICH. The project “IN GIOCO. Communities in a network for the safeguarding of the Traditional Games and Sports (TGS)”, involved since 2018, 12 “traditional ludic communities” in a process of participatory inventory of TGS as ICH elements. These communities, coordinated by AGA, insert their inventory forms in the online platform [www.intangiblesearch.eu](http://www.intangiblesearch.eu). Several CB workshops are organised in the territories of the communities and in Milan. During the Covid pandemic, the network remained active and resilient, experimenting an original auto-documentation process, while AGA organised several online meetings to share ideas, problems, documents. A next meeting of the network is foreseen, in person, in November 2021. These regional workshops involve people of all ages and sexes.

- "Atlante del patrimonio immateriale del Casentino e Valtiberina. Strategia Nazionale Aree Interne". Since 2018 and as a result of the “Heritage-s” (2015-2017) training course with the Florence University, the Casentino Ecomuseum decided to launch, with the support of SiMBDEA and the UNESCO-ICH facilitators, in collaboration with the University of Florence, a training course on ICH, and a participatory inventory of ICH as a driving force for sustainable local development. In a strong dialogue with the pedagogists of the University of Florence, the decision was taken to start this process with the schools of the Ecomuseum - Unione dei Comuni di Casentino e Valtiberina. For this reason, the first action was a training course for teachers of the Primary schools, with the involvement of young students and scholars of the region, also committed as tutor for the inventory process. The training materials were prepared with an ICH approach, using the Convention and its tools including official training materials adapted to the national and local context, and on education for sustainable development. In this context, the UNESCO ICH facilitator had a dual role, of training for teachers and of methodological coordination of activities in the

area, both of research and action of pupils in dialogue with schools and pedagogues, and of research and documentation with communities (CGIs ) involved, in close dialogue with the Casentino Ecomuseum - Union of Municipalities and the young tutors. This process, still in progress, has come to a halt with the covid 19 crisis, but is also bringing important results in terms of regional policies. The Tuscany Region has in fact signed a collaboration agreement with the Casentino Ecomuseum, proposing to consider this project as a pilot project for the ICH, also in view of normative changes at the regional level. A web platform "Educational Heritage" is in the planning phase, and was directly inspired by the participatory platform / inventory experience of the Lombardy Region, [www.intangiblesearch.eu](http://www.intangiblesearch.eu), in cooperation with AESS of Lombardy Region. In some context, as the Cremona one (safeguarding plan of the element Traditional violin craftsmanship in Cremona) capacity building workshop involving practitioners have been and will be organised with the local coordination of the Office for UNESCO of the Cremona Municipality, the contribution of the Italian facilitators and the institutional coordination of the UNESCO Office-MiC. This CB process is relevant for the methodology, progressively involving local Institutions and practitioners in a shared training process. Since 2020, the CGIs-practitioners were involved in all the steps of the process, including: several preparatory meetings, an official opening event, the compilation of an online survey/questionnaire and the organization of a calendar of work sessions shared with the whole community.

### **Do these programmes ensure inclusivity?**

Yes

### **If yes, describe briefly how these programmes ensure inclusivity.**

The programmes discussed in the previous response have contributed to significant developments concerning inclusivity for the cultural heritage concerned. In the nomination file for the element Traditional Violin Craftsmanship in Cremona, which was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2012, only trade associations were mentioned as the community of practitioners. Since 2012, the governance bodies of the community have worked towards inclusivity and therefore towards inclusion of all violinmakers, regardless of which trade association represents them. Additionally, this element is welcoming to people from all sectors and strata of society without discrimination, with violinmakers and the communities, groups and individuals of this element including people coming from a variety of different countries of origin, as well as being of different ages and genders. This process of actively ensuring participation and inclusiveness has also included the path towards a safeguarding plan of the element, which began in 2020, and which has been designed to be as inclusive as possible, including the use of digital modalities to allow all people to access meetings (with the only limiting factor being access to the internet). The preparation of safeguarding plans for the elements Opera dei Pupi, Sicilian puppet theatre, Celestinian forgiveness celebration and Falconry, a living human heritage have similarly emphasised and encouraged the inclusion of people from all sectors and strata of society. The programmes relating to Alpine Food Heritage set out in the response above have also ensured inclusivity by seeking and encouraging the participation and collaboration of all community members in each programme – the Charter of Values, for example, is designed to address all of the stakeholders of the cultural heritage and a similarly collaborative and inclusive approach has been continuously used in all programmes organised in relation to this cultural heritage. In the case of Alpine Food Heritage and Tocati, a shared programme for the safeguarding of traditional games and sports, the relevant communities have built capacity throughout the respective

ongoing nomination process through activities such as dialoguing with different institutions and at different levels and in various countries to ensure the nomination process is collaborative and inclusive for all community members. Inviting to the training course people of all ages and sexes, paying attention to gender balance, inclusivity of different generations and cultural diversity, as shared values.

**Are any of these training programmes operated by communities themselves?**

Yes

**Provide examples of such trainings, describing the involvement of communities in operating these programmes**

Since the inscription of the element Traditional Violin Craftsmanship in Cremona until now, the community, together with institutions and organisations working with the community have been working towards mitigating risks faced by the element. Starting from 2019, with my support, the community has actively engaged with European Union discussion regarding the possibility of extending geographical indications (a form of legal protection) to non-agricultural products. Such an extension would make such legal protection available to the community of this element, and, due to the nature of geographical indications, would allow the community as a collective to self-regulate the right as a protective measure for this cultural heritage. The involvement of communities in Cremona in these training programmes has also been particularly clear in the context of the covid-19 pandemic. For example, during the first lockdown in Italy in 2020, the Violin Museum, together with members of the community shared newsletters and teaching materials with teachers and students to be utilised in distance lessons; Lena Yokoyama, together with a variety of community actors made two performances in Cremona – one on the roof of the hospital in Cremona and one in the Cremona Torrazzo (the tallest bell tower in the country); and communities members came together for a special performance broadcast on youtube, using the first Stradivarius that was purchased in 1961 by Cremonese public bodies. Additionally, as mentioned above, in 2020 the city embarked on a path towards a safeguarding plan of the element: the whole community, including UNESCO Facilitators, has been working together for two years with the goal of the drafting of a safeguarding plan. In collaboration with institutions and experts, the community has contributed to the preparation of 12 sessions dedicated to addressing risks facing the element, which include: reinforcing the viability of the element, the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. A similar community-driven approach, focusing on the specific risks facing the elements in question, was also used in relation to Opera dei Pupi, Sicilian puppet theatre, Celestinian forgiveness celebration and Falconry, a living human heritage. For Alpine Food Heritage, some programmes, such as the Charter of Values, have been operated by the communities of this element – in the Charter, for example, the communities are articulated their commitments to the element. Finally, the collaborations between the the community of the Italian community of the Art of Cameo Engraving and their Polish and German counterparts have been a result of the proactive work of the communities in question, supported by UNESCO Facilitators.

At this level the case of AGA and the Tocati network is relevant. The revitalization process of the traditional game of S-cianco, Lippa (a stick game spread throughout the world and locally very

living), born for initiative of a community of practitioners, quickly connecting with other communities all over the country (Italy) and the world, originated a community-based process of research, training and community empowerment. AGA work in a network with several Italian and European ICH and TGS communities of practice. Communities themselves expressed the willing to better understand the ICH Conventions, the operational directives and tools, looking for the support of experts (UNESCO ICH trained facilitators) and institutions at all level, and engaging themselves in a complex and permanent capacity-building process. Since 2017, in the framework of a safeguarding programme candidate as UNESCO ICH Good Practice (“Tocati, a shared programme for the safeguarding of TGS”), capacity-building workshops and moments of training are regularly organised in Verona, but also in other contexts, mobilizing network’s capacities and resources. Communities were involved in several ways, actively contributing to the design and content of every workshop.

The main contributions that we can evoke are:

- Co-designing the programme of every CB workshop. In some cases, the events were hosted by members of the Tocati network (Mede, PV; Santa Fiora, GR; Venice)
- Participating to prepare power-point presentations, in dialogue with AGA and the Tocati team.
- Coordinating the delegation from their context. Delegation are composed, in general, by a representative of the “traditional ludic community”, of the local policy-makers, in some cases of other local associations (as the Proloco), museums, etc.
- Animating the events, taking the floor during the workshop and inviting the participants to play their traditional game and perform together.

In the case of Cremona, the involvement of the violin-makers community is the objective of a capacity-building process coordinated by the Municipality – UNESCO Office, involving other institutions in order to create a good governance of this so complex element, balancing between different logics, interests, politiques and poetics at work. Community involvement in the training dynamic is an ongoing process, using various tools, such as:

- working and preparatory meetings on ICH and safeguarding plans;
- online questionnaire;
- private interviews with luthiers;
- public meetings with practitioners and institutions, building news opportunities of sharing;
- participatory research projects, connected to the ICH inventory process at the regional level;
- newsletters and various communication strategies/tools.

## Question 3.2

**Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?**

Yes

**Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).**

In relation to the specific programme of activities related to the safeguarding plans of Opera dei Pupi, Sicilian puppet theatre. Traditional Violin Craftsmanship in Cremona and Falconry, a living human heritage, all community members, groups and individuals, the UNESCO Office (General Secretariat of Ministry of Culture) and facilitators have been actively participating on an inclusive basis. In Cremona, for example, there have been several preparatory meetings where the role of Cremona’s cultural institutions and other stakeholders was addressed, and the community

provided feedback and expectations with respect to the safeguarding plan. Discussions over the contributions of different stakeholders and specific issues has also taken place. Further meetings with practitioners were held, starting from the main event held on May 10th, where the path to a safeguarding plan was officially presented to a broader audience. The sessions for the safeguarding plan path have been scheduled with as much inclusion of the whole community as possible, with each session focusing on a theme connected to the main issues resulting from the preparatory meetings and from specific surveys. A similar process was followed in work on the safeguarding plans of Opera dei Pupi, Sicilian puppet theatre, Celestinian forgiveness celebration and Falconry, a living human heritage. In the case of Alpine Food Heritage, training programmes have engaged with the Alpine environment, welcoming all those working in the fields of culture and heritage within the Alpine space and encouraging respect for the customary rights of the communities in question. A final example is that of Tocatì, a shared programme for the safeguarding of traditional games and sports (nominated for inscription on the 'Register of Good Safeguarding Practices'). This programme includes the Tocatì Festival, which is inclusive of all people in the public spaces of the city of Verona during the festival. In all the cases described above, capacity-building have been organised involving also people working in the field of culture and heritage. Professionals from museums, responsible of heritage institutions of the national, regional and local administrations were invited to join the CB workshops and contribute to the discussions and reflections.

### **Do these programmes ensure inclusivity?**

Yes

### **If yes, describe briefly how these programmes ensure inclusivity.**

Inclusiveness has been (and is) the key principle for the events conducted in relation to the preparation of a safeguarding plan for all three of the elements in question, and all stakeholders were heavily involved in the preparation processes, as addressed in the response above. All layers of the community were invited to contribute their insights (including from their experience of other training programmes) and participate in the preparatory works as well as being invited to closely follow the sessions of the safeguarding plan. In the context of Traditional Violin Craftsmanship in Cremona, digital technologies, allowing all stakeholders to engage with the sessions in an inclusive way through online participation, will be used. Digital technology has also been used in relation to Tocatì, a shared programme for the safeguarding of traditional games and sports to show communities, groups and individuals of all ages and genders practising their heritage in their own cultural spaces, challenging assumptions that such sports and games are most suited to children. In the case of Alpine Food Heritage, community members have the right to update the inventory of this element, allowing the inventory to be continually updated in a way that is inclusive and encourages the participation of all community members. These programmes ensure inclusivity taking into account the gender balance and intergenerational dialogue, as well as values of cultural diversity and cooperation, allowing to create an open, welcoming and inclusive environment, improving self-esteem and the free exchange of ideas and experiences.

### **Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to address communities, groups and individuals, as well as to those working in the fields of culture and heritage at capacity-building activities. The Ministry of Culture already collaborates with the UNESCO ICH-Facilitators to support technically and institutionally capacity building activities among communities and stakeholders.

## 4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

**Guidance note** corresponding to indicator 4 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

- formal education
- non-formal education

### Question 4.1

**Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?**

Yes

**Explain briefly how practitioners and bearers are involved in these activities.**

For the Ministry of Culture, the Directorate-General for Education, Research and Cultural Institutes:

- promotes knowledge of cultural heritage and its civil function at the local, national and international level;
- coordinates and promotes research programs in the field of cultural heritage;
- elaborates, authorizes and evaluates the internal training activities of the MiC;
- oversees international training projects and training activities aimed to external personnel;
- deals with professionals competent to carry out interventions on cultural heritage;

With reference to the areas mentioned above, the actions and project initiatives attributable to the commitment of DG ERIC towards the Intangible Cultural Heritage (ICH) are listed below to ensure their recognition, respect and enhancement in society.

Recovering and spreading back the immaterial dimension of the common cultural heritage is increasingly configured as a social objective, generating of local resources, and as a democratic value.

Transmitted through the generations and subjected, into the spirit of the 2003 UNESCO Convention, to the involvement of communities in its recognition and protection, the intangible heritage is represented by a set of living practices, memories, representations, sources, innovations, processes and resources of the web.

Concerning that point, the educational action carried out by the MiC and expressed primarily, at a widespread territorial level, through the National Training Offer created by the network system of the Educational Services – is qualified mostly in terms of contribution to the increase of knowledge, especially in the youngest people, on the 'expressions of collective cultural identity' (Legislative Decree 25 March 2008, n.62, art.7 bis) at the basis of the safeguarding of this heritage in progress, not identifiable tout court with only demo-ethno-anthropological assets, but today open to many areas of cultural participation and production.

Specifically, since 2015, institutional planning has focused on the use of archive sources, on the

analysis of museum collections and on the recognition of regional cultures as interpretative means of anthropological productions as a whole or, again, according to a perspective of historical type, on the in-depth study of specific aspects of the various sectors of the intangible heritage identified by the Convention (traditions, oral expressions, performing arts, local customs and rites, practices on nature and the universe, traditional crafts).

- In September 2021, the bearers of the glass beads art have been engaged in the informal transmission of artisan knowledge in the context of various workshops (during the Venice Glass Week) aimed at adults and children in compliance with the established rules.
- The transmission of the pupari's oral and intangible heritage occurs primarily during and through performative acts throughout the protracted, daily apprenticeship that is needed to acquire it by "watching" and "listening". The intangible heritage is then gradually experimented in the contexts of its performances and, finally, a new puparo may be recognized as fully mastering what we here term, for the sake of brevity, the "tricks of the trade". A massive transmission of this heritage was largely facilitated by the daily attendance of evening shows: going to the theatre every evening to listen and/or watch the stories being performed and admire the masters at work ensured the generational turnover and the preservation of knowledges. The vanishing of daily performances had a severe impact on the process of transmission of this vast and complex heritage and put it at risk. While the methods of transmission have remained unchanged, the pupi theatre companies have responded to the mid-1900s' crisis by gradually acquiring awareness and maturity regarding the importance of strengthening their relationship and exchange with the new generations and with the region, also by engaging in more explicitly educational activities aimed at disseminating knowledge about the Opera dei pupi and the values and principles that it conveys. Historically, the pupari rarely engaged in this kind of activities, but over the last decade they have come to understand how important it is to offer specific educational programs. They have done so also in the wake of their decades-long experience of cooperation with the Pasqualino Museum, which has been active in this field since its very first years of existence. Thus, today, in addition to offering long-term apprenticeships based on listening and watching, the companies, and especially their younger members, are also often willing to "explain" the Opera dei pupi and to offer not only traditional performances (which still remain at the very core of the transmission process), but also specifically designed educational performances and other formal and non-formal education activities.
- The Italian Alpine Club is made up of members freely gathered in sections, coordinated in regional groupings: as of 31 December 2020 it has 306,255 members and members participating in the activities of 512 sections and 316 subsections belonging to 21 regional groups, of which 2 provincial groups (Trentino and Alto Adige). Within the Italian legal system, the central structure of the Italian Alpine Club is configured as a non-economic public body, while all its territorial structures (sections, regional and provincial groupings) are subject to private law. In particular, in application of the Law of 24 December 1985, n. 776 relating to new provisions on the Italian Alpine Club, the association provides, in favor of both its members and others and within the scope of the powers provided for by the statute:
  - the widespread use of the mountains and the organization of mountaineering, hiking and caving initiatives, widely spread throughout the country;
  - the organization and management of training courses for mountaineering, ski-mountaineering, hiking, speleological and naturalistic activities aimed at promoting safe use of the mountains;
  - the training of 21 different titled figures (instructors, accompanying persons and operators), necessary for carrying out the aforementioned activities;
  - the tracing, construction and maintenance of trails, alpine works and mountaineering



equipment; the construction, maintenance and management of alpine refuges and high altitude bivouacs owned by the Italian Alpine Club and of the individual sections - quantified to date in 716 structures for a total of 18,928 beds - setting the criteria and means;

- the organization, through the National Alpine and Speleological Rescue Corps (Cnsas), operational structure of the CAI, of suitable technical initiatives for the supervision and prevention of accidents in the exercise of mountaineering, hiking and speleological activities, for the rescue of the injured or of the unsafe and for the recovery of the fallen;

- the promotion of scientific and educational activities for the knowledge of every aspect of the mountain environment as well as any initiative suitable for the protection and enhancement of the national mountain environment, also through the work of national and territorial technical bodies;

- the promotion of ethical-cultural training initiatives, studies dedicated to the dissemination of knowledge of the mountain environment and its people in its many aspects, mountain photography and cinematography, the conservation of Alpine culture.

- In the Italian Falconer Community, the practitioners and bearers have always been directly involved in presenting and transmitting their heritage since falconry. However, its complexity and unique link between man, nature, and birds of prey require formal and non-formal transmission to the new generations. Falconers during the centuries developed their modes and methods of teaching and learning falconry. Today, the new technologies and social media may offer innovative pedagogical approaches that can strengthen the falconry transmission more broadly, promoting gender equality. The educational programs related to falconry, due to its nature strictly connected to all five domains of the 2003 Convention (Article 2.2 especially “knowledge and practices concerning nature and the universe”), allow to treat and highlight all the issues related to Intangible Cultural Heritage itself. Following the Article 14 of the 2003 Convention and Paragraph 180 of the Operational Directives, the Falconry Safeguarding Plan aims to ensure a correct formal and non-formal transmission of falconry as PCI also through the production of informative and educational materials (documents and videos). These materials will support the Community for correct identification of its Heritage and intergenerational transmission and will allow its dissemination and promotion among civil society. Are also planned meetings at primary and secondary schools to provide appropriate information about falconry as ICH with the direct participation of the Falconers Community.

Reference: OD 107(e); Article 14(a)(i); Article 14(a)(ii); OD 180(a)(iii); OD 109; Article 14. SDG Goal 4.7; SDG Goal 11.4. Indicators 4, 5, 6 and 12

- The historical groups, which participate in the Historical Parade of the Forgiveness Bull, are composed of adults and young people who interact and transmit mutually consolidated habits and new ways of expression. Moreover, within the historical groups, courses are organized to transmit the method used for the creation of costumes, from historical research to the choice of fabrics, up to their actual realization.

Historical groups of bearers and practitioners play different parts in the Celebration:

1. The Movimento Celestiniano Association with the Gruppo Storico Perdonanza Celestiniana has its own endowment of historical clothes dating back to the XV-XVI century, as well as the banners of the ancient Quarti Aquilani and organizes and participates in the parade for the celebration of the Celestinian Forgiveness and, by invitation, to other historical events. Along with the Centro Internazionali Studi Celestiniani, it organizes and participates in the entire path of the Torch of Morrone, contributing to the aggregation of the inhabitants of the territory from Sulmona to

L'Aquila, with ritual stages involving 30 local communities up to the arrival in L'Aquila, where with the lighting of the tripod by the Mayor of L'Aquila, the celebrations of Celestinian forgiveness are officially opened;

2. The "Uomini d'Arme Città dell'Aquila Association", every year participates in the Historical Parade of the Bull and makes an escort to the traditional characters of the Lady of the Bull, the Young Gentleman and the Lady of the Cross. It systematically organizes all the participants in the parade, guaranteeing and supervising the correct and orderly execution;
  3. "The Historical Group Sbandieratori della città dell'Aquila" animates the Historical Parade of the Bull with the launch of flags, choreography, drum rolls and medieval music, escorting the main figures of the procession. It also organizes courses to learn the art of the "flag-waving", teaching the techniques refined over the years and creating new choreographies. It has reached such a level of preparation and virtuosity to include as many as 9 elements entered the ranks of the "Italian National Flag-wavers";
  4. "The Medieval Archery Company Aquila Invicta" participates in the historical parade of the Bull and contributes to the care of the manufacturing and philological aspects of the costumes. Moreover, in 2020 the Comitato Festa della Perdonanza Celestiniana Association was established to assist in safeguarding the constituent elements of the celebrations. The Association, that collects and ratifies previous intentions signed by the participants during the UNESCO candidacy of the Element, is composed of the representatives of the following Groups and Associations:  
"Movimento Celestiniano" – Centro Internazionale Studi Celestiniani; Historical Group "Uomini d'Arme Città dell'Aquila"; Historical Group "Sbandieratori Città dell'Aquila"; "Gruppo Storico Perdonanza Celestiniana"; "Medieval Archery Company "Aquila Invicta"; "Pro Loco Ville di Fano"; The "Jemo 'Nnanzi" Association.
- The community of transhumance organized 6 hours teaching at school "Colozza" in Campobasso (Molise Region) with pupils of 14 years old and 12 hours of experience fieldwork on livestock trails.
  - The Emblematic Community of "Mediterranean Diet" works to promote the spread of ICH through formal and non-formal education programs. All programs developed by the Center have been developed to foster the appreciation of cultural diversity and of culture's contribution to sustainable development. All of the ICH programs developed involve practitioners and bearers in the design and are actively presenting and transmitting their heritage through their direct testimonies and experiences in the field. In particular, The Emblematic Community through its network of partners has given rise to numerous experiments involving teacher training but also entire curricula. In all the events managed by the emblematic community is always guaranteed the widest participation of all stakeholders who work daily to ensure visibility and development of the element.

## Question 4.2

**Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?**

Yes

**Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.**

- The "Comitato Perdonanza" , appointed by the Mayor of L'Aquila , has the purpose of promoting all the useful actions to set up the program of Celestinian Forgiveness , including the events in

support of the journey of the torch of forgiveness that generally precede the celebration of the event in the city. The committee also takes care of promoting and organizing other preparatory or subsequent events that allow to keep the attention high on the event both nationally and locally. The "Comitato Perdonanza" carries out its activities in constant contact with the Municipality of L'Aquila and the other provinces, regional and national institutions involved or co-interested in the initiative, and undertakes to promote an information and marketing campaign throughout the country through information notes, press releases, audiovisual products, conferences, debates and any useful action to involve citizens in celebratory events. In synergy with the reference associations present in the area and with the Archdiocese of L'Aquila, the "Comitato Perdonanza" also undertakes to promote specific studies on the figure of Pietro Angelerio da Marrone (Pope Celestine V). This, in order to favor the recovery of documents and information that can enrich the historical path of Celestinian Forgiveness and enhance the Event connected to it. In this context we also find the historical groups that participate in the Historical Parade of the Bull of forgiveness, composed of adults and young people who interact and transmit mutually consolidated habits and new ways of expression. Moreover, within the historical group, courses are organized for transmitting the method used for the creation of costumes, from historical research to the choice of fabrics, up to their actual creation.

- The revitalization of the community of horn-players Equipaggio della Regia Venaria (1996) has resulted in an extensive educational program in recent years. The close ties with the players of Savoy (France) made it possible to develop an educational program for the Piedmontese community from the very beginning and the transmission of the practice of the trompe d'Orléans with its ornaments. Since then these communities have been in constant contact with each other and collaborated for various events, in Italy and France (competitions, St. Hubert's masses...). At the same time, the Accademia di Sant'Uberto supported the community in the creation of events directed at different levels of audiences. The events are aimed at spreading the knowledge of this practice in the Piedmont region and in Italy, and to highlight hunting horn tradition in Piedmont, interrupted at the end of the nineteenth century. Savoy residences visitors, music schools, Piedmont bands and conservatories were involved. Three agreements were signed, with the Palazzina di Caccia di Stupinigi (2015, community legal seat), Reggia di Venaria (operational-musical headquarters and school), Cavour Classic-Musical High School in Turin (2019) in collaboration with the community since 2013. Several requests were received by the Accademia di Sant'Uberto / community to participate to courses for hunting horn.

In agreement with the Ministry of Culture, a working group was created in March 2021 including 5 members of the Accademia Scientific Committee and 5 members of the community Equipaggio della Regia Venaria (5, including young people and women) to build up a Safeguard Plan.

#### Formal Education

Equipaggio della Regia Venaria first goal is to increase the number of practitioners. The community is made up of musicians and teachers who are able to transmit the practice. The seat for the school is available (Reggia di Venaria), but it is not yet possible to proceed with a formal transmission because, at least at the beginning, it is necessary to have a certain number of hunting horns for potential practitioners. The availability of the instruments would allow to transmit the practice in some rural areas around Turin as well, where there is a strong sense of community and collaboration with the bands, which share the art of the hunting horn with outdoor execution and social mix.

History of the instrument and practice, historical context, iconography, ceremonials, literature, scores, use in art music, places, performance techniques, conferences, publications, video and social communication are part of the non-formal educational program that Accademia/community

community has been communicating to a large audience. The program includes different types of events aimed at different categories of public:

Watching music: The project, aimed at the audience of visitors to the Savoy residences, involves the execution of scores specifically relevant to the actions represented in some paintings of the residences or to sculptures that were once located in the gardens of the palace of Venaria (UNESCO royal residences: Venaria Reale, Stupinigi, Govone). For this project, the guides of the residences of Venaria Reale and Stupinigi attended lessons from the Accademia and received handouts from the Accademia/Community. The story telling exposed by the guides thus accompanies music during the visits. Young students and third age schools university are among the main users of this event.

Musica en plein air: Event organized at Venaria Reale Palace with Piedmont bands, a category of musicians close to the Equipaggio della Regia Venaria.

Concerts (Venaria Reale, Stupinigi): concerts for hunting horn only and also baroque concerts including hunting horn scores. Events aimed at musicians in general, conservatory students, concert audiences.

Ceremonies followed by concerts with horns: Each year 3rd November, Feast of saint Hubert (Venaria Reale and basilique of S. Michele Maggiore in Pavia)

International conference: Music at court. The hunting horn between Piedmont and Europe (17-19th c.). Venaria Reale (20-21 February 2020)

Media

Media: Press, Accademia di sant'Uberto site ([www.accademiadisantuberto.org](http://www.accademiadisantuberto.org)), facebook (<https://www.facebook.com/Corni-da-Caccia-della-Regia-Venaria-Accademia-di-SantUberto-101515401442068/>), youtube (<https://www.youtube.com/channel/UCsFDjYsA3FGRoXg73AtSMYg/videos> and [www.accademiadisantuberto.org](http://www.accademiadisantuberto.org)), conversations (with other NGO socials).

### Question 4.3

**Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?**

Yes

**Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.**

- Besides to encourage the safeguard of the traditional non-formal means of transmitting knowledge (oral transmission), still practiced thanks to the vitality of the "zampogna" in the area, the "Circolo della Zampogna" (NGO) has been organizing annual training courses for playing (and once also for making) the zampogna, aimed in particular at young people. As prosecution of the educational and of the awareness-rising activity carried out to stimulate interest in the new generations, members of the Circolo have been engaged in various Primary and Secondary schools of the territory. Zampogna makers and players, besides experts in ICH, have also been involved in this activity. A big problem is represented for our area by the depopulation and population aging. For this reason our activities are also aimed at contributing in studying how to maintain people, especially young people, in the territory. In fact, the Circolo has actively participated in the initiatives aimed at the regeneration of the so-called internal areas and in the strategies of the

Abruzzo Lazio and Molise National Park with which the Circolo has always cooperated. In 2017, as part of the procedure for the renewal of the attribution to the Park of the European Certification for Sustainable Tourism (CETS), the Circolo also conceived a project, "The bagpipe in the land of the bear" (the bear is the animal symbol of the Park), based on the cultural and naturalistic - environmental heritage of the area and which provides for the involvement of the bearers of tradition and other local actors. For some time there has been increased attention (even if rather limited and sporadic) by educational institutions.

- The activity of MUSA NGO association is mainly based on direct action on the territory and on the activation and enhancement of practices already rooted in local customary use (rituals, traditional religious or profane festivals, convivial gatherings, etc.), sometimes revitalized or, for certain aspects, related to more current contexts. It is through these activities and their enhancement that, on the basis of our observations and analyzes, we believe we can detect an improvement in the participation in ICH related practices and its transmission.

- Since 2015, the NGO "Associazione Sant'Antuono & le Battuglie di Pastellessa" has started with the local school of Macerata Campania, member of the Italian national network of UNESCO Associated Schools, a project on the themes of the 2003 UNESCO Convention. The project allows to increase the awareness-raising of the importance of the ICH in in the participants. The goals are the knowledge and awareness of the ICH value and to promote and transmit knowledge of its cultural elements to the younger generations. The project from 2015 to 2020 involved more than 600 students aged 7 to 13 years and local community actively.

- One of the main objectives of UNPLI- NGO is the raising of the knowledge of the Convention and its instruments between its members and all the volunteers that every day work in a Pro Loco association. UNPLI organizes during the year several meetings in different part of the country. In each of these meetings UNPLI always reserve a space for the thematic linked to the Convention and to what these associations can do to spread the spirit of the Convention and its opportunities. These meetings or lessons are usually held by experts, in cooperation with other accredited NGOs and more often with national institutions. After the agreement signed with the Ministry of Education we had the opportunity to involve in our activities a greater number of schools and students from all around Italy. Cultural associations, schools, universities, institutions and municipalities are constantly involved in our activities. One of the most important activity organized by UNPLI is the national literary prize "Save your local language" with the patronages of many ministries and institutions. The most important aspect of this activity is the involvement of the schools. Students' participation (from 5 to 18 years old) is crucial because the study of dialects allows them to get in touch with their cultural roots. Every year UNPLI organizes training courses in which a relevant part is dedicated to raising the awareness of the Pro Loco associations about their strategic role in the safeguarding and transmission of the intangible heritage. Pro Loco associations work closely with municipalities and local communities and often are themselves an expression of the community: this condition greatly facilitates the involvement of groups and individuals in the preservation and enhancement activities. UNPLI thus plays a role of mediation between the international-national level and the local one.

- The transmission is strengthened by involving the newest generations in the context of a project called "Perdonanza nella Scuola" (Forgiveness Celebration in the school). In schools throughout the L'Aquila area, students are sensitized to discover their roots and to make drawings, sculptures, objects, but also theatrical scripts or musical compositions inspired by the Celestinian Forgiveness

Festival or as the "Game of the Bull Lady", a game to table designed and created by students of the elementary school "E. De Amicis". The "Perdonanza nella Scuola" project is joined by the "Perdonanza Young" competition for secondary schools, which stimulates the students to create images that represent the Celestinian Forgiveness Festival according to their vision of the issues that are addressed each year and which are nevertheless always referable to the main themes of "hospitality, solidarity and peace". Among the works realized by the students, a jury of teachers and students chooses the most innovative and evocative design of the topics analyzed. This design is used to create thousands of postcards that are distributed during the celebration of Celestinian Forgiveness. Wearing the clothes of the three main characters of the parade (lady of the Bull, Lady of the Cross and Young Lord) has become the dream of many young of L' Aquila who want, in this way, to be even more involved and aware of the symbolic message that testify wearing these unique clothes .

- Accademia di Sant'Uberto/Equipaggio della Regia Venaria community-events, entitled "Watching music", are a musical, didactic and educational program, which presents the soundscape of the Savoy residences through the music of the hunting horn. The program is in fact aimed at the public, but also at the preparation of the guides. This type of event allows, by analogy, to emphasize the general importance of the ICH for the promotion of cultural heritage and its safeguarding.

Events organized (point 4.1) by the Accademia di Sant'Uberto with Equipaggio della Regia Venaria offer extra curricular activity concerning ICH and strengthening its transmission. The musical art of hunting horn players and other ICH elements as l'Équitation de tradition française (ICH 2011); Falconry, a living human heritage (ICH 2016); Traditional violin craftsmanship in Cremona (ICH 2012) or intangible not UNESCO practices as hunting dogs practice are always described in the events as key elements to be safeguarded. These elements are also described as a living heritage necessary to better understand UNESCO sites, residences and landscapes, as UNESCO residences of the royal house of Savoy (UNESCO 1997) or The par force hunting landscape in North Zealand (UNESCO 2015, Denmark).

Besides Accademia di Sant'Uberto was contacted by the NGO Santagata Foundation (<https://www.fondazionesantagata.it/>) to present our application via videoconference (March 13th 2021). A lot of Piedmont associations and institutions were attending the conference. The success of this first experience led to the participation of our community in a training master organized by the same Foundation at the Palace of Stupingi (May 26th 2021). Here, after a presentation of the art, a dialogue was established between the community / Accademia di Sant'Uberto and Master attendees on the importance of the ICH in general and its protection.

-In recent years, the singers' associations at the local and regional levels have carried out numerous activities concerning the transmission of the Sardinian canto a tenore, mostly in collaboration with schools. These were didactic workshops and extra-curricular study programs managed by the singers and aimed at learning the local singing modality and style. The workshops involved young people from lower and upper secondary schools.

-The institutions involved in the ICH " Traditional violin craftsmanship in Cremona" safeguarding and management work together to provide the practitioners and bearers and the whole community with annual training sessions about the matter and the sounds, the history and the ethics. These programmes represent continuous learning and training processes that go hand in hand with and deepen the transmission of the work and knowledge in the workshop. Such programmes are provided by the Municipality of Cremona, the Violin Museum, the Arvedi

Laboratory of non-invasive diagnostics of the University of Pavia and the Musical Acoustics Lab of the Politecnico of Milan.

-Since the beginning, the Committee for the Safeguarding of the Art of Venetian Glass Beads has organized meetings, workshops, lessons at schools and associations with children, teenagers and adults. For example, at the Barchetta Blu Venezia Association (kindergarten age children), threading course, Liceo Guggenheim Venezia (16-17 year olds), lessons on the history of the art of Venetian glass beads, IED European Institute of Design Venice (20-21 years), lessons on the use of glass beads as an accessory, Venice Academy of Fine Arts (20-21 years), threading, University of the third age Venice (60+), lessons on the art of glass beads, Venice Academy of Fine Arts (20-21 years), threading course.

-The activities organized by both the Pasqualino Museum and the companies in order to promote and further explore the Opera dei pupi have generally been characterized by a greater and more explicit social commitment and a strong intercultural character. They have embedded the Opera dei pupi in the broader context of traditional and contemporary Italian and international puppet theatre, thus turning it into a window on the Other and on the Otherwhere, into a site where new cultures can be known and experienced in ways that are never trivial and superficial, and where diversity is welcome. The Opera dei pupi is also a site for social inclusion and a means for the diffusion of ethical values such as legality, the respect for the environment, and the rights of children and adolescents.

A series of educational and training activities were implemented with the following two objectives:

a) to increase the access of the young and the very young to the oral and intangible heritage of which the pupari are custodians by offering them formal and informal activities aimed at transmission in accordance with article 13 letter, d. ii of the UNESCO's 2003 Convention, which affirms the necessity to "guarantee access to the intangible cultural heritage";

b) to sensitize the young generations to the issues and problems related to the safeguarding of this specific kind of heritage, including the Sicilian Opera dei Pupi, in accordance with the provisions of Article 14 of the Convention, which calls for the implementation of educational, awareness-raising, and information programs addressed at the new generations and aimed at promoting the recognition, respect and enhancement of the intangible cultural heritage and, in our specific case, of the Opera dei Pupi.

In accordance with the principles of the UNESCO and the objectives of the Convention, our aims, which especially the Museum of Marionettes has been pursuing structurally, consciously, and systematically, have been the following:

- to promote the transmission of the oral and intangible heritage of the Opera dei pupi and to disseminate knowledge among a broad range of audiences about the various issues related to it;
- to raise awareness about the importance of the intangible cultural heritage, with particular attention to UNESCO's heritages and to the Sicilian Opera dei pupi, thus promoting respect for this heritage and awareness about its value at the local, national and international level;
- to outline new professional profiles by transferring skills that may contribute to triggering and implementing a process for the sustainable development of the region;
- to promote international cooperation through the Opera dei pupi in full respect for cultural diversity and human rights.

So far, the above mentioned objectives have been achieved through a variety of means, including:

- interdisciplinary programs of educational and recreational activities;
- dissemination and study of the Opera dei pupi in all its aspects;
- recreational and artistic workshops on puppet and figure theatre aimed at enhancing the

creativity of the members of the younger generations, to raise the public awareness of issues such as: Law and justice, the peaceful coexistence of cultures, inclusiveness and accessibility, respect for the environment, the rights of children and adolescents.

Over time, and taking into account the inevitable evolution of the general context, the Museum of Marionettes' early (prior to the UNESCO's recognition) promotion and implementation of both formal and non-formal educational activities for children and adolescents of various ages has outlined a multidirectional path that has also been followed and strengthened by the know-how and the activities of various companies throughout Sicily. These extended experiences have led to an articulated set of safeguarding activities that foster public awareness and the transmission of the Element through formal and non-formal education, training, and the experimentation of new technologies:

- guided and interactive visits and tours at the Museum of marionettes and talks about its collections and the family mestieri held by the companies, which are occasionally accessible;
- workshops on the techniques for the construction of traditional pupi and on the Element's performative and figurative codes;
- educational encounters with the pupari;
- traditional shows and performances characterized by innovative techniques ("unveiled" or mixed media) and subjects (for example, the anti-mafia puppets cycle);
- workshops on the construction of string puppets and pupi and on dramatization;
- projects aimed at inclusion addressed to differently abled persons and marginalized social groups (economically disadvantaged social groups);
- technological innovation projects implemented by the Museum of marionettes and aimed at promoting and disseminating the heritage of the Opera dei pupi among the young and very young generations of digital natives;
- training activities (university master's): The Museum of marionettes has made a substantial contribution to formal education by designing higher education programs focused on cultural heritage and management also directly involving the pupari in teaching activities; moreover, the Museum and some pupi theatre companies collaborate with various educational institutions by welcoming trainees in different disciplinary areas.

- In the SiMBDEA -NGO frame, in addition to the aforementioned experiences in Casentino, some relevant experiences on ICH transmission in the context of educational programs and extra-curricular activities were carried out within the activities of the Pasqualino International Puppet Museum, headquarters of the association, and in the Tocati framework. In the context of the Pasqualino Museum, relevant experiences of transmission were carried out by the museum staff in cooperation with the puppeteers, practitioners of the Opera dei pupi theater, an element inscribed on the Representative List. These are theatrical workshops, hosting real shows organized by the Companies within the museum, as well as many other experiences described in the recently concluded Safeguarding Plan, the result of collaboration between the Museum and the Companies, united in a Network for the Safeguarding of the Opera dei Pupi ("Rete italiana di organismi per la tutela, promozione e valorizzazione dell'Opera dei pupi"). This "museum of the performance" approach is identified by the international network of the IMP (Intangible Cultural Heritage and Museum Project) as a good practice, and described in a recent international publication, coordinated by 5 ICH accredited NGOs, including SiMBDEA for Italy. In the previously mentioned Tocati frame, educational programmes including Traditional Games and Sport activities are carried out since 2010 by several schools of the Veneto region, in collaboration with the AGA Association. A pilot project "Traditional Games and Sports in Veneto: to discover the intangible cultural heritage" was presented to the USR- MIUR and the Veneto region in 2020, and will be



developed with several schools at the regional level, in the next years. Communities are strongly involved in this process. These programmes, giving legitimacy to groups and communities of practitioners, involving them in a strong dialogue with the Institutions, are strong empowerment tools. These programmes are provided by the Ecomuseum Casentino in the first example, by the “Museo internazionale delle marionette” in the second example, and by a civil society organization, “Associazione Giochi Antichi” (AGA) in the third example.

- Each of the 512 sections of the CAI regularly organizes excursions for its members, as well as courses in mountaineering, hiking, caving, cycle-hiking, free climbing, conferences and cultural and scientific meetings, events dedicated to the dissemination of good practices in the mountains.

- Falconers’ communities, groups and individuals offer several educational activities strengthening the transmission of Falconry as ICH to the young generations but also towards the civil society. The formal and non-formal transmission of the Art of falconry received significant support from UNESCO recognition and the development of the Falconry Safeguarding Plan funded by Law February 20, 2006, n.77. The Ministry of Culture itself strengthening the transmission of falconry as ICH with the development of a docufilm (realized by RAI History) on Intangible Cultural Heritage and a booklet on Italian ICH Elements entitled “UNESCO and the intangible cultural heritage: patrimonialization and safeguarding”.

- The transmission of the pupari’s oral and intangible heritage occurs primarily during and through performative acts. A massive transmission of this heritage was largely facilitated by the daily attendance of evening shows: going to the theatre every evening to listen and/or watch the stories being performed and admire the masters at work ensured the generational turnover and the preservation of knowledge. The vanishing of daily performances had a severe impact on the process of transmission of this vast and complex heritage and put it at risk. While the methods of transmission have remained unchanged, the pupi theatre companies have responded to the mid-1900s’ crisis by gradually acquiring awareness and maturity regarding the importance of strengthening their relationship and exchange with the new generations and with the region, also by engaging in more explicitly educational activities aimed at disseminating knowledge about the Opera dei pupi and the values and principles that it conveys.

Over time, and taking into account the inevitable evolution of the general context, the Museum of Marionettes’ early (prior to the UNESCO’s recognition) promotion and implementation of both formal and non-formal educational activities for children and adolescents of various ages has outlined a multidirectional path that has also been followed and strengthened by the know-how and the activities of various companies throughout Sicily. On the contrary, historically, the pupari rarely engaged in this kind of activities, but over the last decade they have come to understand how important it is to offer specific educational programs. Today, in addition to offering long-term apprenticeships, the companies, and especially their younger members, are also often willing to “explain” the Opera dei pupi and to offer not only traditional performances (which still remain at the very core of the transmission process), but also specifically designed educational performances and other formal and non-formal education activities.

The activities organized by the “Antonio Pasqualino” Museum and the theatre companies in order to promote and further explore the Opera dei pupi have generally been characterized by a greater and more explicit social commitment and a strong intercultural character. They have embedded the Opera dei pupi in the broader context of traditional and contemporary Italian and international puppet theatre, thus turning it into a window on the Other and on the Otherwhere, into a site where new cultures can be known and experienced in ways that are never trivial and

superficial, and where diversity is welcome. The Opera dei pupi is now also a site for social inclusion and a means for the diffusion of ethical values such as legality, the respect for the environment, and the rights of children and adolescents.

Furthermore, the UNESCO's recognition has led - more readily at the Museum of Marionettes and more gradually within the heritage community - to a growing awareness of the importance of transmitting the heritage of the Opera dei Pupi in accordance with the 2003 UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage and with the related insights that have been progressively arising within the international community. These tools have been an important means to sensitize the younger generations (and not only) on the UNESCO's vision for the safeguarding of the intangible cultural heritage and of the Opera dei Pupi in particular.

In accordance with the principles of the UNESCO and the objectives of the Convention, our aims, which especially the Museum of Marionettes has been pursuing structurally, consciously, and systematically, have been the following:

- to promote the transmission of the oral and intangible heritage of the Opera dei pupi and to disseminate knowledge among a broad range of audiences about the various issues related to it;
- to raise awareness about the importance of the intangible cultural heritage, with particular attention to UNESCO's heritages and to the Sicilian Opera dei pupi, thus promoting respect for this heritage and awareness about its value at the local, national and international level;
- to outline new professional profiles by transferring skills that may contribute to triggering and implementing a process for the sustainable development of the region;
- to promote international cooperation through the Opera dei pupi in full respect for cultural diversity and human rights.

So far, the above mentioned objectives have been achieved through a variety of means, including:

- interdisciplinary programs of educational and recreational activities;
- dissemination and study, within the above-mentioned programs, of the Opera dei pupi in all its aspects
- recreational and artistic workshops on puppet and figure theatre aimed at enhancing the creativity of the members of the younger generations,
- to raise the public awareness of issues such as: Law and justice, the peaceful coexistence of cultures; inclusiveness and accessibility, Respect for the environment, The rights of children and adolescents.

In general the activities of the Museum of marionettes are more extensive, systematic and structured. Yet, its relationship with pupils lacks continuity, because they rarely return to the Museum to take part in further activities addressing themes related to the Opera dei Pupi, however different they may be from the ones that they already joined.

The activities carried out by the heritage community are less homogeneous. So far, the impact of the educational and training activities offered by the Museum of marionettes was remarkable. Over the last three years, more than 150 schools of all kinds and educational stages visited its collections and participated in its initiatives, for a total of 228 school groups and more than 24,000 pupils and teachers. These numbers are the result of the museum's pluriannual cooperation with several educational institutions in the region. The feedback about these activities that the museum received from the companies that contributed to them both in their theatres and off-site (especially in the case of companies that lack an independent venue) was also considerably positive. The companies are now increasingly aware of the importance of passing their heritage on to the young and the very young.

- The Municipality of Pantelleria in collaboration with the Higher Technical Institute of Alcamo (TP), the focus was on post-diploma training for young Pantelleria students with specific Master's

degree, taking into account the great possibilities that the ICH element can represent for the future of the island. The

courses activated in question in which young people from Pantelleria participated are: "Superior Technician Responsible for agricultural, agro-food and agro-industrial production and transformation", "Superior technician for the management of the agro-food environment", "Wine export management 2.0", "Agri-food sustainability technician". Furthermore, training courses are promoted by "Gianporcaro Cultural Center" (NGO) and "Pantelleria Eroica" Association.

The National Park of Pantelleria organized an initiative entitled "Parcomunichiamo": the project involved the students of High School "Almanza" and it was divided in two parts: the first part included n. 6 seminars dedicated to the natural and human heritage on the island of Pantelleria, the second part was dedicated to the implementation of the project works, such as n. 3 newsletters and one of them was dedicated to the "vite ad alberello- ICH"

(<http://www.parconazionalepantelleria.it/pagina.php?id=67>).

- Future Food Institute, together with the Mediterranean Diet Study Center "Angelo Vassallo," have developed several training programs to strengthen the transmission of the core values of the Mediterranean Diet. Amongst these:

1. Educational journeys are intensive experiential programs for students of Italian secondary schools, which leads them to discover and experience, firsthand, the values and the custodians of the Mediterranean Diet.
2. Future Food Institute and the Mediterranean Diet Study Center are on the list of the Green Community, selected by the Ministry of Education, to accelerate the ecological transition of Italian Schools. Through this initiative, the collaboration has already initiated several training programs at the Paideia Campus in Pollica.
3. Benessere Giovani is an entrepreneurial program to train youth from Pollica through innovative methodologies of coaching and Design Thinking to discover and enhance hidden values, creating new opportunities and distributing the beauty for collective wellbeing.
4. Upskilling and reskilling programs for local teachers have also taken place including S.O.F.I.A., a training course designed for teachers of comprehensive institutes and high schools in Pollica. It is a program of inspiration and co-design to envision together the future of schools in transition towards integral ecological regeneration, to rediscover the community dimension of knowledge, the relational dimension of life, as well as the freedom and taste of knowledge.

The program is structured in three phases - inspiration, aspiration, and action, through which the program analyzes the different dimensions of integral ecological regeneration, moving from food diplomacy, food identity, circular living, prosperity, and climate smart ecosystems, and then co-designs and co-imagines, together with teachers, a model of Integral Ethics, starting from the basic values of the Mediterranean Diet - conviviality, history, science, tradition, innovation, biodiversity, and harmony with nature. The curriculum addresses the following core concepts: How to bring the territory into the classroom? What is the Mediterranean?

What does it mean to regenerate cultural diversity and Mediterranean Diet ecosystems?

Following the immersion on these topics, participants move into the concrete didactic design phase (<https://paideiacampus.org/>)

The Living Museum of the Mediterranean Diet also provides interactive workshops, webinars, and tours for schools and other educational institutions. These can be held at the museum or online.

Focused on the Mediterranean Diet, nutrition, and lifestyle, these educational programs blend tradition and innovation to introduce participants to the ICH

(<https://www.ecomusedietamediterranea.it/didattica/>).

**Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.**

- The support in the aforementioned activities is affected by the lack of attention that is registered on the institutional side, in concrete terms, towards the nature and significance of the intangible cultural heritage. The support of "Circolo della Zampogna" aforementioned activities is ensured thanks to the economic, technical and in-kind support from members and volunteer collaborators of the association with the specific skills required from time to time.
- The activities carried out by our MUSA- NGO association are often financially supported by banks or foundations or benefit from contributions from private individuals.
- Since 2017 the Municipality of Macerata Campania has been receiving funds from the Regione Campania for the ICH safeguarding activities. The NGO "Associazione Sant'Antuono & le Battuglie di Pastellessa" does not receive funds, but it provides free technical support in safeguarding activities.
- UNPLI's activities are carried out with its own funds and with the help of over 300,000 volunteers throughout Italy. Certainly in the presence of structural funding the action of UNPLI within the communities could be much more incisive and involving. Volunteers are a precious resource for the protection of the territories and its cultural roots and for the organization of numerous events and rites related to the intangible cultural heritage.
- The Ministry of Education, also through the local offices (USR and USP), the local schools and the Municipality of L'Aquila support educational programs.
- The support for the "Musical art of horn players" is provided directly by the Accademia di Sant'Uberto or through participation to funding notices of banking foundations (Compagnia di San Paolo, Fondazione CRT). In recent years the projects presented and approved have been aimed at promoting music, in particular the hunting horn and baroque music, as a common thread for the promotion of UNESCO Savoy royal residences, Piedmont places of culture and related landscape, with executions also en plein air.
- The extra-curricular learning activities connected to the "Sardinian canto a tenore" have often made use of the technical and scientific contributions of scholars, anthropologists, and ethnomusicologists. These latter projects were funded mainly through regional laws such as 22/18 (and earlier) and law 77/2006 of the Italian Minister of Culture. In some cases, funding was provided by provincial and municipal administrations with specific resolutions. In isolated cases, the projects were financed by private foundations such as the "Fondazione Banco di Sardegna." There was also no shortage of self-financed projects by the singers and their associations.
- The training programmes of the "Traditional violin craftsmanship in Cremona" are provided free of charge. Moreover, the Cremonese violimakers can access the Violin Museum, visit the collections and use the auditorium under preferential conditions. Such courses support traditional knowledge by ensuring that violinmakers acquire new know-how and/or strengthen their skills. Individual institutions receive specific support depending on their needs.
- Both the UNESCO's recognition, and the sensitization, study, and promotional activities

implemented by the Association for the Preservation of Popular Traditions contributed to raise awareness of the social and cultural functions of the "Opera dei Pupi, Sicilian puppet theatre" - element and to enhance its value, adding to its overall visibility. However, the lack of support from local authorities can represent a threat to the concrete opportunities for transmission of the Element, also due to the slow and still inadequate development and updating of the legal frameworks of reference, especially at the local level, and to the lack of coordination between national and regional authorities and regulations. In the case of environmental and health risks and emergencies, such as the current Covid-19 crisis, the lack of support from governmental authorities can be fatal. It is difficult for the pupari companies to continue working within their own territories. Not all of them can rely on a stable theatre and locations that are suitable for the preservation of and access to their family's historical collections. Even when these spaces are available, it is not easy for them to sustain their running costs. In an environment characterized by fierce competition - both with other families of pupari and with other forms of theatre and entertainment -, the survival of each local company depends on the ability of individuals to raise funds and sell performances, workshops and artifacts. In this context, the historical activities of the companies are constantly at risk of closure. The existing support measures for formal, non-formal and informal educational and training activities aimed at the younger generations are fragmentary and discontinuous. A broader, systematic and structured action is not enough, given that there is no continuity in the relationship with the students that are usually involved, who hardly come back a second time to participate in further activities addressing themes related to the Opera dei Pupi.

Despite the considerable efforts made so far and the excellent results achieved, the support (financial, technical, in-kind or other) that is available for formal, non-formal and informal education and for educational and training activities aimed at the new generations is still partial and discontinuous.

Over time, the community accepted an invitation to open up and began to transmit its heritage through more explicitly educational activities (workshops, theatre performances and meetings) that aim not only at training and informing the audience but also at raising awareness about the importance of safeguarding the heritage of stories and memories, values and principles of which its members are the custodians. Today, this effort is shared by all the companies, which tend to work mainly in their own territories and based on the existing personal relationships between their members and the representatives of schools of different kinds and educational levels. However, there are many differences from one company to another, because many variables influence the concrete realization of their activities. All initiatives are very much dependent on logistical issues (e.g. the availability of a stable venue and its capacity to accommodate groups, and/or the possibility to access suitable facilities at host institutions), on the organizational capacity of each company (e.g. the presence of a member or a partner who is in charge of managing the company's cooperation with schools in terms of design, promotion, planning and implementation of activities, for them to be compatible with their core artisanal and performing activities), and finally on the financial means available to the participating pupils and families, in case of the lack of (adequate) financial support from a given educational institution, as it often happens. Moreover, the participation of schools located in marginalized areas of Sicily and outside the region remains difficult and discontinuous, despite the offer of a number of travelling theatrical, educational and training initiatives.

The situation was recently aggravated by the new SARS/COVID-19 pandemic emergency, which abruptly interrupted the cooperation with schools and impeded the direct exchange with the new generations, not only during the lockdown period, but also at the beginning of the 2020 school year. An estimate suggests that the adoption of a systematic approach to the implementation of

the formal, informal and non-formal educational activities aimed at transmission that are offered by the Network and its several relationships with different companies, together with the provision of adequate funding, would significantly increase their impact on the territory, since they are potentially able to reach and actively involve 40,000 students throughout the entire Sicily Region.

- Financial support to the Simbdea- NGO above-mentioned projects is provided by National and Regional funds for Culture (in the above-mentioned cases the Lombardy region, the Veneto region, the Tuscany region, the Sicilian region), Ministerial fund for Culture – by the support of the Central Institute for Intangible Heritage (ICPI) to the Tocatì network. Local administrations and Municipalities provide a crucial contribution to support NGOs and communities at the local level. In the above-mentioned cases: the Verona municipality for the Tocatì programme, the “Union of municipalities” for the Casentino valley in support of the local ecomuseum, the Palermo municipality for the Museum “A. Pasqualino”.

- To achieve the institutional goals, the Italian Alpine Club and its peripheral structures have: membership fees, ordinary and extraordinary contributions of members; public contributions; contributions, bequests and donations from private entities; any other type of income, also deriving from economic activities, undertaken in support and for the pursuit of institutional purposes.

- In most cases, the support of the falconers communities, groups, and individuals was mainly technical expertise or in-kind services.

Essential financial support to the development of the Safeguarding Plan and of an interactive and itinerant Exhibition on Falconry and other ICH Elements was granted by the Ministry of Culture through the assignment of the call of fund 2018 and 2019 (Law February 20, 2006, n.77) to the Falconers Community. The funding provided totally approximately 200.000 euros for the two projects.

- Programs carried out by "Future Food Institute", together with the Mediterranean Diet Study Center “Angelo Vassallo,” are generally funded by Italian or EU programs. In some situations, the organization also conducts independent fundraising to ensure access to diverse students by offering scholarships.

#### Question 4.4

**Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?**

Yes

**Provide additional details here of these training programmes, in particular the methods taught and the target audience.**

- The “Intangible Memory” project, promoted by UNPLI (NGO) envisages the creation and dissemination of activities relating to the promotion of the territories and in particular of intangible cultural heritages. The goal is involve the new generations in paths of enhancement but also of safeguarding intangible cultural heritage through specific research, cataloguing and processing of audio-visual materials and research. Collaboration with educational institutions and teacher is therefore

of fundamental importance for the realization of courses and integrate ICH for the development of transversal skills and orientation.

According to the project and by coordinated approach, educational and training courses offer to students of all levels the tools necessary to put into practice especially in life beyond outside the school environment divided into 3 macro-areas: knowing; relating; facing.

The PCTO project "Intangible Memory" develops training, laboratory and internship activities on themes of knowledge of one's socio-cultural-environmental context and dialogue

intergenerational, understood as the transmission of knowledge and skills, as well as memories.

The planned activities, suitably adapted in agreement with the individual educational institutions, cover the following areas:

1. training activity (Introduction to the reference context)
2. laboratory activities (Content production)
3. IT / web / social activities (Dissemination of activities)
4. archiving activities (Archives implementation)

The activities carried out are based on the principle that the cultural heritage is connected to the expression of constante evolution of values, beliefs, knowledge and traditions. Goal is ensure also communities can raising awareness of their heritage as part of the entire civil society and young generations.

Moreover, a lot of the UNPLI Pro Loco are constantly engaged in promoting projects and activities that strengthen widespread cultural experiences and activate the participation of citizens in safeguarding tangible and intangible heritage, as a component of local development, social inclusion and communities well-being.

- ICH education programmes organized by the Municipality of Cremona along with the other bodies are always closely prepared with the practitioners and bearers: they are presented with proposals and their observations are taken into careful consideration. The Educational Policy Sector of the Municipality of Cremona has been supporting an interesting project called "The Violin goes to School" (<https://www.violinovaascuola.com/>). In the context of this project a small musical instrument (plucked or stringed) is constructed with the participation and contribution of children. This project is carried out together with the Cremona International Violinmaking School (and therefore with the violinmaker teachers and students). This instrument is later used to teach music in kindergarden and primary school.

- The Sardinian "Canto a Tenore" singers constantly and independently carry out learning activities through traditional methods and contexts, mostly in informal meetings with the new generations. In many cases, they carry out more structured activities for the involvement of young people, including singing workshops and schools' projects. The regional associations of tenore singers carry out several educational projects and workshops to transmit canto a tenore, Often in collaboration with schools, universities, music conservatories, and local institutions.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to promote both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH. While some communities and local/regional context have been undertaken specific educational programmes, the UNESCO Office of the Ministry of Culture is going to work with the Ministry of Education to elaborate a target materials and sensitize students, youth, learners at the UNESCO cultural heritage management by inclusive and sustainable approaches.



## 5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH

**Guidance note** corresponding to indicator 5 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 5.1

**How is ICH included in the content of relevant disciplines? (you may check several)**

- As a means of explaining or demonstrating other subjects

As for the field of museology, for example, the intangible dimension of the objects has been used as a tool for better understanding objects and collections in permanent or temporary exhibitions, as an enlargement of the museum communication in order to enhance forms of cultural contextualisation of objects. The intangible dimension of the material culture has been always stressed and enlightened in museum practices, through the organizations of public activities and events, enhancing oral cultural transmissions and intangible elements such as music, storytelling, traditional knowledge and practices. Several activities are organized with the direct and active involvement of the communities of reference, through the participation of the bearers of practices and knowledge in research and cataloguing activities, and in the interpretation of heritage, in activities of promotion and preservation. The modalities of exhibition and presentation, for example, of some objects of the non-European ethnographic collections are decided through forms of consultation with the diaspora communities. The promotion of cultural expressions of specific localities is carried out through conferences, exhibitions or training programs conceived and organized with the involvement of local communities. Even if these practices do not follow established protocols and are developed from discontinuous dialogues with the territories and communities of reference, they are a consolidated perspective in working on cultural heritage, where possible.

Since the MuCiv has not a local but a national dimension, it has not a relationship with a single preferred community of reference, but with multiple actors at local, national and international level. This may constitute the risk of not having continuity in relations with specific communities. At the same time, however, this lack of territorial roots can have the effect of making the museum a point of reference for different communities at local, national and international levels. In this way the museum constitutes a tool for redefining the relationship between centre and periphery: safeguarding activities may constitute forms of representation of underrepresented intangible cultural expressions in a national context, giving resonance to knowledge and visions not represented by the mainstream media.

### Question 5.2

**Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?**

Yes

**Explain briefly, with examples, how school students learn this.**

Coherently with the participative and coordinated approach to the development of educational programmes in progress in Italy, an example of the how school students learn to respect and reflect on the ICH of their community or group is represented by the promotion of PCTO (percorsi per lo sviluppo delle competenze trasversali e l'orientamento), organized by UNPLI (NGO) and the Ministry of Education. The structure of the PCTO project, by way of example, is divided into the following phases, which represent a frame of reference, to be adapted on the basis of the needs and specificities of the

reference school context:

- 1st phase: students carry out training sessions relating to issues concerning objectives of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), of the Faro Convention of the Council of Europe on the value of cultural diversity (2005) and other national and regional legislations that address these issues;
- 2nd phase: students carry out internships and / or laboratory activities in schools and in the Pro Loco (UNPLI) structures to analyze and understand specific activities and related processes of ICH functioning, strategies adopted and reference values;
- 3rd phase: students are encouraged to become aware of the forms through which the cultural heritage is safeguarded and transmitted by values, knowledge and intergenerational dialogue;
- 4th phase: students prepare a public report of the results and activities carried out as part of the project.

**Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?**

Yes

**Explain briefly, with examples, how school students learn this.**

As for the case of the Emblematic Community of the "Mediterranean Diet- ICH" through its network of partners has given rise to numerous experiments involving teacher training but also entire curricula.

- Teacher trainings: Primary and secondary school teacher training - 13 municipalities of Cilento and 130 teachers have been involved in a training program that aims to give them the tools to enhance the Mediterranean Diet in relation to the broader framework of the Sustainable Development Goals of the 2030 Agenda.
- High School Teachers: 60 teachers from all over the country were trained using tools such as "challenge based learning" and "creative learning" to bring into the classroom the theme of the Mediterranean Diet applied to concrete cases and connecting it to the national program aimed at promoting Active Citizenship as an integral part of the broader framework of the SDGs.
- Food For Good: Pilot program funded by MIPAAF (Italian Ministry of Agriculture) to the City of Bologna, which has involved all schools over 300 schools in the municipality within which webinars have been developed dedicated to the training of teachers with particular attention to the theme of Mediterranean Diet as an inclusive tool for the implementation of Sustainable Development. Additionally, there are non-formal educational programs:
- "Trame Mediterranee" [Mediterranean weaves] is an experimental program Co-designed with

deans and professors from national vocational high schools that train young people for the hospitality and agriculture jobs. The program is organized by the Future Food Institute in collaboration with Centro Studi Dieta Mediterranea Angelo Vassallo. The project represents the Greek concept of *paideia*: "training" in its highest meaning, inexhaustible process of lifelong learning that engages Man and Environment in a relationship of absolute communion and co-creation of value. The new generations are involved, indirect but unavoidable witnesses of past plots, as well as active protagonists of future plots. It will be up to them to discover the roots and values of the Mediterranean Diet - much more than a food model: a real philosophy, lifestyle and mindset, to build relationships with the custodians of food and cultural biodiversity of the territory; to act, experimenting, on the counters of the kitchen of the Mediterranean School; to become ambassadors of the gastronomic heritage of humanity that we have the honor and the burden of celebrating in our country. The mission is: develop awareness of the Mediterranean ecosystem capable of laying the foundation for a sustainable, inclusive and resilient future; stimulate innovation in the agri-food and cultural fields starting from tradition; create a dynamic and participatory local community where to live, learn and apply SDGs through living and experiencing Mediterranean Diet. An intensive experience, between the Archaeological Parks of Paestum and Elea-Velia, immersed in the Cilento National Park surrounded by a wealth of biodiversity and knowledge. During the two weeks, every day, we will engage in experimentation and research, with the production and transformation of some icons of the Mediterranean tradition, going to the discovery of ancient crafts and legacies handed down, the true foundations of innovation, to build a more sustainable and inclusive future. The program in three phases: INSPIRATION - Reflect on the "why" and be inspired; ASPIRATION - Learning from the good practices of man and nature; ACTION - Roll up your sleeves, to become agents of change.

### Question 5.3

**The diversity of learners' ICH is reflected through educational curriculum via:**

- Mother tongue education

Withing the framework iniated targeted to promoting the safeguarding of ICH mother tongue education, UNPLI (NGO) in collaboration with Legautonomie, the Eugenio Montale International Center and the NGO "EIP - Instrument of Peace School", promoted the "Save Your Local Language" Literary Award, open to all authors in the local language and divided into different sections. The Prize is now in its ninth edition. In the 2019 call, there were over 120 first and second degree involved in the activities. Furthermore, In the occasion of the 17 of January " Day of the Dialect and Local Languages", UNPLI celebrates, yearly, the importance of local languages and dialects still widely used in many areas of Italy. During the month of January and February there are events in hundreds of Italian locations that adhere to the initiative. The activities mentioned above are united by the aim of promoting greater awareness of socio-cultural and environmental context of reference to achieve active participation and awareness of the new generations in community life, involving as many as possible high and significant number of stakeholders.

- Multilingual education

The National Law 482 of 15 December 1999 recognizes and protects the language and culture of minorities (in implementation of Article 6 of the Constitution and in harmony with the general principles established by European bodies). The law gives schools a prominent role and entrusts it with the task of enhancing the rich mosaic of languages, offering ever wider training opportunities, guaranteeing the right of members of these minorities to learn their mother tongue.

In particular, Articles 4 and 5 of Law 482 provide for two levels of intervention:

- the central level, with the promotion and implementation of national or local projects for the enhancement of minority languages;
- the level of the individual educational institutions located in delimited territorial and sub-municipal areas in which the provisions for the protection of historical linguistic minorities are applied.

The law contains specific rules for the teaching of minority languages ??in the schools of the twelve recognized linguistic communities: Albanian, Catalan, Germanic, Greek, Slovenian and Croatian communities and those speaking French, Franco-Provençal, Friulian, Ladin, Occitan and Sardinian. The actions of the Ministry of Education are inspired by this reference framework.

The schools take care of the learning of the minority language and, in exercising organizational and didactic autonomy, establish how the teaching activities of the local language and traditions should be carried out, also on the basis of the requests of the pupils' parents. These, at the time of registration, communicate whether they intend to use the teaching of the minority language for their children.

In kindergartens, alongside the use of the Italian language, the use of the minority language is also envisaged to carry out educational activities.

In primary and lower secondary schools, the minority language can be used as a teaching tool.

School institutions in the first cycle may also provide for expansions of the educational offer for adults, as well as training and refresher courses for teachers.

For example, In the Musical Gymnasium in Campobasso (Molise Region) are active courses oriented to the local musical tradition as well as in some secondary schools of Albanian and Croatian ethnolinguistic minorities have been realized in the last years classes consecrated to local ethnomusicological heritage

- Inclusion of 'local content'

In accordance with PCTO- "Intangible Memory" project, promoted by UNPLI and the Ministry of Education the courses integrate local ICH content and provide for a commitment of approximately 30 hours for each student between training, workshop activities at school and internships at the Pro Loco structures of UNPLI, articulated on the basis of a co-planning process with individual institutes, in full compliance of the autonomy of individual educational institutions. So far, the UNPLI, among the various activities reported, has had the opportunity to involve over 300 educational institutes and about 9,000 students of all levels.

## Question 5.4

**Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?**

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Yes

**Briefly explain, giving examples, how educational programmes teach this**

- As for the role played by ecomuseums as documentation, research and communication projects organically linked to territories, related emergencies and human ecology (relationships that social groups establish with their environment, their history, memory, current conditions of existence, etc.) and as a series of achievements, present today in almost all geographic areas of the world, characterized by great thematic and realization variability, it has progressively been qualified as fundamental in the promotion of intangible cultural heritage.

In 2016, the Italian ecomuseums in particular shared a strategic manifesto, presented at the 24th ICOM General Conference, aimed at contributing to the creation, development and evolution of ecomuseum experiences capable of giving rise to virtuous models of sustainable local development.

At the domestic level, the project "The Ecomuseum. The future of memory" created for years by the educational services of an interinstitutional network between territorial superintendencies (Fine arts archeology and landscape Superintendence for Caserta and Benevento provinces and Fine arts archeology and landscape Superintendence for Salerno and Avellino provinces ) as a Combination of ideas – is aimed at guiding young people in observing their own territory in order to promote respect for it and actively participate in the social and cultural life of the places of origin - it also constitutes an opening towards urban spaces and the environment, placing attention, through a series of multidisciplinary contributions, on values cultural heritage of all the heritage of the local communities.

- In terms of research, in relation to the ICH, the General Directorate "Education and Research" of the Ministry of Culture activated in 2018 a multidisciplinary table together with the Circeo National Park Authority with which joint actions were launched to enhance the park for the "archaeological-historical and natural aspects ", Also through the rediscovery of the historical and anthropological value of traditional living, in order also to underline the value of tradition, of know-how linked to the traditional use of natural materials, used since ancient times to create the first settlements.

For the coordination of activities, in 2019 a memorandum of understanding was signed between DG Education and Research, the Museum of Civilizations and the Circeo National Park, aimed at joint actions for the realization of training, study and research activities in 'field of cultural heritage and activities and in particular with regard to collaboration on the theme of ethnohistorical housing structures (Lestre della Pianura Pontina).

Starting from a mapping of the natural materials present in the Pontine plain and from the study of the ancient settlements in the Circeo forest (the so-called Lestre), studies and researches have been launched which resulted in the event 'Circular itineraries of the Circeo Park' (29 May 2019). The day was one of the initiatives of the Sustainable Development Festival 2019, organized by ASviS (Italian Alliance for Sustainable Development) as part of the European Week of Sustainable Development (ESDW), to raise awareness among citizens and institutions on the issues of economic sustainability, social and environmental, spreading the culture of sustainability and achieving cultural and political change for the implementation of the United Nations 2030 Agenda.

This first event had to be followed by practical workshops for the construction of the school in the park planned but then interrupted by the Pandemic.

Also in 2019 a multidisciplinary table on the same theme was activated with the Museum of Civilizations, the National Etruscan Museum of Villa Giulia and the Archaeological Park of the Colosseum.

- Funding plan of the Campania Regional Administration for the protection of the soil: 110 million euros granted to Municipalities for interventions aiming at mitigating the hydrogeological hazard for the different categories of instabilities (landslides, floods, coastal erosion). The allocation allows to cover more than 80 mitigation hydrological hazards in all the provinces: 27 interventions in the province of Avellino; 14 interventions in the province of Benevento; 20 interventions in the province of Salerno; 3 interventions in the province of Caserta; 9 interventions in the province of Naples (<https://www.scabec.it/progetti>)

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

Taking account the importance and interdependence between culture and education, the State will continue to promote the role of ICH and its safeguarding into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH. At this regards, several projects are ongoing supported and under -planning to highlight, also, the integration of ICH with experimental pedagogical approaches.

## 6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

**Guidance note** corresponding to indicator 6 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 6.1

**Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?**

- Music

Post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in different fields. Mostly, these activities are widely undertaken from the educational institutions, located in different Regions. First cycle degree/bachelor in drama, art and music studies (Bologna University).

Piedmont Region provides financial contributions, through annual funding calls, with the aim of supporting postgraduate courses in musicianship specialisation (projects submitted by private non-profit entities) and promoting the traditional folk music (concerts and teaching activities carried out by bands and choirs, with a large participation of young people). It has been years since the Music High School “Cavour” and the Sant’Uberto Academy signed an agreement to foster and facilitate the in-depth and thorough study and learning of the Baroque Music. The Region provides financial contributions, through annual funding calls, in order to sustain the tight collaboration between Ecomuseums and educational institutions wishing to implement projects promoting and bringing out:

- Franco-Provençal and Occitan music and dance;
- traditional dance and music of the Verbano-Cusio-Ossola area in general, as well as the Matuzinata Dance of Malesco in particular (Ecomuseum “Ed Leuzerie and Scherpelit);
- repertoire of traditional music (Ecomuseum of Valsesia); traditional choirs with the active involvement of the local communities; collection of popular songs performed in Walser dialect, as an example of genuine alpine musicality.

Furthermore, annual funding calls for the promotion of musical activities, financed by the Regional Law No. 11/2018, containing criteria that encourage the development of relationships between the entity responsible for the project, the educational system, and the cultural context of the territory.

In Tuscany, the Cherubini Conservatory of Florence provides advanced training and academic courses in Ancient Music (Renaissance and Baroque Singing, Harpsichord and historical keyboards, Recorder, Lute, Viola da gamba and Baroque Violin) and the course in Music and New Technologies (Electronic Music, Music and new technologies, Applied Music). The School of Music of Fiesole provides first and second level academic courses, masters and advanced training seminars; there is an ensemble music course with historical instruments for the performance of Baroque music. Courses of popular music and of technique and practice of extemporaneous poetry in octave rhyme are activated by various music schools and cultural associations in the Region.

The Federazione Campanari Bergamaschi (Federation of Bergamo Bell Ringers), Lombardy

Region, is a voluntary association for safeguarding and promoting bell ringing tradition. It protects the tradition of church bells, cataloguing, safeguarding and saving the manual systems that still exist in the province, spreading interest in bell music and collaborating with institutions interested in recovering tradition. For primary and secondary education, they opened its own schools that strengthen the practice and transmission of ICH. The aim is also to promote bell ringing concerts in church bell towers, and 'campanine' concerts (a type of xylophone) in churches, courtyards, theatres, squares and in all places where church bells and music are cultural topics.

([https://www.intangiblesearch.eu/show\\_ich\\_detail.php?db\\_name=intangible\\_search&lingua=inglese&idk=ICH-FIL00-0000000958](https://www.intangiblesearch.eu/show_ich_detail.php?db_name=intangible_search&lingua=inglese&idk=ICH-FIL00-0000000958))

The Federazione Campanari Bergamaschi: <https://www.campanaribergamaschi.net/>)

- Arts

- The Alma Mater Studiorum in Bologna support the post-secondary education with first cycle degree/bachelor in drama, art and music studies.

- The Piedmont Region ensures financial contributions, through annual funding calls, in order to sustain the tight collaboration between Ecomuseums and educational institutions wishing to implement projects promoting and bringing out: artistic heritage circuits able to unveil frescoes and paintings spread throughout the territory; castles, local churches, and country chapels located in scenic and picturesque places, as well as stopping points and shelters for pilgrims; religious monuments, votive pillars, and buildings owned by noblemen. As far as the contemporary art is concerned, the annual funding calls for the promotion of exhibitions contain criteria encouraging the development of relationships between the entity responsible for each project, the educational system, and the territorial cultural context.

- The Higher Education and Study School active at the Opificio delle Pietre Dure in Florence started its courses in 1978 and became a Higher Education and Study School in 1998 (D.L. 368/1998 art.9). It issues a diploma equivalent to a single-cycle master's degree in Conservation and Restoration of Cultural Heritage (LM-R / 02). The courses are divided into 300 training credits, have a five-year duration, include theoretical lessons and technical-didactic activities that take place in the laboratories of the three branches of the institute and are divided into different areas of address. The technical-didactic activities, which are reserved for more than 60% of the total total number of hours of the courses, are entirely carried out on artefacts that can be classified as cultural assets, pursuant to the Code (DL of 22 January 2004, n.42, art.29) . The application methodological part is completed by construction sites, internships and specialist seminars. Access to the SAFS takes place through an international public competition, announced annually by the Ministry.

- Since 1976, the Institute for Art and Restoration Palazzo Spinelli (Florence) has operated both as a training, specialization and professional updating center in the field of conservation and restoration of the world cultural heritage, and as a consultancy and restoration center on behalf of public and private entities. At the same time it operates as a post-graduate training center organizing Masters in the field of conservation and enhancement of cultural heritage, the organization of events and actively dedicates itself



to the search for new paths that are in step with the needs of the world of work in the sector. cultural. The experience accumulated in almost 40 years of activity, with more than 4,900 courses activated, over 9,000 graduated students and 18,000 interventions carried out, defines the Institute for Art and Restoration as a center of excellence in the sector, nationally and internationally. , capable of offering, within a university-type system, an eminently practical professional training, attentive to the needs of the world of work and constantly updated on modern technologies and new intervention philosophies.

- Some examples of University Post-Decree in Lombardy Region Local Actions in Formal Education Programme:

1. "Design al tombolo: a lace project. At  lier course of participatory aesthetic practices for the creation of frontier bags". A project by PoliDesign - Consortium of the Milan Politecnico in which the creativity of a group of designers meets the typical knowledge of a community of Cant   lace makers, bearers of procedures, repertoires and interpretation techniques dedicated to lace. This course allowed to produce a collection of 6 "frontier" bags that which be considered experimental both from the point of view of form, function and material - because bags are intended not as simple accessories but as interpreters of actions, situations and local traditions such as the collection of herbs, the Pilgrim's trip etc. - and from the point of view of the activation of participatory planning processes for the lace design. The collaboration between designers and Cant   lace community (situated in the territory between Cant   and Como) has therefore investigated innovative and contemporary redesign of traditional lace repertoires innovating in terms of design process and testing new patterns, colors and yarns for lace. (Educational Programme inside the 2010-2015 – E.CH.I. and E.CH.I. 2 Italian Swiss Ethnographies for the Enhancement of Intangible Cultural Heritage - Interreg Italy-Swiss Programme 2007-2013). This experience, among the various appointments in the city connected to the Expo 2015, the Cathedral of the Fabbrica del Vapore in Milan hosted a unique artistic event: an impressive multimedia creation by Yuval Avital. During the two months of performance, the Canturine lace makers, with their presence, invited the public to reflect on the responsibility of each one in safeguarding and promoting the extraordinary intangible cultural heritage of the lace Lombardy tradition. Gathered around the Committee for the promotion of lace , organizer of the International Lace Biennial of Cant  , the Association "La Crisalide", the association "Art Lace" took part in the event. Lace Academy, the Lace Production Cooperative, the "ABC Merletti Ricami" Association, Cucciago's "Fili in Concerto" school, various amateur groups including "Quelle che il tombolo", "Meda Merletti" (Meda), Lurago d'Erba amateur group and numerous other lace makers.

[https://www.intangiblesearch.eu/show\\_ich\\_detail.php?db\\_name=intangible\\_search&lingua=inglese&idk=ICH-FAB01-0000000621](https://www.intangiblesearch.eu/show_ich_detail.php?db_name=intangible_search&lingua=inglese&idk=ICH-FAB01-0000000621)

PoliDesign – Milan Politecnico <https://www.polidesign.net/it/>

- Crafts

- Piedmont Region provides financial contributions, through annual funding calls, in order to sustain the tight collaboration between Ecomuseums and educational institutions wishing to implement projects promoting and bringing out: crafts and artisan know-how, as an experience able to re-elaborate further models of home economics; the re-use of

expertises, got compatible with technological innovation, and specific training courses fostering new types of innovation and creativity, rather than merely enhancing traditional methods, on the basis of an agreement between generations.

The annual funding call for the linguistic and cultural heritage sector supports, among the others, projects aimed at improving and promoting the use of minority languages (Piedmontese, French, Franco-Provençal, Walser, and Occitan) also in connection with economic activities of the territories concerned.

- Bottega Scuola - training project of the Cassa di Risparmio di Firenze Foundation in collaboration with the Associazione Osservatorio dei Mestieri d'Arte within the Nota Space, a laboratory created to promote development and skills in the field of artistic and traditional crafts.

The aim of the project is to build a training system based on the figure of the Master Craftsman that allows to: safeguard sectors and production techniques at risk of disappearance; provide an initial response to the problem of business transmission and generational turnover in the artistic crafts sector; expand the technical and material knowledge of young graduates in design and artistic fields with the ultimate aim of creating new entrepreneurship in the sector. Thanks to the agreement between Artex (Center for artistic and traditional craftsmanship of Tuscany) and Mercatorum University (the telematic university founded by the Chambers of Commerce), the more than 100,000 employees of the approximately 20,000 Tuscan artisan companies and young professionals in the sector can participate to ten short courses for professional development and business culture.

Each course is free and online, and also includes seminars in which to deepen topics related to the courses. Each course has an equivalent in credits valid in university degree courses to shorten the study path of artisans who want to start or continue their university studies.

The active courses are: Evaluation of company performance; Industry 4.0 and digitalization; Business internationalization and new markets; Food and wine sciences and technologies; Intellectual property, trademarks and patents; Narratology and storytelling; Communication and new media; Tourism and Made in Italy management; Made in Italy design and planning; Strategies and marketing.

The project is promoted by the Tuscany Region in collaboration with Confartigianato and CNA Toscana. (<https://www.bottegascuola.it/corsi/on-line-i-corsi-universitari-per-gli-artigiani/>) (Normative requirements: Regional Law 22 October 2008, n. 53 - Rules on crafts. DPGR n. 55 / R of 2009 - Implementation regulation of the regional law 22 October 2008, n. 53. DGR 12 November 2012, n. 982.).

- Some examples of University Post-Decree in Lombardy Region Local Actions in Formal Education Programme:

Lombardy Intangible Heritage Register (REIL) ([www.intangibleserach.eu](http://www.intangibleserach.eu) / Lombardy Section) and the Development of an Academic Course to Valorise Alpine ICH Practices and Rituals. The Polytechnic University of Milan School of Design launched a course in Exhibition Design Studio. The course aims at enhancing the cultural heritage of the Alpine Mountain's identity, focusing on design solutions that relate to exhibit design in terms of widespread museums and temporary exhibitions. In 2017, fifty students from various countries designed two different typologies of projects to valorise some Alpine Intangible

Cultural Heritage (ICH) practices and rituals. The first project lays itself within the regional landscape, the second one in the urban context of the square Città di Lombardia in the city center of Milan (it is the Lombardy Region Institution District). The projects presented how the cultural heritage of the Alpine mountain regions can be shared to urban areas thanks to design new models of cultural experience and, hence, demonstrate the relationship between rural and urban areas. The experience deals with the mountain cultural valorisation and aims at envisioning and designing new models of cultural experience. For example, exhibiting design practices and solutions in widespread museums and temporary exhibitions in Mountain area. Students created audio and video material to discover rural and mountainous heritage. In particular, the design exercise was applied to real case studies (related to traditional food, rituals, textiles...) that represent tangible and intangible distinctive elements of this area. Some aspects that have been touched upon include systems and materials, graphic signage, technologies, new kinds of audience, narratives and circulation. Which collections specifically have been selected? Within the variety of the alpine cultural practices we selected 5 collections. All 5 collections are composed of tangible and intangible elements. They are expressions of the “values” of “alpine style”. Collections:

1. Traditional carpet pezzotti: it's a rustic and colored traditional carpet, made of waste textile from Valtellina.
2. Handmade footwear pedù: Lanza town's (Valmalenco) footwear made of a thick fabric sole with velvet ribbed and laced upper sewn onto it.
3. Rye bread pan de séghel: it's a particular type of bread made of rye wheat which still today is consumed throughout “Valtellina” mountain area.
4. Carnival and wooden mask sculptors: Schignano's Carnival is part of the Alpine ones.
5. Bells and bell-ringers: since the middle ages the sound of bells has played a major role in the Bergamo's area celebration of religious events and in calling public gatherings.

The goal of the course is designing diffuse museums and temporary exhibitions in the Alpine Macroregion (EUSALP). The specific goals are: identifying new topics, audiences and narratives; designing new models of cultural experience; designing new exhibit solutions and the relationship among collection, sections and space; designing the relationship among technologies, collection and users; designing new exhibit systems, material details and graphic signage.

This experience proposes to take “Cultural Creativity” as the theme of experiential design, design strategy and feasibility. The importance of the study is to apply humanity and characteristics of local culture to convert into design transfer media through theoretical basis of semiotics. Then it merges cultural design as experiential marketing to promote local culture values and construct an experiential marketing design conversion mode to be taken as reference for cultural experiential marketing application. The result of the course was to obtain a digital collection of poster scenarios (which will be shown) that local stakeholders can use to activate real projects.

The course is based on the Lombardy Intangible Heritage Register (REIL) [www.intangiblesearch.eu](http://www.intangiblesearch.eu) to select the 5 collections, to share information with the students and to understand the quality of the Intangible Cultural Heritage (ICH) collections. Some examples in Lombardy Region Local Actions in Formal Education Programme: professional training

Pedù is an important handicraft tradition in Valtellina, which has been brought back to life thanks to the Maestre d'Arte of Lanza who, without ever sparing themselves, have passed on important knowledge with great passion to the young and enthusiastic

seamstresses of the Valtellina Vocational Training Center (Polo di Formazione Professionale Valtellina).

- In Molise Region there are local museums safeguarding and valorising ancient techniques and artisanal practices linked to ICH items: paper flowers (Larino), decorations and installations made with ears of wheat (Jelsi), ancient ritual machines in wood and metal such as the Misteri (Campobasso), ancient tradition of cutlery (Frosolone), arts and artisanry connected with the construction of bagpipes (Scapoli), ecc.

- Technical education/training

- In Piedmont Region there is a vocational training course in building and repairing drywalls and roof coverings made of "pioda" (rock for roofing) at VCO (Verbano-Cusio-Ossola) School – Construction System for Training and Safety –, included in the ICH formulary for the element "Art of drywalls".

The course is led by highly skilled professionals, granted with the Artisanal Excellence Certificate issued by Regione Piemonte.

The course is mainly practical (theory is limited to types of walls, roofing, and safety legislation): from theory to practice, with the participants involved in building and repairing drywalls and roof covering in an outdoor fully equipped workshop.

Annual funding calls offering financial support to the Ecomuseums of Piemonte wishing to set-up and implement: vocational training courses for: drywalls building, replacing and repairing, landscape preservation, and on-site farming; dialect classes; study of toponymy; hand embroidery and woolly crafts workshops.

- IFTS and the Higher Technical Education- ITS are annual or biennial higher technical training courses, which train the technicians required by the most dynamic and innovative Tuscan companies. They arise from collaborations between schools, universities, vocational training agencies and the world of work. They specialize in the productive sectors of Tuscany, they provide training internships in the company.

(<https://www.regione.toscana.it/-/cosa-sono-e-a-chi-sono-rivolti-i-corsi-it>). The Higher Technical Institutes are schools with high technological specialization, created to respond to the demand for new and high technical and technological skills by companies and constitute the non-university tertiary training segment.

Course duration: 4 semesters for 1800/2000 hours, Laboratory teaching, Compulsory internships for at least 30% of the total hours, even abroad.

At least 50% of teachers must come from the world of work and professions.

The qualification awarded is the Diploma of Higher Technician with the indication of the technological area and the national figure of reference.

The ITS are set up according to the form of the participation Foundation which includes schools, training institutions, companies, universities and research centers, local authorities.

Examples:

1. ITS M.I.T.A. Foundation - Made in Italy Tuscany Academy - Technological area New technologies for the Made in Italy fashion system

He trains senior technicians for the fashion industry, guaranteeing a technical / scientific

educational offer and training aimed at entering the world of work. The courses are held by managers of companies operating in the sector, and offer internship opportunities in Italian and international companies.

2. ITS E.A.T. Foundation - Tuscan Agri-food Excellence - Technological area New technologies for Made in Italy - agri-food system

(It invests in the agro-food sector for the protection and development of the typical features of the Tuscan territory through the training of highly qualified technicians, capable of enhancing the competitiveness of the entire regional economic system. Through financed two-year post-diploma courses, it orients young people towards technical professions with high added value, in the strategic sectors of the local productive fabric and in the context of business creation in the agro-food and agro-industrial sector).

3. ITS TAB Foundation - Tourism, Art and Cultural Heritage - Technological area Innovative technologies for cultural heritage and activities

It was created to manage ITS courses aimed at developing skills and professions in the tourism and cultural heritage sector. It is based in Florence at the Palagio di Parte Guelfa and is present with 3 other decentralized offices in Lucca, Siena and Arezzo. (Normative requirements: Regional Council Resolution 835 of 02 August 2021/DGR 427/2021 "Three-year territorial planning of higher technical education and training (IFTS and ITS) and of the Technical Professional Poles 2019 - 2021"/Regional Council Resolution 427 of 19 April 2021/ Regional Council Resolution 664/2019 "Three-year territorial planning of higher technical education and training (IFTS and ITS) and of the Professional Technical Poles 2019 - 2021": additions and updating),

- The Valtellina Vocational Training Center (Polo di Formazione Professionale Valtellina) is the professional training body of the Province of Sondrio. Accredited by the Lombardy Region for training and services at work, it provides training courses in the hotel and catering, wellness, construction and textile sectors in the two centers of Sondrio and Sondalo, Continuing Training courses for

Accredited by the Lombardy Region for training and services at work, it provides training courses for the Right of Duty in the hotel and catering, wellness, construction and textile sectors in the two centers of Sondrio and Sondalo, Continuing Training courses for employed adults and job placement and reintegration services for people in employment difficulties.

The Sondrio Comunità Montana Valtellina, in collaboration with the Valtellina Vocational Training Center (Polo di Formazione Professionale Valtellina), has set up two theoretical-practical training courses, each lasting five consecutive days for a total of 40 hours, aimed at disseminating the traditional practice of dry stone wall maintenance. Among the main objectives, in addition to creating jobs through training, is to pass on an important tradition for the Valtellina, a fundamental technique for the maintenance of the productive landscapes that characterise this area.

AlpFoodway Final Community Forum:

<https://www.alpine-space.eu/projects/alpfoodway/en/communication/final-community-forum>

<https://www.aislombardia.it/news/l-arte-dei-muretti-valtellinesi-diventa-materia-di-studio-e-di-dibattito.htm>

- Vocational education/training

- The Programme Agreement between the Association Rete Ecomusei Piemonte (Piedmont Ecomuseums Network) and schools of the areas where each ecomuseum is operating, in pursuance of the Regional Law No. 13/2018, Art. 2, 2nd clause, letter b): “Encouraging the participation and involvement of the local population, the civil society, and the institutions, with specific regard to cultural and educational institutions, by promoting workshops of active citizenship in order to build parish maps or similar effective tools, able to integrate different viewpoints in a shared path of recognition, mutual understanding, care, and coherent and sustainable regeneration of the tangible and intangible cultural heritage as unique of each area”.

Workshops, courses and classes on “knowing how to make” arise from the agreement. Annual workshop held by the Ecomuseums Network: “Ecomuseums and didactics. Paths for the development of citizenship core competencies”. Safeguarding and transmitting to the future generations the cultural heritage of the areas where each ecomuseum is operating, through an integrated system of coordination and partnership among territorial authorities for the development of didactic programmes, with full respect of any organisational autonomy”.

Proceedings of the workshop are available on Rete Ecomusei Piemonte website <https://ecomuseipiemonte.wordpress.com/>

Thematic workshops, by pursuing the Regional Law No. 13/2018, art. 2, 2nd clause, letter e) stating as follows: “Recreate both common and expert knowledge that have generated, preserved, and evolved pastoral, agricultural, forestry, craft, and industrial activities, in order to promote and transmit them not only as a proof, but also as new sustainable forms of the current socio-economic background”.

- The Catalog of the Educational Offer of the Tuscany Region is an online tool that lists the training courses active in the regional territory;

There are courses in the fields of artistic craftsmanship, entertainment, goldsmiths, wood, glass, metals, stones, textiles, leather and food production ( <https://servizi.toscana.it/RT/catalogo-formativo/#/catalogo/home>).

Examples of activated courses:

1. Operator for the construction of festive machines / carnival floats
2. Responsible for the production of ceramic products
3. Person in charge of the realization of wooden artefacts in artistic craftsmanship with gilding and decoration techniques
4. Responsible for the creation and finishing of tailor-made garments of artistic craftsmanship
5. Cultural Heritage Restoration Technician (Expert Technician)
6. Technician of the conception, drawing and planning of artistic handicraft products
7. Technician of the design, creation and realization of metal objects also through forging.

- The Lombardy Region provided part of the funding for the Istruzione e Formazione Tecnica Superiore in 2014 when it offered a course in the ‘Techniques for the artisanal realization of products labelled ‘made in Italy’: Acoustic tuning of stringed instruments’. The Lombardy Region has supported the Innovation Project at the Stradivari Institute since 2011. This Project focusses on the peculiarities of the school. The Ministry of Education,

University and Research, with the Ministerial Decree n. 497 of 23 June 2016, granted the renewal of the experimentation of the Innovation project starting from 1 September 2016 for a duration of 5 years. The Institute will use this 5-year period to build a deeper proposal of structural renewal, involving the analysis of a post-diploma training perspective. In this way, the Lombardy Region has played an important role in a multi-level formal education project.

Relatedly, the Lombardy Region, with DGR n.6005 of 19/12/2016, approved a plan for organizing a network of first and second cycle schools for the 2017/2018 academic year. This fully implemented the resolutions n. 38 and 40 of 10.21.2016 of the Provincial Council. The Lombardy Region, along with the Cultural District, the City of Cremona and Department of Musicology funded and promoted “‘WELL MADE!’ a research project to emphasize the intangible aspects of violinmaking’ (Public Regional Call implemented by Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region 2011). The project involves the implementation of scientific cataloguing, of archival materials and audio-visual products accessible in the museum and the creation of a website from which to view all material relating to the application and the products of research 2010-2013.

Public Regional Call implemented by Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region 2018: the regional call supported action made by the Stradivari Institute inside the project named ‘The study of surface treatments in violin-making, cleaning and application of reversible protectives’. This one it was also connected to the ANIMA and TARLO projects: employs a scientific method to study the aspects of the timbre of the instrument during each relevant phase of construction and an applied research project that uses a scientific method to take measurements and evaluate the timbre of instruments that have already been constructed.

Public Regional Call implemented by Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region 2019: the project focusses on updating two aspects of the inventory documentation developed between 2008 and 2011. First, the so-called ‘ways of the wood’ throughout different centuries, commencing in the 16th century when violinmaking in Cremona started. Second, the rebirth of violinmaking in the 20th century after the practice effectively disappeared during the 18th and 19th centuries.

[https://www.intangiblesearch.eu/show\\_ich\\_detail.php?db\\_name=intangible\\_search&lingua=inglese&idk=ICH-ACO01-0000000645](https://www.intangiblesearch.eu/show_ich_detail.php?db_name=intangible_search&lingua=inglese&idk=ICH-ACO01-0000000645)

- Others

1. Project "Regional center for the arts and crafts of the Theater: technical and managerial professions - Art & Me" (approved by the Tuscany Region with DD.DD.n. 15086 of 09/29/17 and n. 16383 of 11/02/17, and funded with ESF resources 2014-2020, Strategic Training - Tourism and Culture Sector under the POR Objective "Investments in favor of growth and employment") by the Accademia del Maggio Musicale Fiorentino in partnership with the Teatro del Maggio Musicale Fiorentino Foundation , Irecoop Toscana, PIN srl - Didactic and Scientific Services for the University of Florence (regional accreditation n. PO0439), Cerratelli Foundation, Teatro della Toscana Foundation, Metastasio Theater Foundation

and Pistoiese Theater Association.

Examples of activated courses:

- Wood builder - In charge of the realization of wooden artefacts
- Iron builder - Design technician, creation and realization of metal objects
- Theatrical tailor - Technician for the execution and readjustment of clothing
- Video Maker Technician - Image shooting and editing technician for the production of television programs, documentaries and film shoots for the production of films
- Training for business creation
- Technique and practice of extemporaneous poetry in octave rhyme organized by: Associazione Lentopede - Scandicci (FI); Iter Mentis Association - Fucecchio (FI)

2. Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region - Action inside UE - Funs Por FSE 2014-2020- Axis IV- Action 11.1.1- Realization of the project for the "enhancement of digital documents of ethnography and social history archive (AESS). The activities and products created with the Project DIGITAL ARCHIVES – AESS find specific and functional enhancement for schools. The project has the general objective of enhancing and making more usable the heritage of digitized resources created within the POR FSE projects "Digital Archives - AESS" through the development of a digital platform that allows the networking and a reasoned use of these resources, addressed to the end users made up of the new generations of young people, trained in secondary schools in Lombardy and their teachers. Digital resources available online:

[www.aess.regione.lombardia.it/ricerca](http://www.aess.regione.lombardia.it/ricerca); [www.intangiblesearch.eu](http://www.intangiblesearch.eu)

Institutions involved for the training activities:

ISIS "Bernocchi" ; Liceo classico "B. Berchet" ; Istituto "G. Marconi" ; Liceo artistico "Giovanni XXIII"; IIS "Marisa Bellisario"; Liceo classico "E. Cairoli" ; Liceo scientifico "G. Ferraris".

## Question 6.2

**Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?**

Yes

**Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.**

Some examples:

- In Piedmont Region, among programmes and courses there are those organized by Pollenzo University of Gastronomic Science, University of Turin (degree in Cultural Anthropology), and University of Piemonte Orientale.

- In Tuscany Region, among degree programmes and courses there are those:

1. Ethnomusicology, (University of Florence - Department of History, Archeology, Geography, Art and Entertainment - SAGAS)
2. Demo-ethno-anthropological disciplines (Department of Civilization and Forms of Knowledge, University of Pisa)



- There are two post-graduate specialization schools in demo-ethno-anthropological heritage, located in Perugia (Umbria Region) and Rome (Lazio Region).

1. The School of Specialization in Demo-Ethno-anthropological Heritage of the University of Perugia (affiliated universities: Florence, Siena and Turin), activated in 2008 and established on the basis of the Ministerial Decree of 31 January 2006 "Reorganization of the Specialization Schools in the field of protection, management and enhancement of cultural heritage ", has the aim of taking care of scientific preparation in the field of demo-ethno-anthropological disciplines involved in the knowledge of cultural heritage.

It also aims to provide professional skills in activities for which "The State, regions, metropolitan cities, provinces and municipalities ensure and support the conservation of cultural heritage and promote its public use and enhancement (Code of cultural and landscape heritage art.1) with particular attention, in the context of fruition and enhancement, to the Institutes and places of culture (Article code 101) and to the museum as a permanent structure that acquires, conserves, orders and exhibits cultural heritage for purposes of education and study "(ibid.).

It also intends to refer, in training, to the "Charter of museum professions" of ICOM-Italy ("International Council of Museums", member of UNESCO) and to the UNESCO Convention on the Protection of Intangible Cultural Heritage shared by the Italian State.

2. The School of Specialization in Demo-Ethno-anthropological Heritage of the Sapienza University of Rome, established on the basis of the Ministerial Decree of 31 January 2006 "Reorganization of specialization schools in the sector of protection, management and enhancement of cultural heritage", has the purpose of take care of scientific preparation in the field of demo-ethno-anthropological disciplines applied to knowledge, communication and enhancement of cultural heritage, both Italian and non-Italian. More specifically, it aims to provide professional skills in the enhancement and use of demo-ethno-anthropological assets, to be allocated to cultural institutes and places, and in particular to museums, such as permanent structures that acquire, preserve, order and exhibit cultural heritage, for educational and study purposes, following the directives and regulations established by the Italian Code of Cultural Heritage. It is a course of Higher Education and lasts two years.

- The post - secondary education institutions don't offer curricula and innovative degrees related to ICH studies. In Lombardy Region, University offers traditional anthropological curricula.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support the practice and transmission of ICH as well as study of its social, cultural and other dimensions. For example, at European level, with reference to the areas of competence of the Directorate General of Education (Ministry of Culture), the European Heritage Days, promoted annually jointly by the Council of Europe and the European Commission, constitute an opportunity for collaborative intervention in favor of the conservation of the cultural heritage and the participation of civil society in enhancement and preventive safeguarding interventions.

## 7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

**Guidance note** corresponding to indicator 7 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 7.1.a

**To what extent are the inventories identified in section A.6 oriented towards safeguarding of ICH?**

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Largely

**Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in having them do so.**

In spite of the implementation of the inventorying process at national level, the fieldwork with communities and forward the ICH-inventories reflect the cultural diversity and the aims of safeguarding.

- The National Institute for Catalog and Documentation (ICCD) is aware that the safeguarding of the ICH involves the need to document/catalogue it, and make it accessible. Therefore, the ICCD promotes the safeguarding of the ICH both by directly coordinating research, documentation and cataloging activities in the context of national or European projects, and by providing support to the various local actors involved in the inventorying of the ICH.

- The MEPI - Module for the inventory of the elements of the Intangible Cultural Heritage is a tool developed by the UNESCO Office - Service II of the General Secretariat of the Ministry of Culture in accordance with the application of the 2003 UNESCO Convention for the Protection of the Intangible Cultural Heritage.

The form was developed in collaboration with the ICCD - National Institute for Catalog and Documentation, which dealt with the technical aspects for the construction of the layout and its application in SIGECweb, in a manner consistent with the other tools, defined by the Institute. The MEPI is designed for certify the process of identification and definition of the element and participation of the community involved, and at the same time to detect the state of protection and vitality of the same.

- As for the case of Basilicata's inventory, inventory was planned to collect information on how to enhance, manage, protect and use the ICH. Similarly, the Ethnography and Social History Archive (AESS) has always paid attention to the traditional cultural heritage, the living practices of the communities, following the methodology of the anthropological fieldwork. In all the fieldwork research there has always been the intuition of the existence of distinguishable cultural characters and specificities local cultural values.

Since 2011, and up to 2021, the Regional Law has allowed for the publishing of Public Calls to support communities, Institutions, Associations and Local actors carrying out projects for the identification, fieldwork research, and participatory safeguarding actions. Through the first public regional call, the Archive included the Traditional Violin Craftsmanship in Cremona and the Lombardy Region Alpine Transhumance elements in its Register (2011).

In the framework of the nomination/safeguarding process of "Tocatì, a shared program for the safeguarding of traditional games and sports" for inscription in the Register of Good Safeguarding Practices, of a participatory inventory project with the "traditional ludic communities" of the Lombardy region. Beginning of the research project and participatory documentation process in 2018 (in the frame of the regional call for Intangible Cultural Heritage): "IN GIOCO. Comunità in rete per la salvaguardia del patrimonio ludico tradizionale lombardo". With the support of the Lombardy Region and the AESS expertise. This inventory process is an on-going process. In the Lombardy Region context, the criteria and modalities of community participation in the inventory process are:

- Identification and documentation process coordinated by an association of practitioners, with the contribution of researchers and facilitators expert in the participatory ethnographical methodologies recommended by the Convention.
- Days of documentation on the ground organized in dialogue with the communities of practitioners, and under their guidance.
- Enhancement of self-documentation practices and documentation collected from associative archives.
- Collaborative writing of the inventory sheet, inspired by the ICH guidelines, on the model developed by AESS-Lombardy Region.
- Design of informative-photographic materials for return to communities and their dissemination during project sharing days, on-the-ground meetings and networking of communities.
- Experimentation of innovative documentation work practices conducted at a distance, during the covid-19 pandemic, through: online meetings with communities; online interviews; direction and production of audiovisual materials; audiovisual montages aimed at building a community narrative.
- Sharing of all materials produced on the online platform [www.intangiblesearch.eu](http://www.intangiblesearch.eu).

### Question 7.1.b

**To what extent do these inventories reflect the diversity of ICH present in your territory?**

Largely

**Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in so doing.**

According to the ICCD methodology and cataloguing process, all the elements included in the ICH inventories cover the entire national territory, thus representing a rich cultural diversity and a variety of social practices, oral traditions and expressions (non-verbal communication, dance, rituals, festive events, formal and non-formal oral literature, music, knowledge and techniques). The progressive updating of inventories, through new research and documentation, also carried out by local communities, allows for a wider representation of the ICH, thus promoting the respect for cultural diversity.

At Lombardy regional level, the challenge is to implement new strategies and support communities and Local Authorities with a view to the future, allowing participation and civil society involvement to contribute spreading ICH values and benefit, enlarging the actors and the education about ICH.

### Question 7.2

**Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?**

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Yes

**Based on your response in section A.6 Inventories**

**, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity**

- In Piedmont Region, the participatory inventories of the tangible and intangible cultural heritage, are held by the managing bodies of each regional ecomuseum. As an example, the collaboration with the Culture and Languages project of the Piedmont Alps (CLAPie) should be noted. The project aims to recover, harmonize and enhance the results of ethnolinguistic researches by linking them to what has been collected of the Western Alps cultural heritage at the local level.

- The Basilicata Cultural Heritage Platform is made up of the ICH List of Basilicata in which the various socio-demo-ethno-anthropological identities present in the Lucanian territory are available. For example: The Nights of Magic - Albano di Lucania, Cinespettacolo-Brindisi di Montagna, Migrated Memories -Castelluccio Inferiore, The Night of the Cucibocca-Montescaglioso, Night of transhumance - Rivello (etc...)

- The Lombardy Intangible Heritage Register (REIL) regards the Lombardy Region Area ([www.intangiblesearch.eu](http://www.intangiblesearch.eu) Lombardy Region Section). The Lombardy Intangible Heritage Register, in the context of European and International projects, was opened to international heritage communities, Institutions, Cultural Organisations and Regions of the Alpine Macroregional Strategy EUSALP. The Alpine Regions Intangible Cultural Heritage Inventory includes (Piedmont Region, Aosta Valley Region, Trentino and Bolzano Autonomy Provinces in Italy; Ticino, Valais and Graubünden Cantons in Switzerland; Austria, Germany, France and Slovenia different Regions).

### **Question 7.3**

**To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?**

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Partially

**Based on your response in section (f) and (l) of A.6 Inventories**

**, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.**

The updating inventorying process is ongoing in a phase of assessment, locally, regionally and nationally. That depends on the dynamic ICH nature but also on the respect of communities bottom up will and engagement.

- For example, ICCD receives requests from local agents, ensures continuous support and update of inventories on communities' request and other local agents involved in the Intangible Cultural Heritage. The updating of the inventories consists in both the update of previous collected data and in the production of new records on individual intangible entities. These activities are based on an up-to-date field research with a related multimedia documentation (sound, photographic,

audiovisual), thus representing the current viability of the inventoried elements. In fact, although different levels of competencies are required, both BDI catalog cards and the simpler MODI share the same approaches and methods of data collection. In this way, the possibility of updating the inventories, to keep documenting and cataloging these intangible elements over the time can provide a diachronic view on the ICH, highlighting its vitality, continuity and transformations. Moreover, the MEPI also guarantees a constant monitoring of the state of viability of the Elements.

- In Lombardy, the description of the elements is updated through field research and the involvement of practice communities. Communities themselves can request the updating process. In practice, this means that the inventories are constantly updated. The photographic, video and audio documentation can also be updated following the same methodology. It is possible to update the description of the practices also through Lombardy Region “Public call for the participating process for the implementation of the Lombardy Intangible Heritage Register (REIL)”. In the context of European and International projects, the platform of the Inventory of the Intangible Heritage of the Alpine Regions [www.intangiblesearch.eu](http://www.intangiblesearch.eu) will be available to all Regions involved to be updated following the same methodology.

#### Question 7.4.a

**To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?**

Largely

**Based on your response in section (o) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

- The MEPI has been developed in order to be easily accessed and directly filled by communities.
- The Lombardy Intangible Heritage Register (REIL) and the Alpine Regions Intangible Cultural Heritage Inventory can be accessed digitally at [www.intangiblesearch.eu](http://www.intangiblesearch.eu), facilitating access to this inventory. This allows communities, groups and individuals to access the inventory online, at any time, from any place, as long as they can connect to the internet. The “democracy” of the information systems, the database and the inventory layout are also accessible to communities, local operators, Associations, NGOs involved in inventorying process, who can be enabled to implement the information to facilitate participation in the inventory process.

#### Question 7.4.b

**To what extent are ICH inventories utilized to strengthen safeguarding?**

Largely

**Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.**

- In recent years, ICCD has invested in semantic technologies strengthening its tools for public restitution of the documentation and information collected in the inventory processes. Currently ICCD publish the entire catalog database in linked open data. Aiming at promoting a wider network of relationships among the different actors involved in the protection and enhancement of cultural heritage, this effort pursues also to foster the use and reuse of the ICH by local communities, strengthening its knowledge and transmission.

- ICH inventory in Basilicata Region is used as a tool to ensuring the availability of updated, verifiable and comparable, transparent and public information of the ICH by identifying strategies and resources for use and functionality.

- The Lombardy Intangible Heritage Register (REIL) is implemented by communities, local operators, Associations, NGOs involved in inventorying process also through Regional Calls. They themselves identifies the territorial elements to be safeguarding. The same methodology is used for the Alpine Regions Intangible Cultural Heritage Inventory. European partners involved in the implementation of the inventory [www.intangiblesearch.eu](http://www.intangiblesearch.eu) identifies elements for the safeguarding process. The representation of the ICH element takes place through filed research and its documentation is not a simple concretization of the results. The practice, the element is “told” through the documentation produced, created over time, and therefore updatable, just as the inventories themselves must be updated. In this perspective, the inventories must reflect the state of the practices in their dynamic becoming, overcoming the traditional logic of “testimony” or of an ethnographic catalogue. And again, if the documentation were operated through a dynamic information system that allow communities to implement them by adding information.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Largely

## Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

As for the activities related to the cataloguing of ethno-anthropological intangible heritage, over the last year the implementation of new digital technologies connected to the semantic web has allowed to significantly increase the number of documentary material and information relating to the ICH published.

This includes the partial implementation of what has been achieved in this area at the regional level. In fact, the new systems adopted allowed larger cooperations with bodies and organisations operating at a local level, forming a wider national network. It includes the Regions, which have, over the time, developed autonomous systems for the cataloguing/ inventorying of the ICH. The consolidation of those exchanges strengthened the public restitution of cultural heritage. Among the mid-long term activities planned by ICCD, there is the fostering of collaboration between the Ministry and other institutions/associations, through the organization of training events and public seminars at national level. This cooperation can be enhanced with further development of methods for public restitution of a multiplicity of intangible cultural heritages, like digital technologies and crowdsourcing tools aiming at involving a direct participation of communities and individuals.



## 8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

**Guidance note** corresponding to indicator 8 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 8.1

**To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?**

Large

**Based on your response in section (p) of A.6 Inventories**

**, explain briefly, giving examples, how this is accomplished.**

- Preparing the nomination to Representative List of the ICH of Humanity, the communities, possibly with the technical and scientific support of the Ministry of Culture staff, draw up the inventory of an ICH element. Currently the inventorying process makes "bottom-up" participation possible, allowing non-specialized data entry work, although the support of ethnoanthropologists and professional catalogers is often required. Both MODI and MEPI are simplified tools developed specifically to enable inclusive participation of communities in the inventorying process.
- According to the Basilica Region, it is by filling in the forms for surveying the cultural heritage that communities, groups and NGOs contribute to the safeguarding of the ICH.
- The A.E.S.S. process is inclusive if communities, groups, individuals, or NGOs are able, also with the help and support of local leaders and authorities to implement the inventory. The Public Regional Calls and the European projects in place are based on these assets and strategic ICH tools.
- At the national level, starting from the international seminar organised in Milan in 2013 (<http://mda2012-16.ilmondodegliarchivi.org/index.php/primo-piano/item/83-il-patrimonio-culturale-immateriale-tra-societa%E2%80%9999-civile-ricerca-e-istituzioni>) the participatory process of inventorying ICH has been a constant theme of reflection and work of the association. Special issues of the AM (Antropologia Museale) magazine have been dedicated to this, as well as specific research reflections, in constant dialogue with national institutions, the ICCD and the Central Institute for Intangible Heritage (ICPI, formerly ICDEA).
- Comparative research, supported by the Sapienza University of Rome, on inventorying and documenting Intangible Cultural Heritage. The research was dedicated to several cases-study including the case of the community of Cocullo (AQ), engaged since 2015 in a process of safeguarding the complex of knowledge, practices and rituals related to the cult of San Domenico Abate - Cocullo's snake rite and the case of the "Festa della Madonna del Monte" in Marta (VT). In the Cocullo context, the criteria and modalities of community participation in the inventory process have been:
  - o Sharing of the framework and the meaning of the inventory of the intangible cultural heritage

with a group of representatives of the local community, made up of different types of practitioners: simple devotees of San Domenico, responsables for the organization of the patronal feast, representatives of the agropastoral world, experts “serpari”, etc. (building and empowering a safeguarding community)

- o Building of a participatory “documentation project” with the community, including in the narrative all the main aspects, actors and moments of the local cultural heritage composing the “ICH element”. Establishment of a documentation working group composed by members of the community, cultural anthropologist and audio-visual experts;

- o Recording and documenting (audio visual) living practices, leads by (and with the active participation of) the community;

- o Selecting, with some members representatives of the community, the historical documents and audio-visual elements;

- o Translating the results in the national BDI format (ICCD);

- o Sharing and revising the texts with the community, before the publication of the inventory and with their consent.

- o Encourage the process of updating and expanding the inventory process, involving other communities in the same region, sharing this cultural element.

In the case study of the participatory inventory regarding the Festa della Madonna del Monte, the work was set up from the earliest stages by involving a group of internal stakeholders in whose regard the coordinators of the research took on a position of mediation between the different positions and interpretations that were provided from time to time of the festival and the inventory itself. The constitution of the "working group" was a slow process, marked by several meetings, the outcome of which passed through discussions with various local stakeholders.

## Question 8.2

**To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?**

Fully

**Based on your response in section (q) and (r) of A.6 Inventories**

**, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.**

- As for the case of ICCD, large inclusivity is granted, without gender distinction, both in the representation of ICH and in the inventorying process.

- Even for the case of Basilicata Region, the identification activities have been implemented on the advice of professionals such as anthropologists, entographers, archaeologists and other experts in the sector, which have highlighted the existence in Basilicata of a widespread, diversified and inclusive cultural heritage of public property, not only sites of archaeological, historical, architectural, demo-ethno-anthropological heritage, linguistic heritage (dialects ...), artistic, technical and artisan knowledge, holiness and religious experience.

At regional level of Lombardy, the process ensures the inclusion of ICH territorial elements through Public Regional Calls and the European projects in place. It is difficult to declare that all

the territorial elements are included because the process is never static, but in its dynamic evolution it allows to identify, through field research, new elements that can be included. The Lombardy Region law should ensure these processes, as well as inventory access guidelines and internal regulations relating to access requirements.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned. The Ministry of Culture, in collaboration with the Ministry of Agricultural, Food and Forestry Policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO). Inter alia, the Observatory promotes analysis, studies and researches to support the planning of effective and sustainable safeguard measures. In carrying out its functions, the Observatory coordinates its activities with others Observatories with purposes at regional, national and international level and it facilitates the integration of studies, research and scientific initiatives with the subject of inventorying of intangible cultural heritage.

## 9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

**Guidance note** corresponding to indicator 9 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 9.1

**Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):**

- Research, scientific, technical and artistic studies
  - Law of 20 February 2006 no. 77 “Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, inscribed on the ‘World Heritage List’, placed under the protection of UNESCO” ([https://www.unesco.beniculturali.it/pdf/L77\\_06\\_aggiornatafr0\\_17.pdf](https://www.unesco.beniculturali.it/pdf/L77_06_aggiornatafr0_17.pdf)). The current form of Law no. 77/2006 is the result of the changes brought to Law 8 March 2017 no. 44, through which the scope was extended to include the Elements registered in the Representative List of the Intangible Cultural World Heritage, and referred in the Convention for the Protection of the Intangible Cultural Heritage of 2003, in addition to the Cultural and Natural Sites inscribed in the List provided for by the Convention Concerning the Safeguarding of the World Cultural and Natural Heritage of 1972. The Law reiterates that, due to their uniqueness, the Sites and Elements inscribed on the Lists provided for by the respective UNESCO Conventions, are points of excellence and fundamental elements of the representation of our country, including at an international level. It involves financial measures to support the enhancement, communication and use of the Sites and Elements (art.4), intended for interventions aimed at:
    - a) the study of specific cultural, artistic, historical, environmental, scientific and technical problems relating to Italian UNESCO sites and elements, including the development of management plans;
    - b) the provision of cultural assistance and hospitality services for the public, as well as cleaning, waste collection, control and security services;
    - c) the creation, including in areas adjacent to the sites, of parking areas and mobility systems, provided they are functional to the sites themselves;
    - d) the promotion, protection and enhancement of the Italian UNESCO sites and elements, the dissemination of their knowledge and their requalification; in the context of educational institutions, enhancement is also implemented through support for educational trips and cultural activities by schools;
    - d-bis) the enhancement and dissemination of the wine heritage characterising the site, in the context of the promotion of the overall traditional food and wine and agricultural-pastoral heritage.The Law also formally recognises the Management Plans and the Safeguarding Measures Plans as indispensable tools to “ensure the conservation and enhancement of Italian UNESCO Sites and Elements” (art. 3 paragraph 1).
  - The funding that ICPI makes available to the projects its public funding (European Union,

State, Local Authorities) and is used in agreement with the communities, to ensure the development of practices of safeguarding, research and enhancement of intangible cultural heritage.

- Funding for the cataloging / inventorying activities of the cultural heritage carried out by the Institutes of the Ministry of Culture is annually granted by General Directorate (DG ABAP) but in recent years it has rarely included activities in the field of ICH. Although ICCD can collaborate with DG ABAP in identifying some priority cataloguing activities, its support is not directly financial. Rather, it consists in the free provision of web-based tools for documentation and archiving, in scientific and methodological support, in educational activities to anyone who requests them. The same support is also guaranteed to other local institutions and associations. In any case, the inventory and documentation activities can rely on a cataloging platform free of charge, the data of which flow into a database of national interest. ICCD itself is entitled to have access to national or EU funding programmes, through projects applications and coordinating research, documentation, cataloguing of the Italian ICH.

- Several projects for temporary or permanent museums exhibitions are realised through a research process leading to the active involvement of communities and individual bearers of cultural expressions. A specific example is the renovation of the permanent rooms dedicated to the "Opera dei Pupi" and "Teatro di figura", where the installation is being conceived as a laboratory that will connect bearers, museum staff and audiences. The laboratory space that will host performances and workshops with the participation of puppeteers and practitioners, creating the conditions for passing on knowledge and continuing research into museum materials.

The creation of a space for performances and workshops with the participation of puppeteers and practitioners will make it possible to carry out transversal research to enable knowledge and practices to be safeguarded, connecting bearers, museum's collections and museum's staff (conservators, restorers and curators).

- Exhibition *Avvicinati amici, c'è Busacca* (2019), in collaboration with the Associazione Culturale Cantastorie Busacca. The exhibition reconstructed the biographical and poetic itinerary of Ciccio Busacca and activated a process to promote the historical and contemporary figures of Sicilian storytellers.

- \_Exhibition and activities programme *Le Rievocazioni storiche in Museo* (2019). The exhibition presented the rich and multiform panorama of Italian Historical Reenactments through a selection of over seventy costumes and dozens of accessories and contemporary objects, inspired by different eras of the past and referring to thirty different "re-enactment" events taking place in as many municipalities spread throughout most of the country. The exhibition was organised with the collaboration of communities and organisations.

- Documentation and archiving

- Archival and documentation materials (audio, video, and photographic) produced during the implementation of Central Institute of Intangible Heritage - ICPI's projects are shared with communities affected by the documentation and are kept at ICPI's headquarters and

made available to anyone who requests them. Publication of archival materials through ICPI's website is being initiated.

- As for the case of Tuscany Region, several measures and agreements with the "regional Archives Superintendency of the Ministry of Culture" were promoted, such as:
- VideoVoce Archive Project (Vi.Vo.) for the creation of a model with the aim of creating a shared set of metadata compliant with the main international standards; create an ecosystem for Tuscan oral archives; address the main legal issues related to oral archives; propose original research paths on the management of oral archives; make the oral archives of the region known to the public.

The Vi.Vo. it has been applied to the sound archive of Caterina Bueno and will be extended later to other Tuscan oral archives of historical interest

- intervention for the safety, cataloging and enhancement of the Festival dei Popoli Archive;

Support for projects for the enhancement of intangible cultural heritage:

- Pieve Saverio Tutino Award of the Diaristic Archive of Pieve Santo Stefano (AR), which takes place annually and now has a role of great cultural importance in the not only regional context;

- Incanto, an important musical festival that takes place annually in Sesto Fiorentino curated by the Ernesto de Martino Institute which, in recent years, has seen the participation of the most important representatives of popular singing;

- the projects of the CDSE Foundation - Historical-Ethnographic Documentation Center (Union of Municipalities of Valdibisenzio, Municipality of Vaiano, Municipality of Vernio, Municipality of Cantagallo, Municipality of Montemurlo - province of Prato) Resisting for art - in collaboration with ISRT, Istoreco Livorno and the Jewish community of Florence - and Boschi di memoria. Fairy tales, legends, ancient crafts, life stories and signs of war in the valleys of the Apennines.

- The Festival Up to the heart of the revolt organized by the Archivio della Resistenza Association and now in its 17th edition, with meetings, shows and events in the chestnut forest adjacent to the Audiovisual Museum of the Resistance in Fosdinovo (MS).

- through a contribution to the Ottava rima Association - Association of municipalities for the enhancement and promotion of singing in octave rima (lead the Municipality of Terranuova Bracciolini, province of Arezzo), support was given in 2018 to the Ottava rima di Buti festivals, Pomonte, Ribolla; to impromptu poetic encounters and workshops in schools.

Support for exhibitions and events particularly relevant for the knowledge of intangible heritage:

- the exhibition 1938-1945 The persecution of the Jews in Italy. Documents for a history (2015), in collaboration with the Jewish community of Florence, the State Archives of Florence, the Historical Archives of the Municipality of Florence, the Oblate Library and the National Central Library of Florence;
- the exhibition promoted, on the 120th anniversary of the birth of Sandro Pertini, by the Foundation for historical studies Filippo Turati Sandro Pertini fighter for freedom. A testimony for the younger generation (2016);
- Jews in Tuscany. XX AND XXI century (2016-2017), curated by ISTORECO Livorno and fully funded by the Region.

**Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?**

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Yes

**Describe briefly the research conducted, in particular the impacts studied.**

- Research, documentation and cataloguing of cultural heritage are part of the institutional activities of the Ministry of Culture both for the protection and valorisation aims, with a specific impact on the protection of tangible assets pursued by local Superintendencies. The national normative framework on the cultural heritage does not provide for measures to protect the ICH, except from the reference to "expressions of collective cultural identity", under the 2003 Unesco Convention, when represented by tangible evidence. Actually, the ministerial action has for a long time considered the importance of cultural expressions that today we call "intangible": that is, in an anthropological perspective, those living practices, memories, knowledge and socially shared know-how, often linked to a territory, which unfold and are transmitted through orality and bodily techniques. Therefore, especially since the 70s, ICH is documented and cataloged with peculiar cataloging standards, approaches and methods, in particular in the ethno-anthropological field. Approaches, standards and methodologies have evolved over time: from the first FK paper cards of 1978, dedicated to "folklore", which included narratives and music of oral tradition (FKN e FKM) and the rituals, ceremonies and festive events (FKC), to the current digital BDI cards for intangible ethno-anthropological heritage (2002, 2006, 2016). These digital cards are today used with the purpose of highlighting the value of the intangible aspects as a vital and dynamic glue of the whole cultural heritage. Furthermore, the links between tangible and intangible heritage thus finds representation within a broader notion of cultural heritage. Alongside these standards and catalogue cards that require a specialized academic background, in the last decade, to meet the needs of participatory inventory created for the purpose of nomination forms for the UNESCO 2003 Convention or for the activities of local ecomuseums, ICCD has developed the MODI-AEI, as an easy and simplified inventory tools used to report "intangible entities", regardless of their recognition as "cultural heritage" according to Italian law. This had an important impact on the way ICH inventories have been drawn up, making possible a "bottom-up" participation and allowing a non-specialized data entry work, though the support of ethnoanthropologists and professional catalogers is often required. The inventories produced in accordance with the UNESCO 2003 Convention (hosted on a dedicated website at [www.iccd.beniculturali.it/paci/paciSito/](http://www.iccd.beniculturali.it/paci/paciSito/)) relied on the MODI-AEI, from 2014 to 2019, when ICCD supported the General Secretariat - Unesco Office in the elaboration of the MEPI (Form for the inventory of ICH elements) as a new inventory tool to be used for the purpose of the nominations to the Representative List of the Intangible Cultural Heritage of Humanity. However, ecomuseums and local organisations and associations keep often using the MODI-AEI to systematize the research activities and documentation on events and practices representative of the ICH which they intend to safeguard and valorise at national and international level. Data and documentation produced in the drawing up of these inventories are available at <http://paci.iccd.beniculturali.it/paciSito/>, and are now also available on the new data consultation site (<https://www.catalogo.beniculturali.it>), like the more specialized catalogue cards produced by the Ministry bodies for the intangible ethno-anthropological heritage (BDI). They have therefore acquired increased visibility and availability. The new MEPI inventory cards are directly handled by the General Secretariat of the Ministry of Culture and are temporarily accessible at <http://www.iccd.beniculturali.it/it/780/inventari-convention-unesco-2003-dal-2019>. Currently they are not available on the new consultation site of the General Catalog of cultural heritage.



- The Museo Nazionale delle Civiltà (MuCiv- National Museum of Civilizations) is taking part in the 'Aboriginal Archives' (ongoing). This project aims to promote the accessibility and study of the museum's collections relating to Australian Aborigines. A significant part of this project involves the creation of a digital collaborative archive where connections can be made with the communities of origin. The digital participatory archive was created using the open-source software Mukurtu, a digital space created specifically for accessing indigenous content.

- ICPI has carried out ongoing researches on registered and non-registered ICH elements relating to historical re-enactments, folkloric groups, historical businesses, carnivals, seafaring culture, religious ceremonial complexes, ritual and religious elements and handicrafts. All of these projects were conducted in collaboration with communities holding the ICH element and, in many cases, were requested by the communities themselves.

### Question 9.3

**Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?**

Yes

**Describe briefly the nature of practitioners' and bearers' participation and how their consent is secured.**

Communities identify and define their Intangible Cultural Heritage to be included in the inventories and participate in its updating possibly in close relation with professional anthropologists who work in the field. ICCD provides different tools and standards for cataloguing / inventorying the ICH, with a different level of qualified competences required (BDI and MODI-AEI). In both cases, the data for each element are collected from field research and audiovisual documentation and an explicit informed consent of the practitioners and bearers is always required, according to EU legal provisions 2016/679 (General Data Protection Regulation – GDPR).

The participation of practitioners and carriers takes place in different ways by "MuCIV- Museum". In some cases the museum enters into relationships with associations and bodies representing specific communities or interest groups. Participation and involvement of individuals take place, in these cases, within formalised collaborations (conventions, collaboration protocols) that define the modalities of involvement, and make explicit the forms of consent. For example, for the European READ-Me 1 and 2 projects, specific agreements were made with diaspora associations actively involved in the implementation of activities. In other cases, the relationship is formalised through contracts with individual porters and practitioners. When, on the other hand, the dialogue relationship is not defined by contractual forms, and consultations or interviews with stakeholders are carried out, the people involved have access to all the information on the aims and methods of the project in which they are involved, and they then sign a form of consent for the use of the information and practices shared.

### Baseline and target



The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to promote research and documentation, including scientific, technical and artistic studies, contribute to safeguarding. The Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO).

As stated by the Legislative Decree, the Observatory also collects and disseminates data, studies and analysis relating to national intangible cultural heritage recognized by UNESCO. In particular, it collects data and information on the Elements registered in the UNESCO list, data and information on the implementation of the 2003 Convention on Registered Elements, with particular regard to the issue of governance and safeguarding. The Observatory is an important instrument to collect statistics data on the UNESCO Element through which evaluate possible assessment to guide policies and decisions for a better use of the financial resources. Furthermore, the Observatory promotes analysis, studies and researches to support the planning of effective and sustainable safeguard measures. In carrying out its functions, the Observatory coordinates its activities with others Observatories with purposes at regional, national and international level and it facilitates the integration of studies, research and scientific initiatives with the subject of inventorying of intangible cultural heritage

## 10. Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding

**Guidance note** corresponding to indicator 10 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 10.1

**Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?**

High

**Provide any additional details here.**

- Most of the scientific researches and operative projects elaborated by the Benecon University Consortium – UNESCO Chair are published on the institutional website of the Research Centre [www.benecon.it](http://www.benecon.it). The Proceeding of the International Forum ‘Le Vie dei Mercanti’ are published on the website [www.leviedeimercanti.it](http://www.leviedeimercanti.it) with free download. Additionally, the Proceeding are published on the Gangemi Editor International Publishing website with free download.

- In Emilia Romagna Region the documentation and researching findings are accessible to CGIs mostly through books and website.

- In Piedmont Region the documentation and researching findings are accessible to CGIs through some tools:

1. GeoPortal for food culture;
2. Intangible Search: Intangible Cultural Heritage Inventory of the Alpine Regions;
3. Ecomuseums of Piemonte: each one has got its own website;
4. Ecomuseums of Piemonte: website of the Ecomuseums Network;
5. Mémora: web-based platform aimed at classifying and promoting the cultural heritage of Piedmont. It is an innovative, free and open tool made available by Regione Piemonte to citizens and institutions in order to allow them to contribute to the description of cultural goods and the collection of digital entities. Currently under implementation.
6. Portal for the regional linguistic minorities "A temp de lengas", in which the outcomes of the projects financially supported by Law No. 482/1999 are gathered;
7. Section "Cultivar parole", focused on the regional linguistic minorities, available on Regione Piemonte's institutional website.

- In Tuscany Region the documentation and researching findings are accessible to CGIs through some projects:

1. Vi.Vo.Archive - Conservation and Dissemination of the Oral and Audiovisual Archives Project funded by the Tuscany Region and coordinated by the University of Siena, in collaboration with the CLARIN-IT node of the Institute of Computational Linguistics of the CNR of Pisa and with the Memory Bank of the Casentino CRED. Archivio Vi.Vo aims to develop a model for the protection, enhancement and use of Tuscan audiovisual archives.

The Vi.Vo. was applied to the conservation of the sound archive of Caterina Bueno (1943–2007),

consisting of 476 media (audio reels and compact cassettes), corresponding to almost 714 hours of recording, which was digitized during the PAR-FAS Gra.fo. project

2. PAR-FAS Gra.fo project - The Grammo-foni project. Le soffitte della voce has taken care of censoring, digitizing, analyzing and cataloging oral documents of the Tuscan area and then returning them to the community through a portal that will soon be accessible online (<http://grafo.sns.it/>).

Graph in summary:

- secure access portal
- 2818 hours of digitized audio
- 30 archives saved from decay (639 open reels and 1124 audio cassettes)
- 2208 access units in the portal
- 20 appearances at national and international conferences;
- 2 conferences organized by the project
- 1 day of celebration "A cultural heritage to be saved: Audiovisual recordings as linguistic, historical, anthropological evidence" organized as part of the 2014 Tuscan Festival
- a book and over 20 publications, including on international locations

3. University Research Project 2016 of the University of Pisa, "Recalling the past: cultural memory and territorial identity". Conference "Recalling the past: cultural memory and territorial identities" (Department of Civilization and Forms of Knowledge of the University of Pisa, 15 and 16 February 2017) dedicated to the study of historical reenactments from a multidisciplinary perspective (history, geography, cultural anthropology). Results of the census of the 2016 University Research Project of the University of Pisa, "Recalling the past: cultural memory and territorial identities": <http://rievocareilpassato.cfs.unipi.it/>

- With reference to the three UNESCO elements of Sardinia, the results of the research are communicated above all through the creation and dissemination of multimedia, photographic and audiovisual material, films and docufilms. With regard to canto a tenore, for example, with the support of public funding (Regione Autonoma della Sardegna), the docufilm "A bolu" by director Davide Melis was produced and a multimedia installation was created at the Museo del canto a tenore. of Bitti (NU).

- Due to the fragility and historical value of documents, accessibility depends on the type of documentation or the search results.

The documentation relating to "The Celebration of Celestinian Forgiveness" draws its origins from the issue of the Papal Bull in 1294. The first historical document is the precious parchment preserved by the Municipality of L'Aquila. The same coronation as Pontiff of Celestino V is reported in "Chronicles" and contemporary testimonies of the event. The Forgiveness Celebration has been followed over the centuries and transcribed in historical documents that attest to its origin (eg "Aquilan Chronicle" by Buccio di Ranallo - State Archives of L'Aquila) and its uninterrupted duration over the years written by chroniclers who have followed one another over time. During the year there are several initiatives that bring the Celebration to the attention of the media. The Celestinian Bull, restored in the first months of 2017, is allowed on display only in the very rare cases in which the suitable environment and the organization guarantee the correct promotion and visibility of the parchment. Research activities are constantly carried out in collaboration with the University of L'Aquila (Department of Humanities) in order to keep the memory of the element alive, also through the elaboration of university theses and scientific documentation. Numerous publications present Celestinian Forgiveness through the centuries and its promotion takes place with numerous events organized by the Celestinian Forgiveness

Committee during the Celestinian week (from 23 to 29 August). These events therefore bring together local and national communities.

Brochures with the history of Celestinian Forgiveness and with the program of events included in the event's billboard, are produced each year by the Committee itself and distributed nationwide. Particular attention is also paid to guides (text in Italian and English) which promote the area through the development of sites and routes and which are distributed in paper form, but which can be consulted through a link on the institutional website of the Municipality of L'Aquila.

- Documentation and research findings connected to the "Musical art of horn players" are accessible and shared via digital communication (Accademia site, google drive and Photo), Accademia scientific publications and on the occasion of weekly rehearsals. Research and findings are prepared by the Accademia di Sant'Uberto Scientific Committee including researchers and the director of the Equipaggio della Regia Venaria, practitioner and bearer of the practice.

- Most of the research and documentation activities connected to the Sardinian Canto a Tenore have been made public or accessible both through books, articles, and audiovisual media (primarily documentaries) and through the publication on the web on institutional sites related to the singer's regional associations.

- The Arvedi Laboratory of non-invasive diagnostics of the University of Pavia and The Musical Acoustics Lab of the Politecnico of Milan and carry out investigation and research activities on historical heritage, specifically on the historical collections, with the aim of having an impact in terms of knowledge on contemporary violinmaking know-how, increasing the knowledge of traditional techniques (compositions of paints and glues and construction techniques). These findings are returned to the community of the Cremonese Violin Craftmanship and shared with them. Dedicated sessions are held in which such findings and the related papers are explained to the community.

- Documentation and research findings for specific aspects of the Venetian art of glass beads are accessible to communities, groups and individuals by: Murano Glass Museum Library, Palazzo Mocenigo library, Correr Museum, Marciana Library, State Archives of Venice.

- The International Museum of Marionettes has always paid particular attention to dissemination and it has produced a rich series of publications in Italian as well as in English, French, Spanish and German. These publications offer scientific in-depth analyses of the Opera dei pupi, both in general terms and with regard to its various aspects. They are often based on an interdisciplinary perspective and, responding to the museum's focus on interculturality, they sometimes make use of a comparative anthropological perspective in order to link the Opera dei Pupi to similar traditions practiced in other parts of the world, many of which also received the UNESCO's recognition.

In 1975, the year of the Museum's foundation, the first edition of the book *I pupi siciliani* by Antonio Pasqualino was published as part of the series "Studi e materiali per lo studio della cultura popolare" [Studies and Resources for the Study of Popular Culture]. Since then, the museum's publishing activity has intensified and diversified and today the Edizioni Museo Pasqualino comprises six series, including the historical and the most recent ones. Thus, the museum's publishing house provides a heterogeneous ensemble of studies and research based on the dialogue among disciplines and on updated methodological approaches and theoretical reflections. This publishing house has hosted reflections from the fields of anthropology, popular

traditions, semiotics, ethnomusicology, and the history of religions. Its new series “Piccirè”, finally, is dedicated to the magical world of fairy tales for children.

The museum’s engagement in the dissemination of scientific works concerning the Opera dei pupi is systematic and continuous and it addresses both Italian and international readers. The first results of the 2019/2020 participatory research campaign carried out by the Association for the conservation of Folk Traditions were published in the portal [www.operadeipupi.it](http://www.operadeipupi.it), which was designed by the Association in its capacity as referent organization of the Italian Network of Organizations for the Protection, Promotion, and Enhancement of the Opera dei Pupi. The portal was created with the support of the Italian Ministry of Cultural Heritage and Tourism according to the Law no. 77 of February 20, 2006: “Special measures for the protection and accessibility of the sites and elements of cultural, landscape and environmental interest that are included in the ‘World Heritage List’ and are under the protection of the UNESCO”.

This technologically innovative digital space is intended to represent and give account of the various expressions of the Opera dei pupi and, at the same time, as a means to support the activities of pupi theatre companies through networking and cooperation.

This portal collects and presents the experiences and the history of the various pupi theatre companies. It contributes to disseminating a comprehensive view of the Element and provides it with national and international visibility, thus promoting inclusivity and a broader access to knowledge concerning the multifarious expressions and declinations of the Opera dei pupi.

This service platform aims to provide a widespread access to the Opera dei pupi and to disseminate knowledge both about the Element as a whole and about each pupi theatre company, while at the same time providing information on the elements of tangible heritage associated with their activities. The website will collect and grant access to updated catalog cards concerning individual companies, collections and museums, including historical and recent photographic, videographic and sound documentation (e.g., interviews with members of the heritage community, audio and/or video footage of performances, educational and training activities, family trees, etc.).

It will collect catalogue cards and content related to the Opera dei pupi, and make it accessible to scholars and experts as well as amateurs, teachers, and tourists. This Catalogue, produced with the active participation of the pupi theatre companies, will collect the catalogue cards of the historical and contemporary elements of tangible heritage associated with the Opera dei Pupi (pupi, billboards, sceneries, stage props, construction tools, etc.) that are held in museums, collections, and at the companies’ own premises, whether they are currently on display or not.

- The Convention advocates research and documentation specifically as measures for safeguarding (Article 2.3) – and requests the broadest possible access to communities, groups and individuals (Article 15). In the last decades, the Falconers Community has been strengthening its practice and transmission thanks to new opportunities offered by digital and social media to share research and documentation across national and international borders easily. Workshop, capacity-building activities and conferences organized at local, national and international levels are configured as essential tools for disseminating information and documents among the Community (es. International Meeting “Falconry as Intangible Cultural Heritage: participation, cultural diversity and sustainable development” – Melfi, October 2018; Capacity Building for Falconers Community and Stakeholders “Safeguarding Planning for Falconry as Intangible Cultural Heritage” – Ozzano dell’Emilia October 2019; Online Webinar “Develop a Falconry Cultural Route” – June 2021). National and International Falconers Communities share many documents like newsletters, websites, exhibition catalogues, conference agendas or proceedings, documents describing other public presentations and events and falconry archives. Archives have traditionally been

understood as repositories of knowledge and experience, remote from the researchers and scholars who, in the past, fund and populate them. However, the idea of an archive has more recently been changed by digital resources that allow worldwide open access to established archives and permit the Communities to create archives of their own. The growing number of Falconry Archives and the evolving practices associated with collecting and curating, states a new process of remaking the very idea of the archive. Falconers Communities are the heart of this exciting process and their collaboration allows to collect a wide range of data and images. The Falconry Interactive Exhibition (funded by Law February 20, 2006, n.77) includes a “citizen science” project for the geo-localized collection of all the works of art, monuments and places related to falconry and birds of prey in Italy. Reference: Article 13(d)(ii); OD 85; OD 101(c); OD 153(b)(iii); EP 5.

- The Lombardy Intangible Heritage Register (REIL) and the Alpine Regions Intangible Cultural Heritage Inventory can be accessed digitally at [www.intangiblesearch.eu](http://www.intangiblesearch.eu), facilitating access to this inventory. This allows communities, groups and individuals to access the inventory online, at any time, from any place, as long as they can connect to the internet. The “democracy” of the information systems, the database and the inventory layout are also accessible to communities, local operators, Associations, NGOs involved in inventorying process, who can be enabled to implement the information to facilitate participation in the inventory process.

- In the area of Molise Region, there are publications, books, local museums and family/community archives concerning ICH knowledge and practices. It remains a traditional use of soil in some case (transhumant tracks) according with traditional pastoral practices and ancient forms of common lands uses.

There is and historical repository of studies of folklorists, historians of popular traditions, experts of local popular poetry and traditional chants, from the end of XIX c. up today. A relevant repertory of local studies of ICH was conserved in the review “La Lapa” by Eugenio and Alberto Mario Cirese, edited from 1950 to 1955.

A repertory of studies on popular traditions of Molise was more recently between the ‘80s and the ‘90s.

In 2005 started and realized a cataloguing campaign on rites and spiritual festivities by the Central Institute of Intangible Cultural Heritage (Carnevale a Bagnoli del Trigno; Carnevale a Castelnuovo al Volturno; Carnevale a Cercepicola; Carnevale a Tufara; Corpus Domini a Campobasso; Madonna delle Grazie a Vastogirardi; Madonna Incoronata a Santa Croce di Magliano; Maggio a Fossalto; Maggio ad Acquaviva Collecroce; Natale ad Agnone; San Basso a Termoli; San Biagio a San Martino in Pensilis; San Giorgio a Mirabello Sannitico; San Giuseppe a Casacalenda; San Giuseppe a Termoli; San Leo a San Martino in Pensilis; San Nicandro a Venafrò; San Nicola a Guardiaregia; Sant'Anastasio ad Acquaviva d'Isernia; Sant'Anna a Jelsi; Sant'Antonio Abate a Colli a Volturno; Sant'Antonio di Padova a Castellino del Biferno; Santa Cristina a Sepino; Settimana Santa a Isernia). Documentation and research findings are accessible to the communities also by Museum concerning ICH, such as: Museum “Misteri e tradizioni” – Campobasso; Museum of Zampogna – Scapoli; Museum of Peasant Civilization and old trades –Capracotta; Museum of Arts and Popular Traditions – Riccia; Museum of Peasant Memory – Casalciprano; Ecomuseum - Macchia Valfortore; Ecomuseum Itinerari Frentani – Larino; International Museums of the Bell “Giovanni Paolo II” – Agnone; Regional Park of Tratturi / Regional Bureau of Tratturi; Local Museum of Migration – Vinchiatturo; Museum of the Molisan Emigration - Ferrazzano. An important focal researches on regional history and local intangible cultural heritage are conserved in the Biblioteca ‘Pasquale Albino’ of Campobasso, which is presently closed to visitors. A repertory of historic

ethnomusicological records from different areas and ceremonial / ritual / traditional occurrences has been realized since the '50s.

- According to the Experience of Lombardy Region and in some cases it is the social actors themselves who describe an element identified as heritage. The Lombardy Intangible Heritage Register (REIL) and the Alpine Regions Intangible Cultural Heritage Inventory can be accessed digitally at [www.intangiblesearch.eu](http://www.intangiblesearch.eu), facilitating access to this inventory. This allows communities, groups and individuals to access the inventory online, at any time, from any place, as long as they can connect to the internet. The “democracy” of the information systems, the database and the inventory layout are also accessible to communities, local operators, Associations, NGOs involved in inventorying process, who can be enabled to implement the information to facilitate participation in the inventory process.

- As for the experience of the Mediterranean Diet ICH, the accessibility depends on the type of content to which different sharing measures have been adopted.

1. Cultural and anthropological materials are shared through the Virtual Museum of the Mediterranean Diet of MedEatResearch, Center of Social Research of the Mediterranean Diet.
2. Medical and scientific content is accessible through several specialized scientific journals (CIAO Study).
3. For any other research content related to traditions, habits, and the wider agri-food system, they can be found on the internet.
4. The Mediterranean Diet Study Center “Angelo Vassallo” is creating an official repository in which the public can find relevant information and maximize accessibility. Through the Paideia Campus website and social media channels, relevant information and study findings are also shared with the wider community, helping to increase awareness and visibility of the ICH.
5. Additionally, with the launch of the new Mediterranean Diet website, coordinated by the Future Food Institute and jointly developed through a coalition of the emblematic communities, targeted, multilingual resources, training tools, and publications will also be available to the general public. This coalition will work in tandem with the Mediterranean Diet Study Center to cross-promote events, information, and initiatives related to the ICH (<https://mediterraneandietvm.com/en/>).

## Question 10.2

**Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?**

Some

**Provide any additional details here.**

- The Regional Law of Piedmont No. 13/2018 has been financially supporting scientific researches and studies about the distinguishing aspects of any area hosting an ecomuseum. The research activity carried out by Sant’Uberto Academy has enabled the integration of any aspect pertaining to the promotion of the intangible cultural heritage into programmes managed by the cultural institutions and the UNESCO designations which it has started new collaborations with.

- Within Tuscany Region, the elaboration of the Regional Legislature Development Program and the Annual Planning Document, provided for by Regional Law 1/2015, take into account the results of academic and sector research and cultural interaction with actors in every cultural sphere. The

results of the University Research Project 2016 of the University of Pisa, "Recalling the past: cultural memory and territorial identity" (Department of Civilization and Forms of Knowledge) were used by the working group on historical re-enactments in the context of the works for the preparation of the LR 27/2020 "Enhancement of the historical and intangible cultural heritage and popular culture of Tuscany. Discipline of regional historical re-enactments".

- The last European projects developed by the Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region strengthen ICH policy-making across different sectors:

2016-2019 – AlpFoodway. A cross-disciplinary, transnational and participative approach to Alpine food cultural heritage (ICH) – Alpine Space Programme 2014-2020 (<https://www.alpine-space.eu/projects/alpfoodway/en/home>) - since 2016 started a process of safeguarding of the Alpine food heritage, inspired by the values of sustainability and looking for concrete solutions in the transmission of the food heritage of Alpine communities. This Project has been a laboratory for communities and institutions, providing, by an intense cross-border and intersectoral dialogue, cooperation activities at all levels: local, regional, national and international.

2019 - Living ICH. Cross-border Governance Instruments for Safeguarding and Enhancing Living Intangible Cultural Heritage (ICH) - Interreg V-A Italy-Swiss Programme 2014-2020 (end of the project 2022). (EURAC Research Centre project leader; Lombardy Region - AESS; Autonomous Region of Valle d'Aosta - Department for Education and Culture; Polo Poschiavo Canton Graubünden (CH). The project aims to increase awareness of public administrations and local stakeholders regarding the skills in safeguarding cross-border intangible cultural heritage and their management methods; to elaborate and share an innovative model to improve ability to safeguard and enhance the cross-border intangible cultural heritage

2019 - Food Heritage and Production Landscapes. Living Heritage of the Alpine Areas - Arge Alp Project (end of the project 2022). (Lombardy Region – AESS project leader, Polo Poschiavo Canton Graubünden and Ticino Canton CH, Salzburg, Voralberg, Tirol, Baviera). The project aims to enhance the Alpine food heritage through governance and participatory safeguarding processes; to strength the sense of belonging and the value of common assets by increasing the awareness of communities, local administrations, and policy makers. Through the methodology of participatory UNESCO capacity building workshops, the needs of local communities will be addressed for the enhancement and safeguarding of these common goods; to mediate strategic and political cooperation in sectors such as culture, mountain agriculture, environment

The Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region, through the Regional Law 7 October 2015 n. 25, "Regional policies on cultural matters - Regulatory reorganisation", has promoted the safeguarding of intangible cultural heritage also through the establishment of the [www.intangiblesearch.eu](http://www.intangiblesearch.eu) online participatory inventory for the Alpine Regions involved in different European projects. As a result, it has developed a lively partnership with the Countries of the Alpine European Union Strategy for the Alps (EUSALP).

To develop and enlarge a strategic interregional Alpine Network around the ICH Alpine Food Heritage, the Ethnography and Social History Archive (AESS) - General Directorate Autonomy and Culture of the Lombardy Region with Decree no. 8331 of 13 July 2020, "Establishment the Lombardy Region Task Force", an internal coordination body, which brings together several regional Directorates in an approach that connects different sectors such as culture and tourism, environment and agriculture, training and education.

- Ecomuseums as a participation mean. The cooperation of the various shareholders and the



various stakeholders of the common heritage is necessary. The role played by the local population is central to ecomuseums: the heritage is recognized by its community, which holds and is responsible for it. Some examples are network of "Ecomusei Lombardi"; network "Ecomusei Piemontesi"; network "Ecomusei Friuli Venezia Giulia".

-In some cases, as Molise Region reported, policy-makers are more recently demonstrating a quite relevant interest towards the value and impact of intangible cultural heritage, though it persists the need and opportunity to enhance cooperation and synergy between academic expertise and local institutional governance in order to provide and to ensure a better safeguard and valorization of the ICH through a specific partnership and cooperation.

### Question 10.3

**Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?**

Some

**Provide any additional details here.**

- In some case, within the Molise Region context, local governance has supported and today is supporting researches and documentation on important ICH items and events: Carresi del Basso Molise, Misteri del Corpus Domini, Festa di Sant'Anna di Jelsi, Festa di San Pardo a Larino. In the case of the 2019 nomination of Transhumance as an ICH item different actions and indications to provide a coherent form of safeguard and valorization of the practice as well as of the tangible heritage / landscape consistence of tratturi have been developed, though a persistence of not exactly patrimonialization exploitation of grasslands and pastoral soils and routes can be observed.

- In Tuscany Region, the Archivio Vi.Vo. (Archivio VideoVoce) is a model for the safeguarding, enhancement and use of Tuscan audiovisual archives and aims to: preserve audio and audiovisual documentation; safeguard its contents through "digital remediation"; make audiovisual digital resources accessible and fully usable within an infrastructure equipped with data and metadata, compliant with major international standards, for the conservation and dissemination of oral and audiovisual archives; create training courses for Tuscan schools and museums; involve the vast public of the region, also through social channels; take into account international standards in the sector; to establish - through the study of "prototypical" cases - a chain of work for audio-video archives and a model to address the issues of recovery, archiving, management and dissemination.

- The Grammo-Phoni Project. (Grammo-foni Le soffitte della voce)

<https://normalenews.sns.it/grafo-e-il-recupero-della-lingua-italiana/> conducted by the Scuola Normale and the University of Siena and financed by the Tuscany Region engaged in censoring, digitizing, analyzing and cataloging oral documents of the Tuscan area and then returning them to the community (academic but also civil) through the soon accessible online portal <http://grafo.sns.it/>

- The Banca della Memoria del Casentino project dedicated to the collection and conservation of traditions and oral and intangible memory. The interview collection project born in the 1990s has led over time to the creation of an audiovisual archive dedicated to material culture, popular traditions and the history of the 20th century. The Banca della Memoria preserves Tuscan

traditions and memories with particular reference to the Province of Arezzo and the area of the Casentino valley in the videodigital archive created by the service operators.

- Starting from the awareness of the great importance of tangible and intangible regional cultural heritage, the 2020-2024 Regional Development Program of Sardinia Region was approved (approved with DGR 9/15 of 05.03.2020). In some parts, it highlights the importance of enhancing and safeguarding the cultural identity of Sardinia:

"3.5 Enhancement of traditional music. 'Traditional music and dance are among the most characteristic and "recognizable" expressions of Sardinia's cultural identity. The Region, which recognizes the function of social and cultural promotion of Sardinian folk and traditional music and contributes to its diffusion in the regional territory by supporting the activities of associations, musical bands and instrumental groups of Sardinian music, as well as folklore groups islanders, intends to start a process of enhancement and specific recognition of canto a Tenore and to develop multidisciplinary actions of Sardinian singing and dance, with specific interconnection with the enhancement of the typicality of Sardinian musical instruments and traditional clothes.'(...)

3.5.1 "Main areas of intervention A. Identity of culture Enhancement and networking actions of museums and cultural heritage, also with ad hoc interventions for the protection, enhancement, networking, use of cultural heritage and support for the dissemination of knowledge, material and immaterial".

- Since 2008 the Ethnography and Social History Archive (AESS) has been working, in the context of European and International projects, to implement the governance strategy of ICH. The Lombardy Intangible Heritage Register (REIL) and the Alpine Regions Intangible Cultural Heritage Inventory is an instrument to improve safeguarding strategies. An example of Lombardy Region safeguarding measure, strictly connected to the inclusion of the elements inside the Intangible Heritage Register (REIL) was the DGR 7635/11 JULY 2008 (..) measures for the containment of pollution from combustion of wood biomass in accordance with article 11. L.R. Amendment to annex , letter C), point C1)... "safeguarding the fire and ritual fires forecast on the celebrative occasions of the popular calendar of Lombardy".

The Rye Bread Festival is a good example of a safeguarding participatory measure. Started at regional level in the Aosta Region, in Lombardy Region and in Canton Grigioni (Switzerland), the Festival has grown into a transnational one joining communities from eight Alpine regions in six countries (Aosta, Lombardy and Piemonte Regions in Italy, Upper Gorenjska Region in Slovenia, Parc de Bauges in France, Upper Bavaria in Germany, Canton Grigioni and Canton Valais in Switzerland).

Every year, at the same day of October, all the Regions open their community's ovens to make rye bread. Started in the Aosta Valley, at regional level, the Rye Bread Festival is an example that has become a transnational one, joining Alpine communities inside a ritual, make traditional rye-bread, in which the communities' know-how is still alive, and raise awareness of the common ICH across regions and countries. For the fifth-year and sixth-year edition (2020 and 2021), in time of Covid emergency, we developed a new format to go inside community's homes and connect them (all over the countries) through digital instruments and streaming devices. We developed with local communities this approach, to maintain the spirit of the event, to create a new common shared experience in making bread, and for the first time, at the same time, to put in contact communities of different Regions through digital devices.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Largely

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding. The Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO).

The Observatory promotes a broader understanding of the importance of intangible cultural heritage as the main factor of cultural diversity and a guarantee for the development and enhancement of intercultural dialogue. It also favours the integrated vision and understanding of the interdependence between intangible cultural heritage, material cultural heritage and natural assets in relation to the cultural policies expressed in the documents of the Council of Europe and the EU. It promotes dialogue between the Communities and the dissemination of knowledge, good practices and experiences among the Elements registered on the list, those responsible for their protection and the professionals of the sector. As stated by the Legislative Decree, the Observatory also collects and disseminates data, studies and analysis relating to national intangible cultural heritage recognized by UNESCO. In particular, it collects data and information on the Elements registered in the UNESCO list, data and information on the implementation of the 2003 Convention on Registered Elements, with particular regard to the issue of governance and safeguarding. The Observatory is an important instrument to collect statistics data on the UNESCO Element through which evaluate possible assessment to guide policies and decisions for a better use of the financial resources. Furthermore, the Observatory promotes analysis, studies and researches to support the planning of effective and sustainable safeguard measures. In carrying out its functions, the Observatory coordinates its activities with others Observatories with purposes at regional, national and international level and it facilitates the integration of studies, research and scientific initiatives with the subject of inventorying of intangible cultural heritage.

## 11. Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 11 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 11.1

**Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?**

Yes

1

**It is a**

- Legal measure

**Name of the policy/measure**

Emilia Romagna Regional Law 16/2014 “Safeguard and valorization of the dialects concerning Emilia-Romagna region”

**Established**

18-07-2014

**Revised**

26-11-2020

**Is the policy/measure being implemented?**

Yes

**Brief description**

Since 1994 Emilia-Romagna Region have been supporting, not only financially, projects and initiatives arranged by public institutions and associations or by the Region itself.

2

**It is a**

- Legal measure

**Name of the policy/measure**

REGIONE TOSCANA Statute of the Tuscany Region

**Established**

11-02-2005

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The Statute of the Tuscany Region in Article 4, paragraph m, provides for the protection and enhancement of the historical, artistic and landscape heritage; in paragraph ma the protection and enhancement of common goods, understood as tangible, intangible and digital goods that express functional usefulness for the exercise of the fundamental rights of the person, for individual and collective well-being, for social cohesion and for the life of future generations and the promotion of widespread forms of participation in the shared management and use of the same.

3

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**It is a**

- Legal measure

**Name of the policy/measure**

REGIONE TOSCANA Regional law 25 February 2010, n. 21 Consolidated text of the provisions on cultural heritage, institutes and activities

**Established**

25-02-2010

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Regional law 21/2010 regulates the interventions of the Region in the matter of protection and enhancement of cultural and landscape assets and of promotion and organization of cultural activities; Article 1, paragraph 2a specifically provides for the enhancement of the cultural heritage of Tuscany, as well as of the intangible one, preserved in cultural institutes and places and disseminated throughout the territory, in forms and with methods corresponding to the needs of

knowledge and the languages of contemporaneity , of young people, of the school, also through the promotion of cultural itineraries, such as historical streets of European interest such as Via Francigena, Vie Romee, Via dei Cavallegeri, historical, cultural and landscape enhancement routes, and the re-enactment of relevant events of regional history.

In paragraph 2e the law provides for the protection of the different traditions, cultured and popular, of the show and qualification of the entertainment offer, while in paragraph 2g it provides for the promotion and enhancement of contemporary popular music, in particular that of Tuscany, and paragraph 2l the promotion of landscape culture, through knowledge, information and training.

## 4

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### **It is a**

- Legal measure

### **Name of the policy/measure**

REGIONE TOSCANA Regional law 3 August 2021, n. 27 Enhancement of the historical and intangible cultural heritage and popular culture of Tuscany. Discipline of regional historical re-enactments

### **Established**

03-08-2021

### **Revised**

### **Is the policy/measure being implemented?**

Yes

### **Brief description**

With the regional law February 14, 2012, n. 5 (Enhancement of associations and events of re-enactment and historical reconstruction of Tuscany. Amendments to the regional law of 25 February 2010, n. 21 "Consolidated text of the provisions on cultural heritage, institutes and activities"), the Tuscany Region has launched a important path of recognition, support and enhancement of the world of associations and the reality of historical re-enactment events. The development that, over time, of these associations and events has raised the awareness of having to carry out a revision of the discipline, carrying out a transformation of the cultural horizon of the rules and opening up regional legislative intervention to widespread governance. of the phenomenon of historical events and of the associations that animates them, with a greater involvement of local administrations also through the regulatory instruments of co-planning between bodies and associations, profiling a more marked action to promote events and, above all, an enhancement and awards of the initiative from below, finally affirming the recognition of the cultural value of the events, with the consequent involvement of the school world and, through it, with the offer of stimuli for learning. The law simplifies the original layout of the lists, overcoming the dichotomy between reconstruction and historical re-enactment, updating the

defining layout to the most recent academic acquisitions on the subject, also in order to make historical events elements of effective cultural dissemination and bringing them back to the nature of events capable of creating social cohesion, rather than competitive conflicts. It establishes a scientific consultancy body that develops the relationship between administration, the world of associations and the world of university research, guaranteeing the cultural rigor at the basis of public choices. Law 27/2021 repeals the previous regional law no. 5.

5

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**It is a**

- Administrative measure

**Name of the policy/measure**

REGIONE TOSCANA Regional law n. 1/2015, articles 7 and 8 Regional Development Program (PRS) and Regional Economics and Finance Document (DEFR)

**Established**

07-01-2015

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The Regional Development Program (PRS) establishes the guidelines and objectives of regional policies in the field of cultural and landscape heritage, cultural institutes and places, cultural activities, as well as the types of intervention necessary for their implementation. To pursue these objectives, the Regional Economy and Finance Document (DEFR) defines the programmatic priorities for the following year and, in the update note phase, identifies the interventions to be implemented, taking into account the allocations of the budget.

The projects for the enhancement of intangible and material cultural heritage presented annually by the Ernesto De Martino Institute, the CDSE Foundation, the Jewish Community or the Jewish Tuscan Network, the National Diary Archive of Pieve Santo Stefano, the Resistance Archives are provided for by art. 1 of the regional law 21/2010 "Consolidated text of the provisions on cultural heritage, institutes and activities" and are financed by the Department of Culture of the Tuscany Region, in some cases for almost twenty years, on specific lines of financing defined before by the Culture Plan (regional project "Enhancement and promotion of the cultural, tangible and intangible heritage of Tuscany") and then by the PRS and the DEFR (PR 4. "Great cultural attractors, promotion of the system of arts and cultural institutes", action line 5 "Tangible and intangible cultural heritage").

6

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**It is a**

- Administrative measure

**Name of the policy/measure**

REGIONE TOSCANA Agreement for the enhancement of the archival and bibliographic heritage, the coordination of interventions and the protection of Archives and Libraries - Regional Council Resolution no. 132

**Established**

11-02-2019

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

The Enhancement Agreement between the Archival and Bibliographic Superintendency of Tuscany and the Tuscany Region, signed on March 29, 2019, will end on December 31, 2021 and has as its purpose the cooperation between MIBACT and the Region of Tuscany in the implementation of projects for the protection and enhancement of heritage regional archival and bibliographic. The Agreement pursues 4 strategic objectives, divided into lines of action attributable to the projects carried out through 11 three-year agreements with qualified subjects, centers of excellence on the regional territory for their respective areas of competence

The activity concerning the oral and audiovisual archives is carried out in implementation of Objective 1, Line 3 of the Agreement "Promotion and implementation of a specific project relating to oral and audiovisual sources aimed both at safeguarding these types and at their use for inside a computerized infrastructure that allows its description and expanded use in various disciplinary areas".

7

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**It is a**

- Administrative measure

**Name of the policy/measure**

REGIONE TOSCANA Memorandum of Understanding for the regulation of relations between the Tuscany Region and the Union of Mountain Municipalities of Casentino - Casentino Ecomuseum for the development of research paths and protection of intangible heritage (Tuscany Region Resolution no. 710/2020)

**Established**



15-05-2020

## **Revised**

### **Is the policy/measure being implemented?**

Yes

### **Brief description**

The intent of the protocol is to:

- to promote a system of participatory research and identification of the local intangible heritage, considered strategic for territorial development, in consideration of the dynamic nature of the patrimonial construction processes;
  - identify and promote good practices for the safeguarding and enhancement of intangible cultural heritage, in dialogue with experiences at regional, national and international level;
  - facilitate the strengthening of the "heritage community" of the territory of the reference area, as a place of intergenerational and intercultural transmission of knowledge, skills and meanings connected to the territorial heritage (material, intangible, cultural and natural) and of taking charge of its protection and enhancement;
  - to qualify the existing training offer starting from the deepening of the knowledge of the reference territory, of sustainable living and of the value of solidarity for the peaceful coexistence between people and with nature with particular reference also to the theme of migration, in consideration also of the high percentage of foreign children in the schools of the reference area, also through the strengthening and enhancement of the local associative fabric (educating community);
  - systematize, analyze and model work placement paths for young people in the reference area, in particular referring to the revitalization and reinterpretation of local knowledge, and experimenting forms of school-work alternation through internships and training stages, with specific attention to the transversal skills required, including autonomy and entrepreneurship.
- Scientific contacts for the activities are the Italian Society for Museography and Demo-ethno-anthropological Heritage - SIMBDEA, and the Department of Education, Languages, Interculture and Psychology (FORLILPSI) of the University of Florence, each for their respective skills, with which, respectively on 05/24/2018 and 09/13/2018 the Union of Mountain Municipalities of Casentino for the Casentino Ecomuseum signed a memorandum of understanding for collaborative purposes;

The Tuscany Region and the Casentino Mountain Municipalities Union agree to collaborate in the creation of an Atlas of the intangible heritage of the reference area, an Atlas that constitutes a pilot experience, a model and a national and international good practice in the field of the enhancement of the intangible heritage, that not only collects and protects the heritage itself, but on the basis of the objectives listed above, places it as an instrument of sustainable development and as a prerequisite for the creation of training opportunities for schools, young people and stakeholders in the reference area, in a proactive perspective in which local values and specificities, at risk of disappearing, are read and interpreted creatively to contribute to their transmission and to a conscious and sustainable development of the territory;

The results of the creation of an atlas of the intangible heritage of the reference area and of the analysis of the various aspects of the heritage must be analyzed and shared also through the preparation of a specific web platform open to consultation and use by the public; the materials

indicated above, the result of collection, study and sharing, must serve as a starting point to activate a path and experimental tools for re-vivification and active protection, so that the intangible heritage itself can become a starting point for activities, productions, events , shared sociality, to continuously regenerate a new social connective tissue.

**8**

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**It is a**

- Administrative measure

**Name of the policy/measure**

ABRUZZO Regional Law 55/2013

**Established**

18-12-2013

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Regional Law 55/2013 passed to safeguard cultural patrimony and to promote traditional and artistic history of the region .

Regione Abruzzo annually approves the initiatives to be financed

**9**

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**It is a**

- Administrative measure

**Name of the policy/measure**

ABRUZZO Regional Law 94/1995

**Established**

02-05-1995

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

This Prize has been established to witness and promote Ignazio Silone's sense of justice and freedom. It is awarded annually.

**10**

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**It is a**

- Administrative measure

**Name of the policy/measure**

ABRUZZO Regional Law 52/2017

**Established**

20-11-2017

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Regional Law 52/2017 lay the groundwork for the constitution of the Atlas Ways.

**11**

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**It is a**

- Cultural policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

National Law L.77/2006

**Established**

2006

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Special measures of the Italian Ministry of Culture for the protection and use of Italian sites of cultural, landscape and environmental interest, included in the 'world heritage list', placed under the protection of UNESCO. In 2018, the MODAS project presented by the Istituto Superiore Regionale Etnografico (ISRE) of Sardinia Region, in collaboration with the associations of Canto a tenore, was funded. The project includes a census of all the cantori a tenore of Sardinia, the creation of a network, the organization of study events, in-depth studies and meetings between singers, the establishment of a website.

12

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**It is a**

- Cultural policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

Sardinia Region., n. 14

**Established**

20-09-2006

**Revised****Is the policy/measure being implemented?**

No

**Brief description**

The Region pursues the protection, enhancement and use of the material and intangible cultural heritage of Sardinia as a factor of civil, social, economic growth and a significant component of the civilization and identity of the Sardinian people, as well as its specialty in the context of the regional cultures of the Mediterranean and European”.

13

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**It is a**

- Cultural policy
- Legal measure

- Administrative measure

**Name of the policy/measure**

Sardina Regional Call- DOMOS POR FESR SARDEGNA 2014-2020, Azione 3.3.2

**Established**

30-12-2016

**Revised****Is the policy/measure being implemented?**

No

**Brief description**

Sardinia Region has published the Domos call for financial support to companies operating in the cultural and creative sector for projects aimed at enhancing elements and expressions of the intangible cultural heritage of Sardinia. Among others, the projected "Domos. Canto a tenore multimedia museum of Bitti ", has been financed for 120,000 euros.

14

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**It is a**

- Cultural policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

Sardinia Regional law., n. 1 "Disposizioni per la formazione del bilancio annuale della Regione (Legge finanziaria 1990).

**Established**

22-01-1990

**Revised****Is the policy/measure being implemented?**

No

**Brief description**

The Art. 56 of the law contributes to the live theatrical and musical activities, including canto a tenore concerts.

**15**

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**It is a**

- Cultural policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

Sardinia Regional Law, n. 64 “Interventi regionali per lo sviluppo delle attività musicali popolari”.

**Established**

18-11-1986

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

It provides for contributions in support of music in Sardinia, to organizations that carry out musical cultural activities. The contributions are annual and concern (Art. 2) live activities at regional, national or international level and (Art. 8) teaching / courses for adults, teens and children. Over the years, he has also financed Coro a tenores Cultura Popolare di Neoneli and Tenores S. Gavino di Oniferi.

**16**

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**It is a**

- Legal measure

**Name of the policy/measure**

EMILIA ROMAGNA Regional Law 3/2016 “Memory about 20th century”

**Established**

03-03-2016

**Revised**

16-04-2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

In 2016 the Legislative Assembly of Emilia-Romagna Region passed a law, which ?only in Italy? aimed at the construction of an education and culture, belonging to all people, concerning the knowledge of the most important ?and, often, tragic, unfortunately? events occurred in 20th century and of the consequent ethical values. Since then, our Region has been supporting, not only financially, projects and initiatives arranged by public institutions and associations.

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**It is a**

- Cultural policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

Lombardy Regional Law no. 27 of 23 October 2008, “Enhancement of the Intangible Cultural Heritage”

**Established**

23-10-2008

**Revised**

25-10-2016

**Is the policy/measure being implemented?**

Yes

**Brief description**

The Regional Law no. 27 of 23 October 2008, “Enhancement of the Intangible Cultural Heritage”, in the Article 2, paragraph 1 “Lines of action” defines: “For the pursuit of the purposes referred to in Article 1, the Region provides, through the Alpine Regions Intangible Cultural Heritage Inventory Ethnography and Social History Archive (AESS), the competent body inside the Lombardy Region, directly or in collaboration with other public or private entities to:

- a) promote the identification of elements of intangible cultural heritage with particular regard to:
  - 1) oral traditions and expressions, including dialects, oral history, fiction and toponymy;
  - 2) traditional music and performing arts, represented in permanent or itinerant form, as well as street artistic expression;
  - 3) social customs, ritual and festive events;

4) knowledge, practices, beliefs relating to the cycle of the year and life, nature and the universe;  
5) traditional knowledge and techniques relating to productive, commercial and artistic activities".  
The new Regional Law of Lombardy no. 25 of 7 October 2016 on "Regional policies on cultural matters - Regulatory reorganization" takes up the contents of the former law no. 27, in particular in the Article 13, paragraph 2 which defines: "For the purposes of this law, intangible cultural heritage means, in accordance with the definition contained in the Convention for the Safeguarding of the Intangible Heritage, ratified by Italy with law no. 167, 2007, practices, representations, expressions, knowledge, as well as the tools, objects, artefacts and cultural spaces associated with them, which communities, groups and in some cases individuals recognize as part of their heritage, their history and their identity with particular regard to: a) traditions and oral expressions, including oral history, narrative and toponymy; b) music and traditional performing arts, represented in a stable or itinerant form, as well as street artistic expression; c) social customs, ritual and festive events, historical events; d) knowledge, practices, beliefs related to the cycle of the year and of life, to nature and to the universe; e) traditional knowledge and techniques related to productive, craft, commercial and artistic activities".

**18**

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**It is a**

- Cultural policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

Regional Law of Lombardy no. 25 of 7 October 2016 on "Regional policies on cultural matters - Regulatory reorganization"

**Established**

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Articles 13 and 22 related to ICH:

Art. 13 Ethno-anthropological heritage and Intangible Cultural Heritage

1. The Region promotes and supports the knowledge, identification, safeguarding and enhancement of ethno-anthropological heritage and intangible cultural heritage in its territory or in communities of Lombard citizens residing abroad, in its various forms and expressions.

2. For the purposes of this law, intangible cultural heritage means, in accordance with the definition contained in the Convention for the Safeguarding of the Intangible Heritage, ratified by Italy with law no. 167, 2007, practices, representations, expressions, knowledge, as well as the tools, objects, artefacts and cultural spaces associated with them, which communities, groups and in some cases individuals recognize as part of their heritage, their history and their identity with



particular regard to: a) traditions and oral expressions, including oral history, narrative and toponymy; b) music and traditional performing arts, represented in a stable or itinerant form, as well as street artistic expression; c) social customs, ritual and festive events, historical events; d) knowledge, practices, beliefs related to the cycle of the year and of life, to nature and to the universe; e) traditional knowledge and techniques related to productive, craft, commercial and artistic activities.

3. The Region promotes, furthermore, the creation of inventories of intangible cultural heritage and fosters its inclusion in the lists prepared by UNESCO, carrying out a consultancy and support function for the national and international institute in charge.

#### Art. 22 Ethnography and Social History Archive (AESS)

1. The Region, through the Ethnography and Social History Archive (AESS), promotes the knowledge, conservation, enhancement and public use of the audio-visual documentary heritage, as related to social life,

popular traditions, socio-economic and landscape transformations, as well as to work, literature and oral history, singing and traditional music of the Lombardy region, with particular attention to ethno-anthropological assets, intangible cultural heritage, the Lombard language and its variants.

2. In particular, AESS:

- a) guarantees the public use of funds, collections and collections owned by the region or by other affiliated subjects, consisting of texts, photographs, audio-visual media, sound documents also through the digitization and management of databases;
- b) promotes knowledge of the ethno-anthropological heritage through the acquisition of historical and contemporary documentary funds, the study and research in the field with every available technical support and the creation of communication products;
- c) promotes the safeguarding of the intangible cultural heritage also through the creation of regional inventories that favour the transmission between generations;
- d) promotes knowledge of the Lombard language in its variants;
- e) it also promotes knowledge of the documentary heritage relating to the First World War also through the general info-telematic archive of historical and documentary findings in conjunction with the territorial competent bodies, which provide for its constant updating.

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#### It is a

- Cultural policy
- Legal measure
- Administrative measure

#### Name of the policy/measure

Regional Law of Lombardy no. 25 of 7 October 2016 on “Regional policies on cultural matters - Regulatory reorganization”

#### Established

#### Revised

## Is the policy/measure being implemented?

Yes

### Brief description

Article 19 related to Ecomuseums:

1. The Region promotes the establishment, recognition and monitoring of ecomuseums and supports their activity in order to preserve and renew the intangible cultural heritage of territories and the populations that inhabit them, to promote sustainable development processes starting from heritage local, to safeguard the typical Lombard landscapes and to enhance the cultural diversity of the places. It favors the development of online activities and the use of European Union, national and private resources to support ecomuseums.
2. For the purposes of this law, ecomuseums are understood as cultural institutions, made up of local entities in individual and associated form, associations, foundations or other private non-profit institutions, which ensure, within a defined territorial area and with the active participation of the population, local communities, cultural, scientific and educational institutions, local bodies and associations, the functions of care, management, enhancement and protection of the local cultural and landscape heritage representative of an environment, of the ways of life and their transformations.

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### It is a

- Cultural policy
- Legal measure
- Administrative measure

### Name of the policy/measure

Lombardy Region D.G.R. n. XI/1959 July 22 2019 Minimum requirement 2 - Free and informed consent

### Established

### Revised

## Is the policy/measure being implemented?

Yes

### Brief description

Related Ecomuseums requirements approved:

The establishment of the ecomuseum must be an expression of a broad response to participation by the community and the public and private entities that make it up. The local population, as well as cultural, scientific and school institutions, local bodies and associations, economic realities, and possibly individuals involved, are called to express their adhesion to the ecomuseum project with

their free, prior and informed consent. Consent can be expressed through the tools that are considered most suitable and representative of this will (simple letters, formal adhesions, conventions, collaboration agreements, citizens' signatures, etc.).

## 21

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### It is a

- Cultural policy
- Legal measure

### Name of the policy/measure

REGIONE Molise Regional Law 11 aprile 2005, n. 12. Manifestazioni storiche e culturali - Riconoscimento della loro rilevanza di patrimonio storico ai sensi della legge 20 luglio 2004, n. 189 - Autorizzazione - Disciplina - Promozione e organizzazione di attività culturali e delle tradizioni locali, associazionismo

### Established

11-04-2005

### Revised

01-02-2015

### Is the policy/measure being implemented?

Yes

### Brief description

## 22

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### It is a

- Cultural policy
- Legal measure

### Name of the policy/measure

Molise Region fund- "Turismo è Cultura"

### Established

2019

**Revised**

2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

Funding of cultural activities oriented to the enhancement of heritage safeguarding and tourist valorization of the local regional territory. Parts of the funded projects concern ICH events and practices / implementing actions.

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**It is a**

- Cultural policy

**Name of the policy/measure**

Emilia Romagna Project "I love cultural heritage".

**Established**

2011

**Revised**

Revised within the next week the 10th edition will start by issue of the competition.

**Is the policy/measure being implemented?**

Yes

**Brief description**

Our Region arranges seminars and gives subventions to classes/groups of students in secondary schools that cooperate with museums, libraries, archives or ?from now on? historical theatres to valorize one item of cultural heritage, whether tangible or intangible.

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**It is a**

- Cultural policy

**Name of the policy/measure**

REGIONE EMILIA ROMAGNA Project “How many histories in History!”

**Established**

2003

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Since 2003 our Region yearly has been staging one week of lectures, seminars and leaded tours to get to know (better) archives and, especially, so many persons facts and documents they hold...

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**It is a**

- Legal measure

**Name of the policy/measure**

Piedmont Regional Law No. 1/2009- 13/2018 - No.11/2018- No. 14/2019

**Established**

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

1. Law No. 1/2009-

Recognition of Piedmont Ecomuseums. Come into effects as a matter of urgency.

2. Regional Law No. 11/2018

Fully implement the Regional Law No. 11/2018 by getting the Three-Year Programme for Culture fully operational, promoting the medium-term planning for cultural organizations as well as strengthening the approach for clusters of intervention in the fields of: libraries and archives, museums publications, escomuseums, UNESCO designations, “places of culture”, contemporary art, live entertainment, as well as dissemination, promotion of education and cultural development.

2) Regional Law No. 13/2018 (Ecomuseums). Three-year report on:

- impact of recent legislation on the capability to launch ecomuseums initiatives through the “participatory inventory” of the local intangible cultural heritage;
- active workshops for the creation of "Parish Maps".

3. No.11/2018

Law on the protection, enhancement and development of mountain areas

## Question 11.2

**Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?**

Yes

**Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.**

1. Ministry of Culture (MiC) is the managing authority of the National Operational Program on Culture and Development (NOP Culture and Development). NOP is located in the frame of the European Regional Development Fund (ERDF) 2014-2020, one of the European Structural and Investment Funds (ESIF) covered by the Partnership Agreement (PA), signed by EC and Italy that sets down the strategy for the optimal use of European Structural and Investment Funds throughout the country. The agreement has paved the way for investing in Cohesion Policy funding over 2014-2020 (current prices, including European Territorial Cooperation funding and the allocation for the Youth Employment Initiative). Among the aims of the PA, there is the one to upgrade the Italian cultural heritage, in order to enhance its local endogenous development potential.

The main objective of the National Operational Program is to increase the attractiveness of the cultural heritage of the less developed regions of Italy (Apulia, Basilicata, Calabria, Campania and Sicily) and shape a more consistent touristic demand and adequate cultural activity as well as to sustain and promote the reinforcement of creative and cultural enterprises.

This objective is to be reached through preservation and conservation, valorization, enhancement and development of the cultural heritage also by supporting the enterprises.

NOP aims to a new strategical approach to the Cultural Heritage policies that goes beyond the traditional relationship between preservation and accessibility towards the capability to stimulate innovation and, consequently, structural changes over the territory. The three pillars of the NOP's strategy:

- I. Strengthening supply and demand of the cultural attractors in the five less developed Italian regions (Apulia, Basilicata, Calabria, Campania and Sicily)
- II. Increasing the economic activities connected to the cultural heritage to stimulate the entrepreneurship in the sector of cultural and creative industries
- III. Program management improving administrative efficiency.

The strategic priorities set out in the 2014-2020 Cohesion Policy Fund Regulations direct the programming of investments in the cultural sector mainly towards Thematic Objective no. 6 "protect the environment and promote the sustainable use of resources", especially through priority 6.c "protect, promote and develop cultural heritage". Cultural heritage is understood as a territorial endowment, a material or immaterial infrastructure capable of feeding sustainable processes of territorial development according to an integrated approach, and of highlighting and enhancing the specificities of European regions.

The national and regional Operational Programs must affect the under-use of cultural attractors, affecting the whole of the Regions of Southern Italy, the causes of which concern:

- general context factors: the weakness of the transport system and accessibility; the competitiveness and quality of tourist accommodation services; the seasonal concentration of tourism supply and demand;
- factors related to the policies of protection, enhancement and activation of the effects of the cultural heritage: the non-optimal conditions for the conservation of the heritage; the concentration of attractors in certain areas (with displacement of demand) or, conversely, the isolation of individual attractors in areas lacking adequate services and connections; the offer of user services that are not adequate to international standards; the poor integration of the cultural offer (national attractors, tangible and intangible local heritage, resources of "know-how" of the territory); the weakness of proximity services to the main attractors; the scarce ability to attract more relevant shares of demand and added value due to the weakness of the fabric of activities directly connected in the supply chain of cultural enterprises. The strategy of the NOP Culture and Development intends to act on these factors in connection with the strategies set out in the Regional Operational Programs. The investment priority 6.c to which the specific objective 6c.1 refers is pursued through two types of actions, to which is added a third action specifically dedicated to combating the crisis resulting from the Covid-19.

2. Piedmont Region. Three-year programme of culture 2022 – 2024, currently being finalised and includes an holistic and sustainable approach to culture and nature, such as:

- Regional strategy for sustainable development, currently under approval
- "Strategic Manifesto of Ecomuseums", in collaboration with the National Coordination of Italian Ecomuseums
- Actions and programmes of REI (Italian Ecomuseum Network).

The aforementioned cross-sectoral strategic and planning papers contain guidelines for the implementation of measures and interventions for the appreciation and safeguarding of the intangible cultural heritage, based on a vision that integrates this perspective into territorial development actions.

3. Basilicata Region. On 29 November 2019 the Copam project was presented in Matera: Co-Developper le Patrimoine Mondial en Méditerranée in the presence of a delegation from some Mediterranean countries - Tunisia, Algeria and France who share the project of historical enhancement of the Rabatane with Basilicata, and the safeguarding of the historical-anthropological identity of the "Traditions and Cult of the Black Madonna of the Sacro Monte di Viggiano"

4. "Res Tipica" is a network, established by the National Association of Italian Municipalities (ANCI), created to preserve and promote the immense environmental, cultural, tourist and gastronomic excellence found in small and medium Italian municipalities.

5. At the national level, the law of 20 February 2006, n. 77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, included in the 'world heritage list', placed under the protection of UNESCO", which introduced the management plans for the sites Italians already registered in the List, in order to ensure their conservation and create the conditions for their enhancement, also provides support measures for the elaboration of the Safeguard Plans of the elements recognized in the UNESCO Lists of Intangible Cultural Heritage;

## **Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?**

Yes

**If yes, provide details.**

1. Tuscany Region.

- The Archivio Vi.Vo. is a place in which to keep a digital sound archive accessible and usable both by citizens and researchers, which will offer both full listening and the possibility of extracting copies. It is therefore a work of great interest for the scientific community, interested in consulting the data, and for the general public, who will have the opportunity to access the oral sources produced by the territory.

- Safeguard and enhancement of the intangible cultural heritage - Actions envisaged by the PRS and the DEFR (PR 4. "Great cultural attractors, promotion of the system of arts and cultural institutes", line of action no. 5 "Tangible and intangible cultural heritage): ongoing support for projects carried out by the Ernesto De Martino Institute, by the National Diary Archive Foundation of Pieve Santo Stefano, by the network of Tuscan Jewish communities (Rete Toscana Ebraica), by the Archivio della Resistenza association, by the CDSE Foundation, by the Ottava rima Association - Association of municipalities for the enhancement and promotion of singing in octave rima, the lead municipality is the Municipality of Terranuova Bracciolini (AR).

2. Lombardy Region

- Since 2011, and up to 2021, the Regional Law has allowed for the publishing of Public Calls to support communities, Institutions, Associations and Local actors carrying out projects for the identification, fieldwork research, and participatory safeguarding actions. Through the first public regional call, the Archive included the Traditional Violin Craftsmanship in Cremona and the Lombardy Region Alpine Transhumance elements in its Register (2011).

## **Question 11.3**

**Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?**

Yes

**Describe briefly, giving examples, the nature of the support provided and how equitability is ensured.**

1. As for the case of the Law of 20 February 2006, n. 77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, included in the 'world heritage list', placed under the protection of UNESCO", the funds are destined to the projects must be aimed at maintaining adequate levels of use and enhancement of the Italian UNESCO Sites and Elements, despite the closures and limitations imposed by the Covid-19 health emergency. The types of intervention financed are indicated in Article 4, paragraph 1, of Law 77/2006, intended for interventions aimed at:

a) the study of specific cultural, artistic, historical, environmental, scientific and technical problems relating to Italian UNESCO sites and elements, including the development of management plans;



d) the promotion, protection and enhancement of the Italian UNESCO sites and elements, the dissemination of their knowledge and their requalification; in the context of educational institutions, enhancement is also implemented through support for educational trips and cultural activities by schools.

Examples of eligible interventions:

a) security plans; study of new paths, etc.;

d) distance learning; video-events; video-workshops; virtual exhibitions on online platforms; social campaigns; online ticketing and booking systems; development or enhancement of Apps and web pages for remote use and to support visits without using "mixed" devices; guided tours to ensure social distancing, etc. This category includes expenses for sanitation, purchase of personal protective equipment, soaps, disinfectant gels, etc.; the strengthening of control and surveillance systems; information material on the rules of conduct to ensure safe use, etc.

## 2. Piedmont Region

- Annual funding calls for the appreciation and enhancement of intangible cultural heritage;
- Annual funding calls for the Ecomuseums (supporting popular festivals; agricultural and rural traditions; drywalls replacing and repairing; alpine and marginal places; music and folk art)
- Funding calls aimed at supporting Mutual Aid Societies and Cooperatives ex S.O.M.S (Workers' Mutual Aid Societies)
- Annual funding calls for the promotion of cultural projects, linguistic heritage and entertainment:
  - live entertainment: dance, music, theater, contemporary street and circus, traditional amateur folk music;
  - cinematographic and audiovisual;
  - exhibitions in plastic and visual arts;
  - cultural dissemination (conferences, seminars, cultural festivals, spreading scientific and cultural knowledge);
  - historical re-enactments and carnivals;
  - pre-academic vocational education in music; post-academic enhancement programmes in music and other performing arts; adult education; linguistic and cultural heritage of Piedmont.
- ) Funding calls for museums

"Regione Piemonte" also supports the orderly scientific-cultural activity of the Historical Institutes of the Resistance of Piedmont and the National Film Archive of the Resistance in Turin, through annual financial contributions, and the dissemination of the values of the Resistance.

## 3. Tuscany Region

Support for projects for the enhancement of intangible and material cultural heritage is provided for by art. 1 of the regional law 21/2010 "Consolidated text of the provisions on cultural heritage, institutes and activities" and by the regional law 27/2021 "Enhancement of the historical and intangible cultural heritage and popular culture of Tuscany. Discipline of regional historical re-enactments" and is implemented through contributions and calls on specific funding lines defined by the PRS (regional development plan) and by the EAER (economic and financial planning document of the Tuscany Region): regional project 4. "Great cultural attractors, promotion of the system of arts and cultural institutes", action line n. 5 "Tangible and intangible cultural heritage". Fairness is guaranteed through the issuing of specific calls, such as the one for historical re-enactment events, as required by regional law 27/2021, and through support for specific projects according to the guidelines provided for by resolution 134/2018 "PRS 2016-2020. PR 4 Great cultural attractors, promotion of the arts system and cultural institutes. Criteria and methods for granting grants, contributions, subsidies, financial aids and economic advantages of any kind to

people and public and private entities".

#### 4. Basilicata Region

The Cultural and Tourist Systems Office, International Cooperation, in close collaboration with the Economic Development Department and with the Managing Authority of the OP FESR Basilicata 2014/2020, has prepared the "Public Notice for the presentation and selection of fruition projects of the regional cultural heritage - called "Basilicata attractiveness 2019" under the "PO FESR 2014-2020 AXIS V - Environmental protection and efficient use of resources".

### **Do these forms of support prioritize ICH in need of urgent safeguarding?**

Yes

**Please explain how this is done or, if not, why this is the case.**

Urgent need of safeguarding has been detected because of the pandemic caused by COVID-19, in compliance with Law 77/2006.

### **Question 11.4**

**Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?**

Some

**Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.**

1. Emilia Romagna Region carries on a dialogue with communities, groups and individuals in every phase of a project or initiative.

2. Piedmont Region:

- The safeguarding activity is directly carried out by associations, authorities, institutes, ecomuseums (eg. MUSA Association, recognized as Advisor for UNESCO procedures related to the List of Intangible Cultural Heritage). Regione Piemonte financially supports the mentioned activity through calls for funding.
- The communities recognized by UNESCO as reference for any matter pertaining the intangible cultural heritage are allowed to participate at the UNESCO Compound Table for Piemonte, established by Regional Law No. 11/2018 as a tool for boosting the participation of the local stakeholders in drawing up the three-year regional plan for culture.
- The board (called Consulta) for the linguistic heritage has been set up by Regional Law No. 11/2018, Art. 38.
- The activity of the Ecomuseums Workshop is definitely noteworthy (Regional Law No. 13/2018, Art. 6), consisting in launching preliminary processes and projects in those territories where sustainable development actions are envisaged, with the direct participation of the communities. Structured on multiple levels, it consists in bringing out the collective memory; putting in place the inventory of the tangible and intangible cultural heritage as well as of the local resources; cataloguing cultural objects; identifying and carrying out development actions. The task requires original approaches and interdisciplinary methods.

### 3. Tuscany Region

- The regional law 27/2021 "Enhancement of the historical and intangible cultural heritage and popular culture of Tuscany. Discipline of regional historical re-enactments" establishes a widespread governance of the phenomenon of historical events and the associations that animates them, with greater involvement of local administrations also through the regulatory tools of co-planning between bodies and associations, profiling a more marked action of promotion of the events and, above all, an enhancement and rewarding of the initiative from below, finally affirming the recognition of the cultural value of the events, with the consequent involvement of the school world and, through it, with the offer of stimuli for learning. The law simplifies the original layout of the lists, overcoming the dichotomy between reconstruction and historical re-enactment, updating the defining layout to the most recent academic acquisitions on the subject, also in order to make historical events elements of effective cultural dissemination and bringing them back to the nature of events capable of creating social cohesion, rather than competitive conflicts. It establishes a scientific consultancy body that develops the relationship between administration, the world of associations and the world of university research, guaranteeing the cultural rigor at the basis of public choices.

The Memorandum of Understanding for the regulation of relations between the Tuscany Region and the Casentino Mountain Municipalities Union - Casentino Ecomuseum for the development of research paths and the safeguarding of intangible heritage (Tuscany Region Resolution no. 710/2020) promotes a system of participatory research and identification of the local intangible heritage with the aim of facilitating the strengthening of the "heritage community" of the territory as a place of intergenerational and intercultural transmission of knowledge, skills and meanings connected to the territorial heritage (material, intangible, cultural and natural) and taking charge of its protection and enhancement; in addition, the results of the planned Atlas of intangible heritage will be subject to in-depth analysis and sharing on a web platform open to consultation and use by the public, and the shared materials will be the starting point for activating a path and experimental tools for re-vivification and active safeguarding, so that the intangible heritage itself can become a starting point for activities, productions, events, shared sociality, to continuously regenerate a new social connective tissue.

4. The Abruzzo Region guarantees the participation of cultural associations to these policies.

5. In addition to the rules and financing instruments already indicated, Sardinia Autonomous Region. on 14.04.2020, signed a protocol of understanding with the Italian Youth Association for UNESCO (AIGU Sardinia) for the collaboration in awareness-raising activities of younger generations towards cultural heritage, in particular the world heritage recognized by UNESCO and the dissemination of the values of education, science and culture.

6. In Basilicata Region, collaborations are carried out, meetings with Pro Loco associations and cultural associations

7. In Lombardy Region, the public Regional ICH Calls and the projects financed directly involved communities, groups and individuals in ICH safeguarding and enhancement measures.

### **Baseline and target**

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support policies as well as legal and administrative measures in the field of culture and the diversity of ICH, also based on the activities and results of work of the National Observatory of UNESCO Intangible Heritage.

## 12. Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 12 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 12.1

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?

Yes

1

It is a

- Education policy
- Legal measure
- Administrative measure

**Name of the policy/measure**

EMILIA ROMAGNA regional law 16/2014 “Safeguard and valorization of the dialects concerning Emilia-Romagna region”

**Established**

18-07-2014

**Revised**

26-11-2020

**Is the policy/measure being implemented?**

Yes

**Brief description**

Since 1994 Emilia-Romagna Region have been supporting, not only financially, projects and initiatives arranged by public institutions and associations or by the Region itself.

2

It is a

- Administrative measure

**Name of the policy/measure**

Sardinia Regional Law., n. 64 “Interventi regionali per lo sviluppo delle attività musicali popolari”.

**Established**

18-11-1986

**Revised****Is the policy/measure being implemented?**

No

**Brief description**

It provides for contributions in support of music in Sardinia, to organizations that carry out musical cultural activities. The contributions are annual and concern (Art. 2) live activities at regional, national or international level and (Art. 8) teaching / courses for adults, teens and children. Over the years, he has also financed Coro a tenores Cultura Popolare di Neoneli and Tenores S. Gavino di Oniferi.

3

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**It is a****Name of the policy/measure**

Emilia Romagna Regional law 3/2016 “Memory about 20th century”

**Established**

03-03-2016

**Revised**

16-04-2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

In 2016 the Legislative Assembly of Emilia-Romagna Region passed a law, which ?only in Italy? aims at the construction of an education and culture, belonging to all people, concerning the knowledge of the most important ?and, often, tragic, unfortunately? events occurred in 20th

century and of the consequent ethical values. Since then, our Region has been supporting, not only financially, projects and initiatives arranged by public institutions and associations.

4

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**It is a**

- Education policy

**Name of the policy/measure**

Emilia Romagna. Project "I love cultural heritage".

**Established**

2011

**Revised**

Revised within the next week the 10th edition will start by issue of the competition.

**Is the policy/measure being implemented?**

Yes

**Brief description**

Our Region arranges seminars and gives subventions to classes/groups of students in secondary schools that cooperate with museums, libraries, archives or ?from now on? historical theatres to valorize one item of cultural heritage, whether tangible or intangible.

5

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**It is a**

- Education policy

**Name of the policy/measure**

Emilia Romagna Project "Be involved in nature!".

**Established**

2014

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

From 17th to 19 th of September the eighth edition will happen: free of charge, people will be able to enter and visit public parks and gardens to take part in lectures, meetings and other kinds of activities, to further the respect for nature and the best practices about it.

6

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**It is a**

- Education policy

**Name of the policy/measure**

Emilia Romagna Project “Crateri”.

**Established**

2019

**Revised**

**Is the policy/measure being implemented?**

No

**Brief description**

During the autumn 2019 a group of experts in many subjects met the communities of some small towns struck by the earthquake happened in May 2012. Those meetings with mayors and other managers, and people was useful to define possible ways of reutilization of some places and buildings no longer occupied or, however, used after that tragic event.

7

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**It is a**

- Education policy

**Name of the policy/measure**

Emilia Romagna Project “How many histories in History!”.

**Established**

2003



**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Since 2003 our Region yearly has been staging one week of lectures, seminars and leaded tours to get to know (better) archives and, especially, so many persons facts and documents they hold.

8

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**It is a**

- Legal measure

**Name of the policy/measure**

Piedmont Region- National Law No. 482/99

**Established**

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

It is implemented by local authorities. Regione Piemonte acts as an intermediate body by promoting State calls.

9

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**It is a**

- Legal measure

**Name of the policy/measure**

Piedmont Region Regional Law No. 13/2018 Recognition of Ecomuseums in Piedmont.

**Established**

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Creation of participatory inventories, catalogues and parish maps.

10

---

**It is a**

- Legal measure

**Name of the policy/measure**

Tuscany Regional Law. 27/2021 "Enhancement of the historical and intangible cultural heritage and popular culture of Tuscany. Discipline of regional historical re-enactments

**Established**

03-08-2021

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The regional law 27/2021 "Enhancement of the historical - cultural intangible and popular culture of Tuscany. Discipline of regional historical re-enactments "establishes that the Tuscany Region and the Regional School Office for Tuscany, each within of their skills and in compliance with the principles and choices of school autonomy, define an organic program of interventions every three years, through specific agreements or conventions, in support of the specific projects of school institutions, including organized networks, aimed at enhancing the heritage intangible cultural heritage of local traditions and commemorative events.

**Question 12.2**

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?**

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Yes

1

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**It is a**

- Legal measure

**Name of the policy/measure**

Emilia Romagna regional law 16/2014 "Safeguard and valorization of the dialects concerning Emilia-Romagna region"

**Established**

18-07-2014

**Revised**

26-11-2020

**Is the policy/measure being implemented?**

Yes

**Brief description**

Since 1994 Emilia-Romagna Region have been supporting, not only financially, projects and initiatives arranged by public institutions and associations or by the Region itself.

**2**

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**It is a**

- Administrative measure

**Name of the policy/measure**

Tuscany Region-Memorandum of Understanding for the regulation of relations between the Tuscany Region and the Union of Mountain Municipalities of Casentino - Casentino Ecomuseum for the development of research paths and protection of intangible heritage (Tuscany Region Resolution no. 710/2020)

**Established**

15-05-2020

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The intent of the protocol in the educational field is to:

- qualify the existing training offer starting from the deepening of the knowledge of the reference territory, of sustainable living and of the value of solidarity for peaceful coexistence between people and with nature, with particular reference also to the theme of migration, also in

consideration of the high percentage of foreign children in the schools of the reference area, also through the strengthening and enhancement of the local associative fabric (educating community);

- systematize, analyze and model work placement paths of young people in the reference area, in particular referring to the revitalization and reinterpretation of local knowledge, and experimenting forms of school-work alternation through internships and training stages, with specific attention the transversal skills required, including autonomy and entrepreneurship.

**3**

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**It is a**

- Administrative measure

**Name of the policy/measure**

Sardinia Regional Law, n. 64 “Interventi regionali per lo sviluppo delle attività musicali popolari”.

**Established**

18-11-1986

**Revised**

**Is the policy/measure being implemented?**

No

**Brief description**

It provides for contributions in support of music in Sardinia, to organizations that carry out musical cultural activities. The contributions are annual and concern (Art. 2) live activities at regional, national or international level and (Art. 8) teaching / courses for adults, teens and children. Over the years, he has also financed Coro a tenores Cultura Popolare di Neoneli and Tenores S. Gavino di Oniferi.

**4**

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**It is a**

- Legal measure

**Name of the policy/measure**

Emilia Romagna regional law 3/2016 “Memory about 20th century”

**Established**

03-03-2016

**Revised**

16-04-2021

**Is the policy/measure being implemented?**

Yes

**Brief description**

In 2016 the Legislative Assembly of Emilia-Romagna Region passed a law, which ?only in Italy? aims at the construction of an education and culture, belonging to all people, concerning the knowledge of the most important ?and, often, tragic, unfortunately? events occurred in 20th century and of the consequent ethical values. Since then, our Region has been supporting, not only financially, projects and initiatives arranged by public institutions and associations.

5

---

**It is a**

- Education policy

**Name of the policy/measure**

EMILIA ROMAGNA Project “Crateri”.

**Established**

2019

**Revised****Is the policy/measure being implemented?**

No

**Brief description**

REGIONE EMILIA ROMAGNA

During the autumn 2019 a group of experts in many subjects met the communities of some small towns struck by the earthquake happened in May 2012. Those meetings with mayors and other managers, and people was useful to define possible ways of reutilization of some places and buildings no longer occupied or, however, used after that tragic event.

6

---

**It is a**

- Education policy

**Name of the policy/measure**

EMILIA ROMAGNA Project “How many histories in History!”.

**Established**

2003

**Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

Since 2003 our Region yearly has been staging one week of lectures, seminars and leaded tours to get to know (better) archives and, especially, so many persons facts and documents they hold.

7

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**It is a**

- Legal measure

**Name of the policy/measure**

Piedmont Regional Law No. 11/2018

**Established****Revised****Is the policy/measure being implemented?**

Yes

**Brief description**

Coordinated provisions in the field of Culture. Into effect on January 1st 2019;

8

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**It is a**

- Legal measure

**Name of the policy/measure**

Piedmont Regional Law No. 13/2018

**Established**

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

Recognition of Ecomuseums in Piemonte. Into effect under urgency procedure.

9

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**It is a**

- Legal measure

**Name of the policy/measure**

Tuscany Regional Law 27/2021 "Enhancement of the historical and intangible cultural heritage and popular culture of Tuscany. Discipline of regional historical re-enactments

**Established**

03-08-2021

**Revised**

**Is the policy/measure being implemented?**

Yes

**Brief description**

The regional law 27/2021 "Enhancement of the historical - cultural intangible and popular culture of Tuscany. Discipline of regional historical re-enactments "establishes that the Tuscany Region and the Regional School Office for Tuscany, each within of their skills and in compliance with the principles and choices of school autonomy, define an organic program of interventions every three years, through specific agreements or conventions, in support of the specific projects of school institutions, including organized networks, aimed at enhancing the heritage intangible cultural heritage of local traditions and commemorative events.

### Question 12.3

**Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?**

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Yes

**1**

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**It is a**

**Name of the policy/measure**

REGIONE TOSCANA DEFR 2020-PR 4 GREAT CULTURAL ATTRACTORS, PROMOTION OF THE SYSTEM OF ARTS AND CULTURAL INSTITUTES - Approval of the allocation of resources for interventions by the LdA

**Established**

10-02-2020

**Revised**

**Is the policy/measure being implemented?**

**Brief description**

DECREE N. 4220/ 13/03/2020

Regional hub of intercultural documentation

<https://www.polointerculturale.toscana.it/home1438.html>

Project financed by the Tuscany Region, co-financed by the Municipality of Prato.

The Polo aims to contribute to the integration of migrant communities present throughout the region through the promotion of library services to ethnic, linguistic and cultural minorities present in the region, the establishment of language collections and the organization of events on the theme of interculture. The activities and services of the Polo support the enhancement of the mother tongue and the learning of Italian as L2.

**2**

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**It is a**

- Legal measure

**Name of the policy/measure**

Sardinia Regional Law n. 26

**Established**

15-10-1997

**Revised**

**Is the policy/measure being implemented?**



No

### Brief description

The Autonomous Sardinia Region approved a law on culture in Sardinia which also provides for the protection of the Sardinian language.

3

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### It is a

- Education policy

### Name of the policy/measure

REGIONE BASILICATA Promotion and protection of linguistic minorities ethno-linguistic

### Established

21-07-2015

### Revised

20-06-2018

### Is the policy/measure being implemented?

Yes

### Brief description

In order to promote the preservation and enhancement of the historical, cultural, artistic, linguistic, religious-liturgical and folkloristic heritage of the “Arbereshe” communities, the Basilicata Region financially supports initiatives aimed at guaranteeing the conservation, recovery and development of their cultural identity, also promoting all the initiatives and incentives for the permanence of populations in their places of origin and their identity.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

Taking account the importance and interdependence between culture and education, the State will continue to promote the role of ICH and its safeguarding into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH. At this regards, several projects are ongoing supported and under -planning to highlight, also, the integration of ICH with experimental pedagogical approaches.

### 13. Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

**Guidance note** corresponding to indicator 13 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

#### Question 13.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

Yes

**Provide additional explanation, indicating the sector involved.**

According to the application of the ethical principles and the management of the Law of 20 February 2006 no. 77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, inscribed on the 'World Heritage List', by the Ministry of Culture, includes financial support to the development of safeguarding plans (elements inscribed in the ICH-UNESCO List) or to specific safeguarding project. Within the basic criteria to provide the financial support there is the attestation of effective participation of the communities involved in the presentation of the project and as a direct/indirect beneficiaries of the initiative, eventually, funded.

Besides the public sector, another example of the ethical approach for safeguarding ICH applied in respect of development plans, policies and programmes is referred to private ones. "The Compagnia di San Paolo" as a grant making Foundation, is strongly involved in supporting performing arts. In this sector, one of the criteria of evaluation to select projects to be funded, is specifically devoted to inclusive participation of communities, audience engagement and audience development. Compagnia di San Paolo recognizes that the performing arts have not only a cultural value but also a civic one.

We have a specific Area of Intervention, called "Encouraging active participation" which has a specific focus on culture. The aim is to spread cultural practices so that they involve ever broader segments of the population, thereby boosting audience development in various ways and by various means. This is applied also on projects related to ICH.

#### Question 13.2

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

Yes

**In which of the following themes, policies and/or legal administrative measures have been established or revised?**

- Food security

The collaborative approach set up by the Emblematic Community of the "Mediterranean Diet ICH" strongly believes in the value expressed by SDG17 that sees partnerships as a real strategic asset. Some particularly active networks with which the Community collaborates are worth mentioning:

- The Municipality of Pollica in all relevant networks that have at their heart the Sustainable Development, the protection of cultural heritage and environmental heritage such as: the Slow Cities network; the Cilento Eco-Region (Biodistretto); the network of the Cities of Women.
- The Centro Studi Dieta Mediterranea through its strong partnership with the Future Food Institute has developed a trustful international network composed of international organizations, NGOs, international as well as national and local institutions, universities, research centres, associations, and the private sector at large. This allows the constant involvement of trade associations, academic and research centers, the network of farmers and operators in the hospitality sector.
- The emblematic community of Pollica also hosts one of the 15 Living Labs of the H2020 project "Cities 2030".

In addition, the Centro Studi Dieta Mediterranea is partnering with one of the Food Coalitions launched by FAO during the UN Food Systems Summit born by the existing collaboration between Future Food Institute, FAO and UNIDO ITPO focused on enhancing the emblematic agricultural practices and food chains of the Mediterranean Diet, mapping, training and accelerating the most impactful solutions to accelerate the transition towards the 2030 Agenda. Moreover, great value is always given to the profitable and strategic collaboration between Future Food Institute and FAO, in the field of research and education around the themes of the Mediterranean Diet as a concrete example of Integral Ecology.

- Health care

With regard to the application of the Law of 20 February 2006 no. 77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, inscribed on the 'World Heritage List', placed under the protection of UNESCO", the financial year 2020, given the extraordinary condition determined by the health emergency, which also placed limitations on the possibility of using and enhancing the cultural heritage, an extraordinary assignment of contributions to the UNESCO Elements was carried out request, through two notices. Activities planned and carried out from 23 February 2020 to 31 July 2021 were eligible for a contribution - even if they do not refer to a single project.

Examples of eligible interventions:

- a) security plans; study of new paths, etc.;
- d) distance learning; video-events; video-workshops; virtual exhibitions on online platforms; social campaigns; online ticketing and booking systems; development or enhancement of Apps and web pages for remote use and to support visits without using "mixed" devices; guided tours to ensure social distancing, etc. This category includes expenses for sanitation, purchase of personal protective equipment, soaps, disinfectant

gels, etc.; the strengthening of control and surveillance systems; information material on the rules of conduct to ensure safe use, etc.

- Gender equality

Consequently to the D. P. C.M. 24 June 2021, n. 123 containing the "Regulations concerning changes to the organizational regulations of the Ministry of Culture, the offices of direct collaboration with the Minister and the independent performance assessment body" and the adoption of post-COVID 19 pandemic "National Plan for recovery and resilience- NRRP" , within the Ministry of Culture, has been planned the constitution of "National Observatory for Gender Equality". The Observatory for gender equality will operate at the General Secretariat, which carries out consultancy and support tasks in the elaboration and implementation of policies, research and monitoring activities on the conditions of gender equality. According to the areas of competence of the Ministry of Culture, the Observatory will identify and propose good practices, promote training, knowledge and the culture of equal opportunities.

- Access to clean and safe water, and sustainable water use

The Regional Secretariat of Piedmont Region (Ministry of Culture), Compagnia di San Paolo Foundation and Piedmont Region are ongoing to support the " Piedmont Regional Landscape Plan - Piano Paesaggistico Regionale" within one of the specific activity is the safeguarding of the "dry stone walling" not only as an ICH itself and tool to preserve the rural landscape, but also as a sustainable method of construction. It implies, in fact, the use of local materials which do not impact the landscape and combines perfectly the hydrogeological efficiency with aesthetic beauty.

- Knowledge and practices concerning nature and the universe

Admission and stay within the CAI- Italian Alpine Club- are strictly connected to compliance with its statute, whose article 1 states: "The Italian Alpine Club (C.A.I.), founded in Turin in 1863 on the initiative of Quintino Sella, a free association national, has as its purpose mountaineering in all its manifestations, the knowledge and study of the mountains, especially the Italian ones, and the defense of their natural environment".

- Climate change

The truffle hunting and extraction's territories are mainly small and medium-sized Apennine villages which, far from the main roads, do not fit with the attractive offer of mass tourism. These territories give priority to a type of promotion that makes tourism manageable and integrated with citizens to share cultural experiences and daily life

through participation in local festivals and markets. At this last point, in fact, is preventing, as expressed at section in compliance with the national regulations of national and regional protected territorial areas (national and regional parks, state and regional nature reserves), in particular with regard to existing plans and regulations or, in their absence, to provisional protection, as well as to EU directives with regard to habitat and species (Directive 92/43/CEE "Habitat" and Directive 2009/147/ "Birds"), which distinguish the different truffle-fungus presence. Additional, as a preventing and past/present safeguarding measure the community, since the '90s, collaborate, constantly, with the institutions involved on the mapping of habitats and truffle natural areas in order to ensure its vitality and sustainability, as reported into the section and. Additionally, potential risks for the element have been prevented in safeguarding measures proposed by adopting and disclosing by the bearers' community a protocol of recommendations aimed at carrying out supplementary techniques (e.g. irrigation, mulching, pruning) which mitigate the risk of climate effects caused by permanent qualitative-quantitative alterations of the thermos-pluviometric regime, and, at the same time, regulate the possible excessive anthropogenic and urban planning pressure in the territories involved in order to keep a rational use of the resource characterized by a complex spontaneous regeneration.

### Question 13.3

**Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?**

Yes

**Provide any additional details**

#### 1) #CULTURENEVERSTOPS

"Culture never stops!": it is a new page of the Cultural Heritage Ministry website, which brings together virtual initiatives organized by State-owned cultural sites and the entertainment, music and audiovisual world, in the wake of the Covid-19 emergency. Divided into six sections – Museums, Books, Cinema, Music, Education and Theatre – the platform offers a wide range of videos, web content and social initiatives, that can be enjoyed from home so that people do not have to forego contact with art and culture in these difficult circumstances.

As part of this initiative, the publication of a daily column (#laculturanonsiferma) began in March 2020, involving websites, social spaces and Youtube channels of institutes linked to the Ministry of Culture (e.g. ICPI), also with the aim of communicate the vitality of the national intangible cultural heritage in a period of crisis.

The column is divided into various thematic spaces dedicated, among others, to photographic archives, the Geoportal of Food Culture, the tradition of Italian gastronomic culture, the celebrations that have temporarily stopped due to Covid, the work done on intangible heritage by the peripheral offices of the Ministry, the cultures of migrant communities, the musical heritage, the words of anthropology and the national intangible cultural heritage.

#### 2) NATIONAL OBSERVATORY FOR THE INTANGIBLE HERITAGE OF UNESCO

Law No. 178 of 30 December 2020 containing "State budget for the financial year 2021 and multi-year budget for the three-year period 2021 - 2023" includes article 1, paragraph 582, pursuant to which "By reason of epidemiological emergency from COVID-19 and the restrictive measures adopted and in order to rationalize the interventions and activities for the protection and

enhancement of the intangible heritage, by decree of the Minister for Cultural Heritage and Activities and for Tourism, in agreement with the Minister of Agricultural, Food and Forestry Policies and with the Minister of Economy and Finance, the National Observatory for the Intangible Heritage of UNESCO is established at the Ministry for Cultural Heritage and Activities and Tourism. To this end, the expenditure of 500,000 euros per year is authorized starting from the year 2021, which constitutes the maximum spending limit. The members of the Observatory are not entitled to allowances, fees, attendance fees or reimbursement of expenses. Any operating costs of the aforementioned Observatory are provided within the limit of the authorization of expenditure referred to in the second period" (Check par.1.3).

### 3) LAW 77/2006

Law of 20 February 2006 no. 77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, inscribed on the 'World Heritage List', placed under the protection of UNESCO". The current form of Law no. 77/2006 involves financial measures to support the enhancement, communication and use of the Sites and Elements (art.4). With regard to the financial year 2020, given the extraordinary condition determined by the health emergency, which also placed limitations on the possibility of using and enhancing the cultural heritage, an extraordinary assignment of contributions to the UNESCO Elements was carried out request, through two notices. Activities planned and carried out from 23 February 2020 to 31 July 2021 are eligible for a contribution - even if they do not refer to a single project. The projects must be aimed at maintaining adequate levels of use and enhancement of the Italian UNESCO Sites and Elements, despite the closures and limitations imposed by the Covid-19 health emergency (Check par. 13.2).

## Question 13.4

**Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?**

Yes

**In which of the following themes, policies and/or legal administrative measures have been established or revised?**

- Income generation and sustainable livelihoods

It's an example the recent agreement signed by GAL Eoro (as lead partner) with a series of stakeholders, among whom the University of Catania, the University Consortium Eastern Mediterranean (CUMO) and the Community Foundation Val di Noto: in early 2022 we will put in place a Living Lab as a main node of a network of researchers, young innovators, activists, scholars and managers interested in identifying new models of economic development by drawing on the local cultural heritage to find solutions to social, environmental and market needs. The Living Lab is about to be created as a shared place of creation (co-creation) and work (co-working); a permanent study and research centre on social and technological innovation applied to rural areas; a local and global venue for widespread and inclusive events; an incubator, mentoring and project financing for Rural Start-ups; a connector between innovators and rural change makers; a laboratory on new business and communities - formalize or not- in agri-food, tourism, culture, cultural and environmental field, and tangible and intangible heritage, conceived together from a systemic perspective; a task force for rural community activation projects.

- Productive employment and decent work

The Neapolitan Pizzaiuoli Association to enhance the element "The Art of the Neapolitan Pizzaiuolo" as well as providing training and didactic moments that involve professionals and experts who can transmit both the cultural element and the traditional preparation, also through the Pizzaiuoli School headquarters of professional training of our association which boasts the training of about 50 pizzaiuoli a year. The training represents an important opportunity for the professionalization also in terms of productive employment.

- Impact of tourism on ICH safeguarding

In the context of international development initiatives such as, for example, The Venice Glass Week and World Tourism Event, many identifying values are highlighted in which the community of the Art of the glass bead is recognized as, to name a few, the language, the memories, places, gestures originate from the civil society of the Venetian territory and have been handed down over the centuries. The language linked to the art of the glass bead, for example, comes largely from the lexicon used in cooking and sewing (terms such as "vetta", "cremette", "sessola" ...). Some relevant facts linked to economic and social factors have had women as protagonists, including the "impiraresse", such as the first strike called in 1872 to claim better working conditions, and are still remembered and cited for example by the society of the territory as a starting point for women's emancipation.

- Others

Law of 20 February 2006 no. 77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, inscribed on the 'World Heritage List', placed under the protection of UNESCO" ([https://www.unesco.beniculturali.it/pdf/L77\\_06\\_aggiornatafr0\\_17.pdf](https://www.unesco.beniculturali.it/pdf/L77_06_aggiornatafr0_17.pdf)). The current form of Law no. 77/2006 is the result of the changes brought to Law 8 March 2017 no. 44, through which the scope was extended to include the Elements registered in the Representative List of the Intangible Cultural World Heritage, and referred in the Convention for the Protection of the Intangible Cultural Heritage of 2003, in addition to the Cultural and Natural Sites inscribed in the List provided for by the Convention Concerning the Safeguarding of the World Cultural and Natural Heritage of 1972. The Law reiterates that, due to their uniqueness, the Sites and Elements inscribed on the Lists provided for by the respective UNESCO Conventions, are points of excellence and fundamental elements of the representation of our country, including at an international level. It involves financial measures to support the enhancement, communication and use of the Sites and Elements (art.4), intended for interventions aimed at:

a) the study of specific cultural, artistic, historical, environmental, scientific and technical problems relating to Italian UNESCO sites and elements, including the development of management plans;



- b) the provision of cultural assistance and hospitality services for the public, as well as cleaning, waste collection, control and security services;
- c) the creation, including in areas adjacent to the sites, of parking areas and mobility systems, provided they are functional to the sites themselves;
- d) the promotion, protection and enhancement of the Italian UNESCO sites and elements, the dissemination of their knowledge and their requalification; in the context of educational institutions, enhancement is also implemented through support for educational trips and cultural activities by schools;
- d-bis) the enhancement and dissemination of the wine heritage characterising the site, in the context of the promotion of the overall traditional food and wine and agricultural-pastoral heritage.

The Law also formally recognises the Management Plans and the Safeguarding Measures Plans as indispensable tools to “ensure the conservation and enhancement of Italian UNESCO Sites and Elements” (art. 3 paragraph 1). The list of projects financed each year is established by Decree of the Minister of Culture, in agreement with the Minister for the Environment and the Protection of the Territory and the Sea (up-to-date Ministry of Ecological Transition), with the Minister of Agricultural, Food and Forestry, and with the permanent Conference for relations between the State, the Regions and the autonomous Provinces of Trento and Bolzano. The Circular of the Secretary-General no. 24 of 28 May 2019 defines the criteria and procedures for funds allocation earmarked for the support measures

([https://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1560839271536\\_Circolare\\_n.\\_24-2019\\_\\_Siti\\_ed\\_Elementi.pdf](https://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1560839271536_Circolare_n._24-2019__Siti_ed_Elementi.pdf)).

The Circular first identifies all the possible Beneficiaries – different for Sites and Elements given the dissimilarities and specificities that characterise the Intangible Heritage (art. 1 and art. 7) -, to whom the support measures can be destined, and it defines the competences and the procedures for the identification of the “Referring Person” (art. 2 and art. 8) who provides guarantee for the Ministry referring the sharing of the requests submitted by all the subjects involved.

On the 17 of January 2019, the first Decree for the allocation of resources under the Law in favor of the Elements of the Intangible Cultural Heritage was issued. Up to date, 13 projects have been funded for the Elements, for a total of 1.027.867,72 euros.

(Arcangela: testo rivisto rispetto all'originale e inserito in questa sezione sulla base delle prime indicazioni. verificare la correttezza della posizione e della traduzione) MISE - Direzione Generale per la Politica Industriale

With the Directorial Decree of 14 September 2021, the Table for artistic and traditional crafts was established at the MISE. It aims to identify policies and interventions to support the sector, through the coordination of various stakeholders, public and private. The Table was set up following requests received from the most representative trade associations, aimed at identifying operational solutions to address the critical issues in the sector.

The Ministry of Culture was involved in the Table because various requests from operators are attributable to the areas of its specific competence. In particular, requests aimed at:

- protect historical and artisan shops;
- bring these shops back under the regulatory aegis of the concept of cultural property.

The Table intends to create synergies between the parties involved, ensuring their coordination. In fact, it aims to guarantee the recognition, respect and enhancement of the

cultural heritage expressed by craftsmanship, through initiatives and policies relating to different areas (culture, training, environment, incentives, taxation) and institutions.

### Question 13.5

**Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?**

Yes

**Do they ensure the availability of natural and other resources required for the practice of ICH ?**

Yes

**If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.**

The Cultural Fund is an instrument of the Italian Ministry of Culture, developed with the technical support of Cassa Depositi e Prestiti (<https://cultura.gov.it/fondocultura>). Through public-private co-financing, this Fund supports investments and other interventions for the protection, conservation, restoration, use, enhancement and digitization of the Italian tangible and intangible cultural heritage. The Cultural Fund was established in 2020 (art. 184, paragraph 1, of the decree-law of 19 May 2020, n. 34, converted, with amendments, by law 17 July 2020, n. 77), with a budget of 50 million euros for the first year. Only new projects can be financed (not projects already started or already funded by the Ministry of Culture), carried out exclusively in Italy and completed within three years of admission to the benefit. For each project, funding of up to 80% of the expected costs may be recognized, with a minimum threshold of 100,000 euros and no more than 1 million euros. The remaining part of the 20% will be co-financed by the private individual, in a single or associated form. Funds will be recognized in order of ranking until resources are exhausted. Funding applications will be evaluated by a Technical Commission, designated by the Italian Ministry of Culture, which will draw up the final list of accepted applications with the relative amount. With the aim of achieving an equitable distribution of resources throughout the country, the funds will be divided into five shares based on the resident population and will be used to finance interventions in the geographical areas of the North West, North East, Center, of the South and the Islands. Particular attention was paid to interventions for the protection, safeguarding, use and digitization of the material cultural heritage and the demo-ethno-anthropological and intangible heritage.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

Taking account the importance and interdependence between culture and education, the State will continue to promote the role of ICH and its safeguarding into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH. At this regards, several projects are ongoing supported and under -planning to highlight, also, the integration of ICH with experimental pedagogical approaches.

## 14. Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

**Guidance note** corresponding to indicator 14 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 14.1

**Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?**

Yes

**Provide any details with regard to (a) intellectual property rights and (b) privacy rights.**

In relation to the element Traditional Violin Craftsmanship in Cremona, in 2001 a collective word/figurative trademark 'Cremona Liuteria' was registered by the "Consorzio Liutai 'Antonio Stradivari' Cremona" for the territory of Italy firstly and then extended to 34 other countries. Such a trademark was desired in order to signify the quality of the esteemed stringed instruments from Cremona and allow international recognition for their unique standard of excellence. The objectives of this trademark included recognition of the unique craftsmanship and the capacity to guarantee the instrument's origin; supervision and protection of the craft itself; an increase in market transparency; greater customer certainty and satisfaction as individuals can be sure that the purchase is of a guaranteed instrument, with permanent verification of its origin and manufacturer. The trademark provides a visible and immediate guarantee to users, traders, customers and musicians that the instruments bearing the trademark comply to the Instrument Making Rules of that trademark.

For the element, Mediterranean Diet, one use of intellectual property rights (IPRs) as a form of legal protection was the registration of an European Union (EU) trademark in 2015 with a denominative part 'we are what we eat MedDiet Mediterranean Diet' as an individual trademark by several public and private collective entities of many countries: Unione Italiana delle Camere di commercio, Industria, Artigianato e Agricoltura; Centro Servizi Promozionali per le Imprese – Azienda Speciale della Camera di Commercio di Cagliari; Associazione Nazionale Città dell'Olio; Fundación Dieta Mediterránea; La Chambre de Commerce et d'Industrie de Tunis; Cultural Foundation 'The Routes of the Olive Tree'; Messinian Chamber Of Commerce & Industry; Forum delle Camere di Commercio dell'Adriatico e dello Ionio; Asociación Española de Municipios del Olivo; Association Of The Mediterranean Chambers Of Commerce And Industry; Confederation of Egyptian European Business Associations; Institut National de la Recherche Agronomique de Tunisie /Economie Rurale – INRAT; Chamber of Commerce, Industry and Agriculture of Beirut and Mount Lebanon. Through this trademark the owners sought to increase awareness of the traditional Mediterranean Diet, especially among young people, as an integral part of the healthy Mediterranean lifestyle and as a means to promote common economic development, prosperity and solidarity among the Mediterranean countries. The owners of the Mediterranean Diet trademark have, for example, licensed its use by certain restaurants, which must use olive oil, preferably extra virgin, as the main source of added fat; use seasonal and local products; whose menu must consist of dishes made with traditional Mediterranean recipes and/or is in line with

the Mediterranean diet; and which are transparent on food information. More than 300 restaurants have already obtained such a license. The use of the trademark is accorded also to non-members of the respective associations owning it, on a discretionary basis of the respective licensor, for a variety of projects following different rules laid down in the relevant license agreement.

For the programme Tocatì, a shared programme for the safeguarding of traditional games and sports (which is currently being nominated to the UNESCO Register of Good Safeguarding Practices) on 18 May 2021, the Associazione Giochi Antichi (AGA) registered two trademarks. One is an Italian figurative trademark, the other is an EU denominative trademark on the name 'Tocatì'. The new denominative trademark is an individual trademark. As the owner of the individual trademark, AGA can conclude license agreements with other heritage-bearers. These license agreements will not include royalties and will include the ethical principles of the Tocatì Programme.

## Question 14.2

**Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?**

Yes

**Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.**

One pair of examples of legal measures that recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH, are those of 'Tome des Bauges' (a French cheese that obtained a French Controlled Designation of Origin (CDO) in 2002, as well as an EU protected designation of origin (PDO) in 2017) and the Allgäuer Sennalpkäse cheese (which registered an EU PDO in 2016), in relation to the element Alpine Food Heritage (which is currently being nominated to the UNESCO Lists). For the two cheeses, their EU PDOs facilitate the reconciliation of the needs of modern production with those of an ancient and well-rooted tradition with a sustainable development approach that recognizes the importance of the Alpine ecosystem for the practice and transmission of this ICH. Indeed the 'Alpfoodway: Educational, Policy and Managerial Guidelines' (2019), which are key guidelines for the element note that: "The safeguarding of Alpine Food Heritage is... essential to preserve the culture and identity of the inhabitants of the Alps, to re-establish a sustainable way of living that respects the fragile environment, to promote and preserve... Alpine landscapes, and thereby to ensure sustainable development of the Alpine regions for the benefit of current and future generations." The Guidelines also note that: "Draft IPR specifications and regulations that avoid overexploitation of natural resources and favour biodiversity and the protection of natural and cultural landscapes. IPR specification may favour local varieties of seeds, plant varieties and animal breeds. They may also include limits to volume of products that shall be offered to the public."

In the case of the Art of Cameo Engraving, policies, legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems for the practice and transmission of the ICH in question. One specific example of this is in relation to a joint exhibition currently being prepared by the communities of Torre del Greco and Idar-Oberstein. This exhibition will use many legal safeguarding measures, including

codes of ethics, which will set out how the communities wish to be treated and which will be shared with all visitors who engage with the exhibition, as well as appropriate collective intellectual property protections for the communities, as well as individual intellectual property rights for individual creators. The exhibition will engage with many themes relating to the customary rights of communities and groups to their ecosystems, including the materials used in this practice (different qualities of shells and stones; substitute materials; treatment of the materials (dyeing), as well as the role of the heritage in the present day.

### Question 14.3

**Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?**

Yes

**Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.**

Across all of the elements that also facilitators have have worked with, policies and safeguarding plans have been adopted encouraging respect for cultural heritage and the communities of practitioners, which contribute to peaceful conflict prevention.

One specific example of a policy that contributes to peaceful conflict prevention and resolution relates to the element Opera dei Pupi, Sicilian puppet theatre. Traditionally, in this element, a Saracen (who is Muslim) is killed (by Christians). In the safeguarding plan for this element, the historical origins of this practice and ways to minimize the implications of religious conflict were considered carefully. Additionally, Statute 2006/77, which is dedicated to social inclusion, heavily informed the preparation of this safeguarding plan.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH.

## 15. Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

**Guidance note** corresponding to indicator 15 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 15.1

**Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?**

Yes

**Describe briefly, giving examples, how they do so.**

- The whole "Celestinian Forgiveness Celebration" takes place according to sustainable, environmental and social criteria, adopting those measures that guarantee a large participation such as closing the central district areas to traffic and arranging spaces accessible to the disabled. The festival represents an example of sustainable development also because it conveys a message of peace, justice and strong Institutions. The Celestinian Forgiveness Celebration constitutes a symbol of reconciliation, social cohesion and integration. It reflects the act of forgiveness among local communities, promoting the values of sharing, hospitality and fraternity. Furthermore, it strengthens the communication and relationships between generations and creates an intense emotional and cultural engagement.

- Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality (01581)  
The element is characterized by outdoor activities. Cultural projects (point 4.1) are aimed at enhancing the cultural heritage of the territories through the soundscape linked to their specific identity. The activity takes into account the UN 2030 AGENDA for sustainable Development Goal 3 (good health and well being).  
An example is the concert "Musica a corte. Nature e artificio" (Music at court. Nature and artifice) held at the palace of Venaria for REMA - European Early Music Network, Early Music Day (online 28 March 2021) where the hunting horn - past and present - is the common thread. (youtube: <https://www.youtube.com/watch?v=VdFUGT9I5mk> ).

- Today they refer to the concept of traditional Cremonese violinmaking know-how to make a comparison to other techniques or production methods that do not reflect the values and traditions of Cremonese violinmaking that are increasingly spreading throughout the world. They are aware that their practice is inscribed in the UNESCO representative list and of what this entails. They tell their customers about it and at this specific moment they are very much engaged and involved in the collective work of drafting of the safeguarding plan and all the related preparatory activities.

- The glass bead art community has always shown particular attention to sustainability in the creation of artifacts. Ample space, within each initiative, is given to the criterion of reuse of materials, tools and objects such as, for example, all the initiatives of the two-year period 2021-



2022, have largely provided for the recovery of materials (glass beads present in deposits, seed beads and fragments of waste murrine, sections of copper mandrels ...) for the creation of installations, prizes, etc. The initiatives are aimed at civil society with particular attention to children.

- The heritage community is well aware of the importance of ICH and the Opera dei pupi as a means for well-being and sustainable development. Artisans and performers retain the knowledge and the know-how pertaining to the Opera dei pupi and the process of oral transmission itself that, on the one hand, are threatened by and, on the other hand, are precious to counterbalance the pervasiveness of mass-produced and low-cost industrial products that are rarely connected to specific territories and their identity, history, and cultural heritage, which do not transmit values, and are often the result of de-localizations and policies that are deaf to the pressing need of sustainable economic development. On the contrary, their heritage, due to its close connection with the history and the social ideals of part of the Sicilian community, may represent an opportunity for socio-economic growth and relief for the new generations. It is a means to sustainable economic development, as it is the unique product of a centuries-long artistic and productive tradition that is essential to the social fabric and potentially capable of raising the region's employment rates. On this form of craftsmanship, finally, depend the preservation, promotion and enhancement of the tangible heritage that contributes to the transmission of the histories and memories associated with the Element and provides material evidence of its transformations and developments. In accordance with the principles of the UNESCO and the objectives of the Convention, our aims, which especially the Museum of Marionettes has been pursuing structurally, consciously, and systematically, have been the following:

- to promote the transmission of the oral and intangible heritage of the Opera dei pupi and to disseminate knowledge among a broad range of audiences about the various issues related to it;
- to raise awareness about the importance of the intangible cultural heritage, with particular attention to UNESCO's heritages and to the Sicilian Opera dei pupi, thus promoting respect for this heritage and awareness about its value at the local, national and international level;
- to outline new professional profiles by transferring skills that may contribute to triggering and implementing a process for the sustainable development of the region;
- to promote international cooperation through the Opera dei pupi in full respect for cultural diversity and human rights.

Moreover, it is a shared concern and a priority imposed by the current scenario that a promotion strategy be designed and implemented that aims at a responsible and sustainable tourism development that includes the safeguarding of the ICH and the enhancement of values-based tourism including in the event of natural and health disasters such as earthquakes and pandemics. This strategy would also outline a clear alternative to mass tourism, which, while generating significant revenues for the region, does not generate a widespread economic well-being that is respectful of its sites, communities, and culture.

- In the case of Alpinism each of the 512 territorial sections of the Italian Alpine Club - CAI regularly organizes excursions for its members, as well as courses in mountaineering, hiking, caving, cycle-hiking, free climbing, conferences and cultural and scientific meetings, events dedicated to the dissemination of good practices in the mountains.

- Local communities, and their members, have lived for generations according to the Mediterranean lifestyle and continue to apply it to their everyday lives as an instrument for

healthy aging.

The Mediterranean Diet has a great value not only as a vehicle for individual well-being, but also as an infinite reservoir of cultural heritage: convivium, the sharing of communal and communitarian events consolidates relationships amongst individuals and regenerates the social fabric. Many of the workers native to the south of Italy have decided to take advantage of the current epidemiological crisis and modified their work routine to move back to the south of Italy and continue working for enterprises in the north - a movement that is called "South Working" - thanks to a better environment, healthier lifestyle, and more welcoming communities. The Mediterranean Diet also represents a model for highly sustainable and inclusive local development. Through the application of the Mediterranean lifestyle and the recovery of ancient local traditional plants, crops, and animals, the regeneration of natural and environmental heritage is ensured, as well as the preservation of natural and cultural biodiversity associated with the Mediterranean ecosystem.

A concrete example is the annual, global celebration of Italian Cuisine in the World. During this yearly event, communities across Italy, and around the world, host events, dialogues, and even conferences extolling the culinary, cultural, wellness, and sustainable benefits of Italian cuisine, which is built upon the foundation of the Mediterranean Diet. As part of the 2021 celebration, the Municipality of Pollica, the Future Food Institute, and the Italian Embassy in Kazakhstan collaborated on a training program for high school students analyzing the sustainable knowledge and skills inherent in the Mediterranean Diet lifestyle.

## Question 15.2

**Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?**

Yes

**Describe briefly, giving examples, how they use their ICH for one or more of these purposes.**

- The Celestinian Forgiveness Celebration is the main cultural and religious manifestation of the City of L'Aquila. As evidenced, its name and founding values derive from the Bull of Forgiveness, the document with which the Holy Pope Celestine V (the humble hermit Pietro del Marrone) the day after his coronation, gave the plenary indulgence from all sins to those - who "sincerely repented and confessed" - had visited the Basilica of Santa Maria di Collemaggio from Vespers of 28 to Vespers of August 29 of each year. And it was precisely on 29 August 1294 when, after leaving the hermitage of Marrone, the octogenarian Pontiff arrived in the city, that the cardinals, gathered for a very long time in conclave in Perugia, had chosen as successor for the throne of Pietro, accompanied by a large procession that saw the presence of two kings, Carlo Martello and Carlo d'Angiò. Exhausted from the journey, he wanted to stop for the coronation in that basilica of Santa Maria di Collemaggio, which he himself had wanted to build, following a vision of the Virgin. On that occasion, in leaving the humble robes of the hermit Pietro to take on the sumptuous ones of Pope Celestine, he issued the Bull of Forgiveness. A revolutionary act that, in a moment of sale of indulgences, opened the doors of Paradise to the least of the earth, to the poorest and most needy, bestowing universal forgiveness on that forgotten humanity that had crowded, for years, the road to the cave of his hermitage. Thus, the first jubilee in history was established and the only one that takes place annually.

The main moment of the event is represented by the Historical Parade which takes place on 28

August, through the heart of the city, to escort the Bull of Forgiveness to the Basilica of Santa Maria di Collemaggio. Starting from the Municipal Residence, where, until the 2009 earthquake, the Bull of Forgiveness was kept, it crosses the heart of the city until it reaches the Basilica of Santa Maria di Collemaggio. Here, after reading the Bull of Forgiveness, the Cardinal delegated by the Holy See proceeds to the solemn rite of opening the Holy Door.

The different ritual moments that characterize the celebration transmit a message of peace and harmony between different cultures and peoples. In fact it begins with the lighting of a symbolic fire near the Marrone hermitage, 10 km from Sulmona, in the presence of numerous citizens: from the fire, which represents the unifying peace between peoples, the torches of the "Movimento Celestiniano", with which they will travel from Marrone to L'Aquila, the so-called "Path of Forgiveness".

In each place where the torch rests, a parchment is read, which is signed by every civil authority of the countries affected by the passage of the "Fire of the Marrone", as a symbol of adherence to the values of peace, hospitality and solidarity.

The "Path of Forgiveness" ends in the historic center of the city of L'Aquila, on the evening of August 23, when, in an atmosphere of profound collective emotion, the torch arrives preceded by the roll of the drums, the sound of the trumpets and the performance. The Mayor of the city of L'Aquila reads the parchment signed by the mayors, his thoughts and his wish for peace and solidarity addressed to everyone, lighting the tripod that will burn until the end of the celebrations.

As a demonstration of mutual respect, the Municipality of L'Aquila together with the "Comitato Perdonanza" periodically organizes the "Twin Cities Forum" guaranteeing and promoting welcome and hospitality to the foreign delegations of the cities twinned with L'Aquila who participate in the parade and renew sharing the values associated with the element.

In this regard, the participation in the Celestinian event over the years of personalities such as the Dalai Lama, Mother Teresa of Calcutta and Eia Ghandi, grandson and spiritual heir of the Mahatma, should be particularly highlighted.

- The community's activity of horn players is characterized by the social mix, open to dialogue and mutual respect, with an inclusive spirit. The concert of the conference "Music at court. The hunting horn between Piedmont and Europe" (21 February 2021) included the Italian community of horn players from Alto Adige-South Tyrol (German and Ladin speaking) playing their traditional Parforcehorn in Mib/E<sub>3</sub> and the use of the Baroque horn in key F<sub>3</sub>/F played by the Equipaggio. The Italian Inventory is including all these practices / communities of horn players. In 2017 the Ministry of Culture asked the Accademia di Sant'Uberto for a preliminary evaluation of hunting horn practices to be included in the national Inventory. The Scientific Committee of the Accademia di Sant'Uberto gave a positive feedback. We will support next aggregation phases including other countries with different declinations of the hunting horn practice and not only the French hunting horn in Re (trompe d'Orléans, 19th century).

Video youtube: <https://www.youtube.com/watch?v=hPPrp6HZnew&t=2529s>

The activity takes into account the UN 2030 AGENDA for Sustainable Development Goals 4 (quality education) and 5 (gender equality) and other main goals.

- The activities carried out by the institutions and associations relating to the promotion of "Canto a tenore" have contributed significantly to improving the quality of life in the communities concerned; they have fostered internal and external cultural exchange, ensuring mutual respect. In particular, they favored considering the local singing specificities of singular villages as the primary asset concerning discovering, accepting, and studying the other specificities related to

other towns, cities, and cultural contexts both inside and outside Sardinia.

- Peacebuilding may not be such an obvious goal for them, however they use their ICH for dialogue promoting mutual respect and conflict resolution and this was seen multiple times. For example, when Cremona was chosen to host the 13th UNESCO Annual Meeting of the South-East European Experts Network on Intangible Cultural Heritage in 2019, founded and organized by the Italian Ministry of Cultural Heritage and Tourism, it was an occasion for ICH to play the role of bringing States together, promoting mutual respect and peace; when the Cremonese violinmaking community talked about the experience of the community during covid-19 in a specific UNESCO survey and that experience has inspired other communities and has represented a symbol of solidarity. After the survey, the community has been invited to participate at the Eighth session of the UNESCO General Assembly to speak once again about their inspiring experience; when the preparatory works for drafting of the safeguarding plan have brought (and will bring) the community to deal, at the external level, with other different realities inscribed in the UNESCO lists and, at the internal level, with divergent positions in terms of conflict resolution also thanks to the mediation of the institutions. This has led to a greater reflection on the values that the UNESCO convention brings with it and also to an effort to overcome and mediate some elements of conflict in order to have greater cohesion of the community.

- The glass bead art community has always been committed to promoting, through exchanges and comparison, dialogue and the development of creativity by creating a network with other associations, groups and individuals of different origins and cultures, museums, schools, local, national and international organizations. For example, “perleri” from different origins (France, Germany, Senegal, Japan ...) are part of the community and encourage mutual enrichment in the exchange of information. In turn, these “perleri” confront each other in their countries of origin, raising awareness of contact with different cultures, promoting respect for them and confirming the cultural mediation qualities of the element.

- The co-staging of traditional performances of the Opera dei Pupi (including open wings theatre) and of contemporary figure theatre shows does not only favor the re-appropriation of the heritage of the Opera dei Pupi, but it also invites the participants to continue to recreate it, re-signify it, and re-encode it in original ways, in a lively exchange with the heritage community and with other experts; to raise the public awareness of issues such as:

- o Law and justice through the Opera dei pupi: while retaining its historical focus on the subaltern classes, starting from the second post-war period the Opera dei pupi has been going through a profound process of transformation (see section A), not only in terms of performance, but also in terms of ideology, also due to its changing audience. Especially from the 1980s onwards, this process has led the pupari to reinterpret the plots and the heroes of the traditional chivalric repertoire as representatives of a struggle against injustice in the name of legality. Later, a new narrative strand emerged, which is focused on anti-mafia heroes. For instance, the Opera dei pupi has addressed the topic of legality with the new generations (and not only) during the seminars *La Legalità, testimonianze della cultura popolare siciliana* (Sambuca di Sicilia - Agrigento, 2011) and *Il culto della legalità nelle tradizioni popolari* (Sortino - Siracusa, 2011), in which the Museum of Marionettes also took part. These meetings targeted an audience of young students with the purpose of raising their awareness on the theme of legality through stories being told with the Sicilian pupi.

- o The peaceful coexistence of cultures through the adoption of an explicit intercultural approach to storytelling and workshop activities that contextualize the Opera dei pupi within the broader

scope of the Italian and international puppet theatre traditions, including the other practices that have been recognized by the UNESCO, which are also represented in the museum's collection and multimedia archives and find expression in various theatrical activities and events (e.g. the Festival di Morgana, see points C-C5).

- o Inclusiveness and accessibility through the involvement and active participation - free of charge or at a reduced price - of marginalized segments of the population (differently abled and economically disadvantaged persons, immigrants) in various activities (theatre workshops, guided tours - e.g., I PUPPI parlano LIS); the cooperation of LIS mediators; the implementation of training projects aimed at the integration of differently abled young persons (e.g. young adults affected by Autistic Spectrum Disorder) into the labor market; awareness-raising initiatives in which the pupi become inclusive (e.g. of persons suffering from Alzheimer).

- o Respect for the environment: the long series of Opera dei pupi performances features a vast and varied gallery of characters, both armed ones and "pages" (kings, damsels, clergymen, members of the bourgeoisie, etc.). On average, the well-stocked mestiere of a Sicilian or Neapolitan theatre counts a hundred pupi. Some eighty spare heads and the replacement of shields and cloaks enabled the pupari to transform their pupi during the shows. Those that had been used to represent a character that would not reappear on stage or had died were transformed so as to interpret new ones. Moreover, the pupi, which were often used in performances that were animated by lively dances with weapons, often suffered damages, and they still do today. The pupari need to constantly and regularly care for their maintenance by repairing, when possible, their damaged parts (e.g., a shield) or by replacing them. The reuse of skeletons, parts of armor and other components of the pupi is part of a consolidated tradition that also entails, for example, the reuse of the spindles of Sicilian carts as hinges for the joints of the pupi legs and that of dull files which, thanks to the hardening of their steel, could be turned into metal shears and puntiddi, the tools that are used to craft armors. Recycling is therefore a constant feature of the Opera dei pupi and it consists in a good practice that can also be found in some significant expressions of contemporary puppet theatre: artist's puppets created with humble materials (e.g., Enrico Baj's puppets, which were also inspired by the subjects of the Sicilian Opera dei Pupi). Storytelling and educational workshops on pupi and recycling are therefore important means to raise awareness of the importance to respect the environment.

- o The rights of children and adolescents through the implementation of activities and events that guarantee "the right of every child to rest, leisure, play, recreational activities and free and full participation in cultural and artistic life". These programs also foster "The development of respect for the child's parents, his or her own cultural identity, language and values, for the national values of the country in which the child is living, the country from which he or she may originate, and for civilizations different from his or her own". The Museum of Marionettes' activities clearly focus on the younger generations as it is especially engaged in supporting the transmission of the oral and intangible heritage of the Opera dei Pupi and of the many other puppet theatre traditions that have been recognized by the UNESCO. Children and teenagers are the undisputed, essential protagonists of this process. Children and adolescents have never been mere spectators of the Opera dei pupi performances: they are the pupils of puppet masters taking part in the extended process that is required to learn the traditional staging codes and the repertoire of the Element. Children and adolescents are also among the protagonists of its plots. In these plots, children and youths are part of a culturally complex society that is constantly struggling with the Other (African and Asian Saracens of Islamic faith). Hence the pupi are also a means to convey the cultural stratification of Sicily and Palermo.

The Italian Alpine Club- CAI has always been committed to social issues. Among its most

representative activities in this sense:

- mountain therapy, an original methodological approach of a therapeutic-rehabilitative and / or socio-educational nature, aimed at the prevention, treatment and rehabilitation of individuals with different problems, pathologies or disabilities; it is designed to take place, through work on group dynamics, in the cultural, natural and artificial environment of the mountain.
- forest therapy, a discipline that allows man to improve his physical and mental condition through a relationship of complicity and alliance with nature. It is based on the ability that nature has to fascinate, amaze, welcome and amaze the human being. This allows you to effortlessly develop attention and achieve deep and effective relaxation.

- Falconry, a 4000-year community practice that unites humankind, has been recognized by UNESCO as ICH Representative List for the first time in 2010 towards 11 countries. In December 2021, eleven years later, new countries will be added to the list (already increased in 2012 and 2016) reaching the considerable number of 24 countries (Germany - Saudi Arabia - Austria - Belgium - Croatia - United Arab Emirates - Spain - France - Hungary - Ireland - Italy - Kazakhstan - Kyrgyzstan - Morocco - Mongolia - Pakistan - Netherlands - Poland - Portugal - Qatar - Syrian Arab Republic - Republic of Korea - Slovakia – Czechia). It's certainly the largest multinational candidature in the UNESCO history. Indeed, today falconry is practiced in over 80 countries worldwide from communities that are very different for geographic location, religion, languages, and customs but deeply united by the same cultural heritage. The International Falconry Festival, born in 2007 and held every two/three year, aims to further promote the mutual respect and to develop a strong spirit of international cooperation between the various falconers communities. As in the past, falconers, due to their international cross-cultural contacts, can have diplomatic and peace-building roles in countries that have faced or may face armed conflict and contribute to preventing conflict or towards post-conflict reconciliation. Still today a hawk's gift is always a means of diplomacy.

- Being a pillar of the Mediterranean Diet, conviviality is at the center of the Mediterranean lifestyle. As such, the welcoming, integration, and subsequent social and cultural inclusion of foreigners and migrants in the territory - the Cilento area - is eased by the shared cultural matrix. There are many cases of families or individuals coming from Balkan countries and the African region who have been included by the local community thanks to the related lifestyles and shared values.

In addition, the International Coalition of Inclusive and Sustainable Cities ? ICCAR UNESCO is collaborating with the Municipality of Pollica in promoting the fight against discrimination in their capacity as policymaker and service provider in areas as diverse as education, employment, housing provision, and cultural activities.

Through its global network, the Future Food Institute has coordinated dialogue sessions with Japan to share and understand the similarities between the Mediterranean Diet and the Okinawa Diet, both recognized for their wellness and sustainability benefits. These sessions helped to solidify mutual respect and cultural appreciation within these two heritages. Promoting mutual respect, conflict resolution, and peace-building are fundamental components at the heart of the Mediterranean lifestyle which has been built through generations of cultural cross-pollination and respect. These values continue to be widely lived and expressed across the community today.

<https://medium.com/futurefood/from-the-mediterranean-to-okinawa-japan-when-diets-are-sustainable-for-humans-and-the-planet-75c360dc56b9>

[https://www.eventbrite.it/e/vi-italian-cuisine-week-innovate-for-a-sustainable-future-tickets-209712304147?fbclid=IwAR0\\_vENy-kcTynYfJHHVilmvkL8jv\\_ZcT0xhwKHfRheOifTR8AUMjWuFueg](https://www.eventbrite.it/e/vi-italian-cuisine-week-innovate-for-a-sustainable-future-tickets-209712304147?fbclid=IwAR0_vENy-kcTynYfJHHVilmvkL8jv_ZcT0xhwKHfRheOifTR8AUMjWuFueg)

### Question 15.3

**Do development interventions recognize the importance of ICH in society?**

Yes

**If so, how do development interventions recognize the importance of ICH?**

- As a source of identity and continuity
  - The Forgiveness Committee, appointed by the Mayor of L'Aquila, ensured a large and constant participation of the community in the Celebration thus contributing to safeguarding the element as a living, intangible cultural heritage expressing cultural identity, continuity and sense of belonging also for the new generations. The transmission of the Celestinian Forgiveness Celebration basically takes place from generation to generation within the families. These are rituals now consolidated in the local cultural tradition that reflects the innermost identity of the people. The fact that in the 2021 there will be the 727 edition of the Festival is a demonstration of continuity in the local society habits. The annual participation in the Celebration of foreign delegations proves that the element is recognized at the local level as a symbol of identity and a vehicle of dialogue among people. An example of this is the participation of the delegations of the foreign towns twinned with L'Aquila who walk in the "Historical Bull Parade" with their own flags (Rottweil, Cuenca, York, Zelona Gora, San Carlos de Bariloche, Hobart, Chouzou, Bahalbeck, Bistrita).
  - Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality (01581)  
Events programs (see 4.1) underline the importance of ICH in society to promote culture, tradition, i.e. identity of territories. The horn is the key to present not only the identity of the Piedmont territory, yesterday and today (art, ceremonial, social ..), but also to present the importance of the ICH in general (other ICH practices mentioned in 4.3).
  - The dossier for the project "Casa Grasselli" showed that the aim of the project was giving Cremona's Conservatory a new home: the historical palace Magio Grasselli. The project clearly recognized the importance of ICH in society as source of identity and continuity as it envisaged how initiatives related to the ICH could be held in such venue. The project in fact highlighted how ICH plays a vital role within the city as the identity of Cremona's citizens is characterized by the violinmaking craftsmanship. The presence of this traditional art is deeply rooted in Cremona, so much that the Element is also closely linked to the urban conformation, with the shops and the institutions that promote and protect the Element placed right in the historic center of Cremona. The palace and the urban space foster awareness and continuity of violin craftsmanship as a source of identity in Cremona.
  - The Sicilian regional government indirectly recognized the linguistic and cultural importance of the Opera dei Pupi in the text of its Regional Law no. 9 / 2011, whose general purpose is the "promotion, enhancement and transmission of Sicilian history, literature and linguistic heritage". To these aims, the Law invites educators to implement study, research, and workshop activities on the Opera dei Pupi. Furthermore, Regione Siciliana explicitly included the Opera dei Pupi among the objects of its Regional Law no.

25/07, art. 11, "Support Measures for Theatre Activities". The Regional Department of Tourism was hereby authorized to grant its financial support (with contributions not exceeding 40% of the total expenditure considered eligible) to activities concerning the field of puppet theatre, including the conservation and promotion of the Opera dei Pupi, according to the UNESCO's recognition of it as being part of the intangible heritage of humanity. The activities eligible for financial support include performances, exhibitions, festivals and museum activities connected to the preservation and promotion of the pupi theatre. In addition, it is necessary to remind the efforts of the Italian Ministry of Culture, and in particular of the UNESCO Office.

- The Italian Alpine Club -CAI preserve and protect the mountain and its people and we have been promoting mountaineering in all its manifestations since 1863.

- The importance of ICH in society as a source of identity and continuity emerges prominently when our most cherished traditions, our Food Identity, are put under "attack" or when we see the numbers regarding the declining rate of adherence to the Mediterranean Diet lifestyle by the new generations, translating into a high rate of obesity especially in young people. The emblematic community strives, as much as possible, and with every available resource to spread the message, however a more comprehensive dissemination action should be supported by the regional and national governments. Still, little has been done to effectively enhance this universal heritage at the national level and we believe it is necessary to work within the fields of knowledge and awareness, especially among policymakers. Projects, such as the previously mentioned "Trame Mediterranee," strongly recognize the importance of ICH in society as not only a source of identity but overall continuity because, now more than ever before, the Mediterranean Diet must be spread to new generations. As one of the most sustainable lifestyles, it must be handed down in its entirety, including traditions, customs, tastes, sounds, etc...

- As a source of knowledge and skills

- In the case of Celestinian forgiveness celebration, the historical groups that participate in the historical parade of the Bull are composed of both adults and young people who interact and transmit mutually consolidate habits and new ways of expression. Then, skills and abilities are transmitted from a generation to another one. Moreover, within the historical groups, courses are organized for handing down the method used for the creation of costumes, from historical research to the choice of fabrics, up to their actual creation.

- In "Watching Music" (Dampierre versus Dampierre), paintings discovered in the international conference (2020) as first circular horn representation (Venaria Reale, Hall of Diana. Jan Miel, 1659-1661) were the occasion to show development of hunting horn technique and skills over time (Video youtube: <https://www.youtube.com/watch?v=j70O3qBpxz0> ). The video "Dampierre versus Dampierre" is showing how the same original Marc-Antoine de Dampierre score of "La Royale » for 2 horns (Serré de Rieux, Les dons des enfants de Latone. 1734) may be played very differently. First a Dauphine 18th century type horn in Re baroque (465 cm) is played with the original technique with trill and mordant ornaments, practice still living today in



baroque music executions with original instruments. Then present Trompe d'Orléans, 19th century type in Re (454 cm), is played with new ornaments (tayaut, vibrato..); second horn Dampierre score cannot be played because in today practice second horn is following the first one. Score interpretation and execution is totally different.

This modern french horn interpretation is ICH UNESCO, the old one is not. The instrument is the same: circular tube, bell and mouthpiece. Common spirit of identity in Europe is the common practice origin in 17th/18th century, later developed in each country according to specific history, tradition and culture: since 19th century french horn-trompe d'Orléans in France/Belgium/Luxembourg and Piedmont (italy); Parforcehorn and Plesshorn in Mitteleuropa.

This example, according to UNESCO convention 2003 art. 2, is showing how a second inclusive aggregation phase should include all today hunting horn practice declinations, all diversities of the practice, taking into account other communities and countries willing to participate.

- The dossier for the project "Casa Grasselli" showed that it recognizes the important of ICH in society as source of knowledge and skills in several ways. The project plays an essential role as it valorizes the artistic heritage of the Cremona city and is a center of the relationship between the cultural institutions of the city. The Casa Grasselli provides a space for the high-level education of musicians. This education also involves recognition and respect for the importance of violin craftsmanship. Casa Grasselli also supports the safeguarding of the ICH through a permanent laboratory that enhances the Cremonese violinmaking tradition. This laboratory is a space for exchange between violinmakers and musicians of the Conservatory, allowing a dialogue among workers, both in the areas of production and training, of the cultural sector.

- Some international festivals, such as Venice Design Week, recognizing the importance of intangible heritage, include the element in their initiatives as a source of knowledge and skills. The Art of the glass bead brings together craftsmanship that has been handed down from generation to generation for centuries. In some cases born from the need to guarantee a sustenance to the weakest groups, as in the case of the lampworking "perlere" and the "impiraressa", these knowledge have become an expression of artistic creation such as, for example, the artifacts created with seed glass beads or some types of glass beads processed with specialized techniques such as blown and engraved beads. The different decorations often find inspiration in the surrounding environment, the tools and techniques, even if intimately linked to individual choices of the holders and practitioners, are enriched with modern discoveries. Thanks to new technologies, to the constant approach of the new generations to art, the element is continuously recreated, vital and in harmony with the contemporary.

- Since its origins, to a greater extent during the crisis of the second half of the 1900s, and up to the present day, in the Opera dei Pupi a great attention is paid to the interaction between those who create and stage the shows and those who build the pupi, paint scenes and billboards, and create all the other artifacts that are necessary to the show. Some interventions have so far foreseen the active involvement of master puppeteers in education activities as well as in innovative projects involving contemporary creative talents and traditional performers/artisans: e.g. the Museum of marionettes has made a substantial contribution to formal education by designing higher education programs

focused on cultural heritage and management also directly involving the pupari in teaching activities; moreover, the Museum and some pupi theatre companies collaborate with various educational institutions by welcoming trainees in different disciplinary areas.

- This ICH is an incredible source of knowledge and skills for society. Traditional ecological knowledge contains a priceless heritage of information and understanding of the environment for sustainable management, which has survived millennia of development and has been strengthened by the blending of cultures that have traveled the roads and navigated the waters of the Mediterranean Sea. As a very local and contextualized set of values, the Mediterranean Diet is a successful format able to regenerate the territory, as it represents a lifestyle that is based on seasonality, fresh and local products, but as a rule it follows natural cycles, and actively preserves and enlivens natural resources.

The social fabric is the foundation of these values: convivium, sociality, inclusivity, spirituality and rituals play a key role in generating strong relationships between people, a condition without which no sustainable and inclusive development can take place.

This mixture of cultures has led to a flourishing of avant-garde societies. An example of this is the Greek philosophical schools, or those of Magna Graecia (from Rome downwards), such as the Eleatic school born in what is now Cilento, or the Salerno Medical School, the first European medical institution to appear in the ninth century.

The emblematic community considers the ICH as a source of knowledge and skills, related to the preservation and regeneration of the natural resources and natural environment, the adoption of a healthy lifestyle that follows the cycles of nature and its seasons, and the adoption of practices that enliven the social fabric, such as convivium, rituals, dances, and festivals.

Examples such as the Municipal Urban Plan in Pollica, the Festival of the Mediterranean Diet, and the training programs that empower food producers and small-scale processors as leading actors and real ambassadors of this lifestyle, represent concrete action that is taken in this direction.

However, diffused and collective action supported by joint regional and national coordination, should be implemented, to not only preserve ICH but adopt it into local and national policies.

- As a resource to enable sustainable development

- The whole Celestinian forgiveness celebration takes place according to sustainable, environmental and social criteria, adopting those measures that guarantee a large participation, such as closing the central district areas to traffic and arranging spaces accessible to the disabled.

- Community of horn players interventions are mainly “en plein air”. Event “en plein air” with bands is representative of a cooperation attending sustainable development expectations. The activity takes into account the UN 2030 AGENDA for sustainable Development Goal 11 (sustainable cities and communities).

-The importance of traditional violin craftsmanship is also expressed by consolidating relations with musicians. The enhancement of the quantity, quality, and accessibility of public spaces, such as Casa Grasselli, for urban regeneration in Cremona has facilitated equal opportunities in the economic, environmental, social and cultural aspects of urban life. Music and cultural events bring citizens together, strengthening their sense of cultural identity and promoting tolerance and interaction. In the spirit of tradition, innovation, and cooperation, through music and traditional craftsmanship Cremona encourages its sustainable development by offering jobs, attracting tourists, and enhancing artistic productions and educational programs.

- Within the third World Congress of Transdisciplinarity - 3CMT VIRTUAL the community of the Art of the glass bead, spontaneously proves to be an example of a sustainable local economy engine, always showing a lot of attention to dialogue and promoting the creation of networks to facilitate sustainable development and make up for the lack of resources by shortening times of achieving a Goal. Great attention was also paid to the environment, considering the widespread reuse, for generations, of the same tools, albeit modified or adapted to more modern criteria, the use of waste materials for artistic creations and the consequent reduction of quantity of waste released into the environment. The interventions following the registration have certainly made the local society even more aware of the possibilities to reduce the environmental impact.

- Within the Italian Alpine Club- CAI community, since the 1984 the "Central Commission for the Protection of the Mountain Environment" was specifically established (<http://www.cai-tam.it/>). Its task is: promote and disseminate, in particular within the Association at all levels, knowledge of the problems of environmental conservation, including through the appropriate dissemination of adequate naturalistic knowledge; propose appropriate initiatives to safeguard the natural and cultural mountain environment to the governing bodies of the CAI, with particular regard to preventive protection actions; report any tampering with the natural mountain environment, suggesting appropriate initiatives.

- The Federation of UNESCO Club is currently in a three-years program "FICLU in AZIONE" (FICLU in action) that is constituted of 4 main projects on UNESCO's priority topics, related to the 17 Objectives of the 2030 Agenda, subdivided in sub-topics managed by working groups.

The ICH is key to almost all the projects; the working groups addressing specifically the ICH are:

1. Identity / Communities of Heritage / World Heritage

1.c Art, history and modernity, culture of creativity

1.d Silk Road

1.e Local traditions, arts and crafts and innovation for the cultural integration

1.f Mediterranean diet – Knowledge and flavors for the cultural integration

- The "Municipality of Pantelleria" promotes events called "Passitaly", "Pantelleria: il suono della terra" (the Sound of the Earth) and various conferences/webinars. "Passitaly": thematic meetings and seminars focusing on the agricultural practice of the "sapling vine" and the figure of its creator, that is the farmer who represents that hero who must be protected and valued. "Pantelleria: the Sound of the Earth": round tables dealing with the agricultural practice of the "sapling vine" and all other agricultural activities also practiced in the past, focusing on the circular economy and enhancement through the creation of the

De.Co . already approved and regulated by the Municipality of Pantelleria. The conferences sought to highlight the importance of agricultural practice by looking for solutions to improve agricultural conditions and enhance the environmentally friendly use of the territory. Some are cited: "Agriculture and viticulture of Pantelleria: an erased future?", "Sustainable agriculture in Pantelleria: organic alternatives to traditional weeding", "International recognition of the agricultural heritage FAO GIAHS for Pantelleria", "Manifesto of heroic and sustainable agriculture".

- In order to ensure sustainable development in the territory, the interventions are based on the Double Pyramid, a model that represents and classifies the Mediterranean Diet as both a healthy and sustainable food pattern.

The Municipal Urban Plan in Pollica, as well as the strategic plan for the development of Cilento, are designed to favor ecologically and socially sound agricultural practices that enhance local biodiversity and ancient cultural heritage.

And, the various educational and professional training programs carried out through the collaborative bodies equip participants, from youth to industry leaders, with the skills and understanding of how to deploy the power of the Mediterranean Diet as a tool for sustainable development in their local communities.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to promote the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by society at large. Recognizing this, the Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO). The National Observatory is participated by national/regional institutions, communities representatives, experts, stakeholders. Results of the Observatory activities will be publicly disseminated.

## 16. Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

**Guidance note** corresponding to indicator 16 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 16.1

**Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:**

- Groups with different ethnic identities

The International Children's Folk Festival was launched since the 2003 and is located annually in Alatri (Frosinone Province) as to be one of the occasion directed towards knowing, sharing, living "together" the most important values of Friendship, Solidarity, Peace. All this can be achieved through the acquaintance of history and traditions, through the integration of experiences and culture of different peoples, through mutual exchanges. The willingness to assert and assure children rights everywhere in the world, to eradicate all poverty and exploitation, to assure the best possibilities for development and wellbeing, can spring and spread out from these events.

- People of different genders

Falconry as ICH in society and how ICH can contribute to sustainable development and human well-being Falconry does not foster gender exclusion. Contrary to many other forms of typically male activities, it has never been closed to women. Women are the fastest-growing demographic among falconers.

Therefore, the safeguarding of falconry is crucial not just to the benefit of the bearers but to the benefit of whole civil societies. The art of Falconry is a state of mind and a life philosophy where the falconers develop a unique relationship with nature and their birds. Reference: OD 170; OD 173; SDG Goal 1

- Persons with disabilities

Intangible Cultural Heritage (ICH) is an opportunity to create relationships, exchange networks and shared projects at local, national and international level. The role of the Club is fundamental in making UNESCO programs known locally. The Acireale UNESCO Club has carried out various activities in the area aimed at promoting the "Mediterranean Diet", the "Puppet Opera" House and in particular, "Art of Neapolitan Pizzaiuolo". Conferences, round tables, activities and projects with schools have been held and with local authorities. In the medium term, the implementation of an activity aimed at disabled people is

expected to be carried out in collaboration with the artistic high school of Acireale Brunelleschi and with the AIAS (Italian Association of Assistance for the Disabled). One hundred students are expected to participate in the following workshops: creation of ceramic artefacts representing Sicilian puppets and construction of Sicilian puppets under the guidance of a master craftsman from Acireale. Even people with disabilities, imitating Puppet Theater characters like paladins, can fight for recognition of their rights and the freedom to enjoy, like everyone else, a dignified and culturally rich life.

- Others

The presence of many expressions of the Sardinian regional folkloric world has had the participation of players and singers of the island tradition (e.g. Traditional Masks of Samugheo, Siurgus Donigala and the Mamuthones of Mamoiada), among which also the canto a Tenore is usually represented by exponents of the places where this tradition is still maintained. The territory has also had a tradition as a place traveled by the herds and flocks for the Transhumance that from the mountains of Gennargentu directed the farms in the flat territory of Campidano and beyond, up to Sulcis Iglesiente, where many families have settled. Even today these epochal passages are taken into consideration, which were defined as "Is Camminantis".

Not least we can say that the tradition of dry stone walls is something far from our territory. Since we formed the UNESCO Club, numerous organizations have spurred the interest in Sardinia that then led to their recognition of Intangible Heritage. We are in fact interested in building an upcoming appointment to better define the value of dry stone walls as was done in the Talana appointment in 2012 and among our members and sympathizers we have more masters who still practice the construction and use of stone today, also to the nuragic way of manufacturing, which in some way certainly resembles it.

## Question 16.2

**Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?**

Yes

**Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.**

Safeguarding measures adopted in plans and programmes for ICH clearly address at communities participation and engagement. Collective approach and impacts are always expected and adopted in developing activities and measures. In the case of the UNESCO Office- General Secretariat, a very positive and exemplary experience came from the public capacity-building, promoted and organized by "Falconers" community (2018). The community invited all other Italian communities involved in the UNESCO inscription to join the "Capacity-Building" activities dedicated at the "falconry safeguarding plan" and trained by Italian and international UNESCO ICH-facilitators.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to recognize the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

## 17. Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

**Guidance note** corresponding to indicator 17 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 17.1

**Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?**

Yes

**Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.**

- The European University Centre for the Cultural Heritage (Centro Universitario per i Beni Culturali di Ravello- CUEBC), within the framework of the project IKmeFIND, carried out with the support of the Council of Europe- Program EUR.OPA Major Hazards, has created the page “Tutela il Tuo Territorio (Protect your territory)” (TTT site), hosted in the website [www.unescoamalficoast.it](http://www.unescoamalficoast.it), aimed at receiving reports from citizens about hazardous situations in which monuments, vernacular architectures and landscapes of the Amalfi Coast, find themselves.

- In the two year period 2020/21 the CUEBC, within the framework of the project LOKSAND, also supported by the Council of Europe, by the program EUR.OPA, has held a webinar with classes of the High School Liceo Marini Gioia in Amalfi, in order to present the TTT pages and has published in the magazine [www.ilvescovado.it](http://www.ilvescovado.it), a number of articles aiming at raising the population’s awareness about the mitigation of hazards. These articles, collected in a brochure, have been printed and distributed in the schools for raising the school population’s awareness.

- Another example of activism, showing the interest and participation of the population of the Amalfi Coast for its territory, particularly as regards the culture of prevention and protection of the territory, by the knowledge and monitoring of it, is given by the Committee “Let us protect the Amalfi Coast for its development”, which was born as a kind of follow up of the above mentioned TTT website.

The " Centro Universitario europeo per i beni culturali- CUEBC" of Ravello has organized the following events:

- Landscape and food culture. Campania and the Mediterranean Diet within the framework of the 19th Tourism Exchange (October 29th 2016).
- La gestion des Paysages Culturels UNESCO: principes, methodes, expériences. Itinerant Seminars organized first within the framework of Macland, and then of DYCLAM (Dynamics of Cultural Landscape, Heritage Management) (8-25 March 2017, 12-23 March 2018, 11-28 March 2019), European ERASMUS Master classes the main purpose of which, is the training of experts, being able to draw up Management Plans of UNESCO Cultural Landscapes, aiming at promoting the sustainable development of systems community-territory, included in the WHL.
- The ‘minor heritage within the Management Plan of the UNESCO site of the Amalfi Coast, within the framework of “Minor” is ‘greater’”, (October 21st 2017).
- The landscapes of the Mediterranean Diet - Presentation of the book (Massa Lubrense, October 6th 2018).



- The art of dry stone walls: a heritage to preserve and enhance, Meeting included in the project Ravello FO.CUS , promoted by the Municipality of Ravello in collaboration with CUEBC, Ravello Foundation, ITIS BACT Naples and Niemeyer Youth Association, POR FSE CAMPANIA 2014/2020 "Benessere Giovani-Organizziamoci (Youth Wellbeing – Let's get organised (March 9th 2019).
- The management of the UNESCO site of the Amalfi Coast. Problems, possibilities, proposals – Meeting organized in collaboration with APCA – Association of Professionals of the Amalfi Coast (October 21st 2019).
- The art of cameo engraving on corals, sea shells and hard stones, in collaboration with the municipality of Ravello and ICOMOS, Italy; Committee promoting UNESCO candidature "Cameo engraving in Torre del Greco"; A.C.A.I. Naples Ravello, September 24th 2020
- Webinar "Stories of community and of intangible cultural heritages. Italy, Mediterranean and Latin America, " Ravello via ZOOM, December 14th 2020, financially supported by the contribution of the Circular Letter 108 of the Ministry of Culture (Contributions granted for meetings having a big cultural relevance).
- "Old problems and NEW SOLUTIONS. Cultivated terraces of the Amalfi Coast, UNESCO cultural heritage". Webinar organized by CITTAM and the CUEBC, in collaboration with the Association of Engineers and the Association of Architects in Salerno, aiming at identifying the problems sorted out in the webinar held on 26/03/2021.
- Webinar "Volatile beauty? UNESCO Heritages at the time of Covid": 1. UNESCO heritages. The UNESCO Italian sites during the Covid emergency; 2. The protection of the intangible UNESCO heritages, in collaboration with the Committee of Ravello Lab, Association of the Italian Heritage belonging to the World Heritage and Network of the big on shoulder carried floats (May 24th 2021), financially supported by the contribution referred to in the Circular Letter 108 of the Ministry of Culture (Contributions for meetings having a big cultural relevance).
- "Strategic and integrated planning in the management plan of the Amalfi Coast", Webinar organised within the framework of Ravello Lab (June 11th 2021).
- "Old problems and NEW SOLUTIONS. Cultivated terraces of the Amalfi Coast, UNESCO cultural heritage". Meeting organized by CITTAM and the CUEBC, in collaboration with the Association of Engineers and the Association of Architects in Salerno, aiming at discussing about the new possible solutions sorted out in the webinar held on 26/03/2021 (October 9th 2021).

- Several national and international meetings, exhibitions, guided tours have been organized and promoted by "Clubs for UNESCO" on the issues of

1. cultural tourism, knowledge of different cultures and social inclusion (e.g. Club Cagliari, Catania, Napoli, Tolentino e Terre Maceratesi, Centri Firenze, Torino);
2. Typical handicrafts, ceramics, leather, gold, metals (e.g. Club Bisceglie, Brescia, Isili. Perugia Gubbio e Alta Umbria, Centro Firenze);
3. Thematic museums (e.g. Club Brescia. Foggia, Tolentino and Terre Maceratesi);
4. Food traditions and typical products - Agricultural economy, wine and oil roads, silk road and sericulture, transhumance routes, dry stone walls (e.g. (Club Brescia, Cagliari, Castelbuono Madonie, Catania, Catanzaro, Cerignola, Foggia, Isili, Livorno, Perugia Gubbio e Alta Umbria, San Benedetto del Tronto, Taormina, Terre del Boca, Trani, Firenze, Torino);
5. Traditional religious rites (e.g. Club Bisceglie, Cagliari, Cerignola, Napoli, Palmi, Perugia-Gubbio Alta Umbria, Trani);
6. History of local traditions, street games, cultural itineraries, folklore festivals, dialects (e.g. Club Catania, Cerignola, Gorizia, Taormina, Tolentino e Terre Maceratesi);
7. Theater, dance and music to promote Intangible Heritage and Diversity of cultural expression (e.g. Club Cagliari, Isili, Ivrea, Livorno, Firenze);

8. History and traditions in support activities for "UNESCO MaB" routes (e.g. Club Isili, Tolentino e Terre Maceratesi, San Benedetto del Tronto, Taormina).

### Question 17.2

**Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?**

Yes

**Describe briefly, giving examples, how their consent is secured.**

Public activities on ICH are carried out with the direct participation of the communities. At the same time, nomination process and safeguarding plan of UNESCO 2003 Convention are based on a bottom up initiative secured by the communities consent.

### Question 17.3

**Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?**

Yes

**Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.**

It depends on the specific activities and engagement.

ICH communities are recognized in the civil society. Some bearers and practitioners are involved in ICH by professionalization. At the same time, national funds to ICH are destined on the basis of community agreement and contents projects. For example, for the application of national law 77/2006 the prerogatives, both moral and material, take into account the collective dimension and the principles of the UNESCO 2003 Convention.

### Question 17.4

**Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?**

Yes

**Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If 'no', please explain why not.**

- The Ministry of Culture's initiative "UNESCO New Generation" is outlined on the basis of a twofold primary need for young people: on the one hand, the need to let them raise the awareness of the Heritage they are both heirs and custodians, on the other, the need to ensure that they actively participate in their protection, enhancement, safeguarding and management, also through their involvement in management and planning processes.

In parallel with the growing success and popularity of UNESCO Programs and Conventions and the considerable increase in the level of participation of citizens and institutions in their implementation, there is the need to produce an even greater awareness of their underlying meanings and their contents, at the basis or more specific. The opportunity of the "UNESCO NEW GENERATION" project emerged as part of the promotion and dissemination activities implemented and programmed by the MIC. These activities were specifically dedicated to the world of schools, as a privileged reference area for the training of the citizens of tomorrow. The awareness of being custodians and users of a cultural heritage contributes to the formation of the personal, social and cultural identity of active and participating citizens.

The same national identities are expressed in the humanistic and scientific culture, in the figurative art, in the architecture, in the poetry and in the literature that peoples have produced in the past and continue to build in their present.

The need to safeguard, protect and enhance our cultural and natural, and intangible and material heritage is a very high principle of our Constitution.

The project, promoted by the Ministry of Culture in collaboration with the Ministry of Education, provides a set of actions aimed at identifying and preparing adequate methodologies and tools suitable for young people to the promotion and acquisition of knowledge, meanings and practices relating to the main UNESCO activities concerning the "...".

For the preparation of materials suitable for use by a large group of young users, a collaboration with RAI, Italian Radio Television, is planned, by virtue of the relevance and experience in communication as a function of the public service to guarantee the qualitative aspects of the project and its maximum diffusion. The establishment of interinstitutional roundtable talks for cooperation and coordination.

The project will take place on a three-year basis.

- main and final recipients

They are the younger generations, identified in the student population to whom specific training and participation activities will be addressed.

To circumscribe the scope, we imagine starting, during the training phase, a "pilot project" aimed at trainers and students of selected secondary schools representing Northern, Central and Southern Italy.

- intermediate recipients

They are the trainers that have to be adequately prepared and involved in training and participation activities.

- indirect recipients

They are all the citizens to whom part of the materials for the promotion and dissemination of heritage created within the project are disseminated through the media channel.

- The Italian Youth Association for UNESCO (AIGU) was established in 2015 and was born as the Youth Committee of the Italian National Commission for UNESCO (CNI) with the aim of supporting the activities of the CNI in the field of education, of science, culture and communication, promoting their projects, values and priorities through the active participation of the younger generations and civil society in initiatives and events of national importance. In 2018 the Association, under the auspices of the CNI, was officially recognized by UNESCO as a Member of the Associations and Clubs for UNESCO. The Italian Youth Association for UNESCO is made up of about 300 young people between 20 and 35 years of age, including students, researchers, artists, professionals, managers and entrepreneurs.

## **Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?**

Yes

### **Describe briefly how young people are engaged, giving examples.**

- The UNESCO Office (Secretary General) of the Ministry of Culture planned the initiative "UNESCO New Generation" which intends to associate awareness of the heritage of the past with that of the future, the heritage that the younger generations are building in the present, which will become their legacy for future generations and which will contribute to building the citizens and the world of tomorrow. The "... of the project involves the preparation of multimedia teaching materials for learning, the creation of specific training addressed to students and, in advance, and to trainers who are expected to be engaged in this task, organizing and implementing initiatives able to stimulate and realize an active participation of young people.

- The Tuscany Region, as part of the "Giovanisì" project, has financed two-year research projects in the cultural field that have benefited young graduates up to 35 years of age, through tenders in the years 2019, 2020, 2021 with the resources of the POR FSE 2014-2020. The projects were carried out in collaboration between universities and cultural institutions, such as museums and archaeological areas, libraries and archives, artistic residences and theatrical production centers, foundations and cultural institutes; some projects still in progress concerned the intangible cultural heritage.

Since 2018 Santagata Foundation has been organising programmes for youth dedicated to increasing awareness of the value and uniqueness of cultural resources of the territories. The activities, included in the umbrella programme Youth Empowerment for Sustainability, include the UNESCO Monviso Youth Camp (edition 2018, 2019 and 2021), the collaboration to the Summer School Miramare Biosphere Reserve (edition 2020 and 2021), the project Youth Power in the Lanzo Valleys (edition 2021).

- "Pantelleria Youth Forum", organised and financed by Pantelleria Island National Park and the Ministry of Ecological Transition: the objective of the Forum is to involve the younger generation in thinking and planning together a sustainable development future. The 3 years project involves the students of the High School "Almanza" (<https://www.omnicomprensivopantelleria.edu.it/>), the students of the "Scuola di Politiche" (School of Politics) (<https://scuoladipolitiche.eu/scuola/>) and the students of others Italian National Parks.

## **Question 17.5**

**Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?**

Yes

**Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.**

- During the year there are several initiatives that bring the Celestinian Forgiveness Celebration to the attention of the media. The promotion of the historical events is carried out not only through the traditional media and the main website , but also by using the new means of communication like social networks (Facebook , Instagram, Twitter and Youtube).

- Musical art of horn players community uses press and social media: Accademia di sant'Uberto site ([www.accademiadisantuberto.org](http://www.accademiadisantuberto.org) ), facebook (<https://www.facebook.com/Corni-da-Caccia-della-Regia-Venaria-Accademia-di-SantUberto-101515401442068/>), youtube Accademia di Sant'Uberto channel (<https://www.youtube.com/channel/UCsFDjYsA3FGRoXg73AtSMYg/videos> ), conversations (with other NGO socials). Accademia di sant'Uberto/community of the Equipaggio della Regia Venaria communication is preliminary prepared according to agreed policies, programs and goals, possible partners; shared and defined with a Press Office responsible for communication in liaison with graphic and digital experts.

- Media coverage is carried out mainly by the singers' associations' websites such as [tenores.org](http://tenores.org); [cordinamentu-campos.org](http://cordinamentu-campos.org). These websites provide updates on the association activities and introductory pages related to Sardinia's singing tradition and other oral tradition music. Linked to the websites, we can find the different social media pages of the associations, such as youtube pages that host canto a tenore, Facebook, and Instagram pages mainly related to the communication and promotion of events and news. A substantial effort in promoting canto a tenore is then done by Youtube channels of individuals, singers, or enthusiasts. In these channels and the social networks, there is a constant publishing activity and a significant ferment of discussion on the theme of singing, its specificities, and safeguarding.

- Violinmakers mainly use video materials (posted on YouTube) and use social media (especially Facebook and Instagram) to raise awareness more broadly including outside the community of heritage bearers. They also use international online forums to consult with other violinmakers. The Office for UNESCO of the Municipality of Cremona has its own communication office that has developed a strategic communication plan and that sends weekly newsletters, has direct contact with the violinmakers and the whole community, and carries out quantitative and qualitative investigations. Such a communication plan involves the use of ICTs and new media. The Office for UNESCO has also been developing a new website that will be used to raise awareness on the importance of ICH and its safeguarding. The use of ICTs and new media has been enhanced by the Covid-19 pandemic.

- The Community of the Art of the glass bead represented by the Committee for the Safeguarding of the Art of Venetian Glass Beads, uses ICT and media such as: a website ([www.arteperlevetro.org](http://www.arteperlevetro.org)), a YouTube channel ([salvaguardiaperleveneziiane](https://www.youtube.com/channel/UCsFDjYsA3FGRoXg73AtSMYg)), a gallery Instagram ([@salvaguardia\\_perle\\_veneziane](https://www.instagram.com/salvaguardia_perle_veneziane)), a Facebook page ([comitatoperlasalvaguadiadellartedelleperleveneziiane](https://www.facebook.com/comitatoperlasalvaguadiadellartedelleperleveneziiane)). In the various communication channels, information is shared on the various conservation initiatives (events, demonstrations, workshops, laboratories ...), images and videos (creations of artifacts, historical images of both the Venetian community and other communities that make glass beads ... ), press articles, extracts from books, bibliographies and editorial news, biographies and interviews with holders, scholars and writers, publications on tools, places linked to the element, vernacular language.

- The International museum of marionettes "Antonio Pasqualino" has created several pioneering technological products for education by applying the new technologies to the intangible cultural

heritage, and especially to the Opera dei pupi. These products provide unprecedented experiences of the performances and the artifacts of the Opera dei pupi and are aimed at stimulating the curiosity and the interest of the new generations of digital natives and promoting access to and fruition of this heritage. Also some companies have undertaken similar projects. Among these projects and activities there are:

1. #CARINDA A.R. The Pupi in Augmented Reality Environments

The project “#CARINDA A. R.” is intended to provide a multimedia training and educational itinerary about the epic chivalry repertoire of the Opera dei pupi. It is based on the use of 3D models of marionettes that are brought to virtual life on a digital support and feature realistic movements that are faithful to the puppet masters’ traditional kinetic code. The marionette on which this first project is focused is Carinda, the Museum oldest pupo, which dates back to 1828 and has been “uploaded” from material reality onto virtual life. Augmented Reality (AR) enriches human sensory perception with electronically conveyed information that would not be perceivable by our five senses. Through this state-of-the-art web-based application the visitor can directly stream an overlap between real elements - the Carinda pupo - and virtual 3D animations. Through augmented reality, physical and virtual reality integrate and hybridize the natural worldview. In order to visualize the virtual pupo, users simply need to launch the application and point a tablet or a smartphone at the yellow round marker on the video camera that is mounted on a cube in front of the “real” Carinda pupo. Once it appears, the “virtual” pupo on the screen can be animated by touching the cubes around it.

2. “Pupi a 360°” [Pupi at 360°], a documentary film by Alessandra Grassi

The documentary film “Pupi a 360°” is an intersectoral work that interweaves the languages of the Opera dei pupi, documentary film, and virtual reality by using experimental technologies. In order to access content, the user needs to be wearing virtual reality glasses. This work positions the viewer no longer in a frontal position with respect to the story, as it is in puppet theatre, but at the center of a spherical virtual space and at a similar height to that of puppets. From here, the viewer may look around in every direction and peek behind the scenes at the moves and the stage tricks of the puparo and his assistants while always standing at the center of the story alongside Orlando, Rinaldo and Angelica. In order to achieve a higher sensory impact, the puppet master collaborated with the director and “repositioned” some scenic elements, characters and sounds so as to make the most of the expressive potential of this new technology and take advantage of the new positioning of the audience of the show.

3. La Rotta di Roncisvalle, an animated billboard by Emanuele Romanelli

This work is a 2D animation of a traditional billboard of Palermo’s Opera dei pupi, the Battle of Roncesvalles, which is kept at the International museum of marionettes “Antonio Pasqualino”. This billboard depicts one of the most emblematic narrative segments of all chivalric epic literature: the legendary Battle of Roncesvalles, which sees most of the French paladins tragically perish following the betrayal of Gano di Magonza and the three Spanish brothers Marsilio, Baligante, and Falserone. By using the language of modern technology, the static characters depicted in the different square segments of the billboard come to life through digital animation instead of puppet theatre. A long and meticulous editing process provides movement to the images of each single segment and animates characters whose movements and appearance closely recall those of the Sicilian pupi. This project was created in order to return to the Opera dei pupi something that the digital developments themselves had taken away from it halfway through the last century. The advent of the most modern means of communication and technology has in fact driven away from it the customary audience of its shows by introducing new models and tastes, and this work is intended to contribute to attracting and expanding the audience of this form of traditional theatre.

4. The Memory of Dreams, a virtual tour of the mestiere and the theatre of the association “Figli d'Arte Cuticchio”. With the support of the City of Palermo’s Culture Department, Palermo’s Association Figli d'Arte Cuticchio created La Memoria dei Sogni [The Memory of Dreams], a virtual tour through the web including photographs and videos. This tour was designed and implemented by Valerio Bellone and is available online on the association’s website. It leads visitors through the maze of the company’s theatre in via Bara all'Olivella. This work was presented on the occasion of the 2020 edition of the festival La Macchina dei sogni [The Dream Machine], which takes place in Palermo along the stretch of road that leads from the Teatro Massimo to the Archaeological Museum. The tour includes a scenographic installation designed by Fabrizio Lupo and realized by Alessia D’Amico and Rosario Mangiapane, which features the posters of all editions of the festival. Along the way, the images and themes of all the thirty-six editions of the Festival “La Macchina dei sogni” materialize in front of the visitor’s eyes one after the other, as with Chinese boxes.

5. Heritages online, the Opera dei pupi and Covid-19 at the Museum. The Museum of marionettes has been active on the web for many years through dedicated websites and institutional social web pages. There, it started to share its works and contents free-of-charge quite early on, with a view to revitalizing its dialogue with Internet users, increasing the visibility of the Opera dei pupi, promoting access to it, and sharing knowledge and scientific content. Those seeking information usually search the Internet first, whether they are looking for services or historical and cultural content. It is therefore highly strategic to use this tool, which today exerts a strong power of attraction and whose most recent developments successfully contribute to the enhancement and enjoyment of cultural heritages thanks to state-of-the-art techniques and technologies that should not replace, but rather complement the more traditional methodologies aimed at increasing audience loyalty. Recently, this approach was further developed, also in response to the challenges that we have been facing due to the health crisis caused by the SARS/Covid-19 pandemic and the resulting restrictive measures adopted by the Italian Government. In 2020, for example, in order to provide innovative ways to access the heritage and to maintain a solid connection with the audience even when facing the new and unexpected pandemic caused by SARS/COVID-19, the Museum shared its collections and contents concerning the Opera dei pupi (and not only) through both on-site and online activities organized in three macro-groups:

1- #ilmuseopasqualinoacasatua

2- MovieuseReport

3- BimbiLab (on-site before the lockdowns and later online)

The Opera dei pupi was the protagonist of all of these projects, which involved a constant dialogue with the works and traditions that are represented in the Museum’s international collections. Book editors and authors, experts and creatives were also involved and took the floor for short video presentations while, at the same time, both the above-mentioned technologically innovative projects and the Museum’s video archives were released online free-of-charge. These initiatives were aimed at:

> providing close and in-depth knowledge of the craftsmanship and the staging techniques used to create the shows, of conservation activities concerning the museum’s collections, of their history, of the traditions in which they are used, and so on;

> enabling participants to hear the voices of well-known, living representatives of the Opera dei pupi, and so on.

This series of products was created specifically for spreading knowledge and broadening and diversifying the actual and potential audience of the intangible cultural heritage of the Opera dei pupi preserved at the museum. It reached its goals by putting today’s languages and techniques at the service of cultural heritages whose core essence lies in the interweaving of continuity and persistence with the creative abilities of those who “enact” them. These products also enabled us

to interact with children during both on-site and online workshops dedicated to them.

6. The Opera dei pupi Network's portal: [www.operadeipupi.it](http://www.operadeipupi.it). In order to ensure the visibility of the Opera dei pupi, while fostering the safeguarding of the element, an Internet portal for the Opera dei Pupi was envisioned, designed, and implemented by the Associazione per la conservazione delle tradizioni popolari, as referent subject of the Opera dei pupi network. This technologically innovative, plurilingual portal was conceived as a digital space for the representation and the expression of the diverse manifestations of the Opera dei Pupi. It draws on the experiences and histories of several families and companies of pupari and artisans, yet it transcends any particular interest; it increases the national and international visibility of the Element while leaving space for its contemporary, diverse expressions and variants. Thus, the portal promotes the inclusivity and accessibility of the Opera dei Pupi and support the creativity of the pupari. These tools enable them and their (actual and potential) publics to access the portal content concerning the histories and the activities of the heritage community. The portal allows Italian and international visitors, adults and children across social status and gender to access information about the Opera dei Pupi, learn about the distinctive characters of the "Schools" of Palermo and Catania, and explore the history, heritage, and theatre programs of companies active throughout the region. The portal also provides access to multimedia content and to the participatory inventory of the heritage that is under the care of the project partners.

- Both on the website of the Municipality of Pantelleria and on the Facebook page of the Municipality of Pantelleria there are documents, videos, interviews and similar related documents, which refer to the ICH. In the National Park of Pantelleria website, it is possible to download all articles, videos, interviews published by the Park and linked to the ICH, by typing the word "vite ad alberello" in the web site browser.

- The emblematic community, throughout 2021, established an official media partnership with RAI, the national public broadcasting company of Italy, owned by the Ministry of Economy and Finance. This partnership has guaranteed the diffusion of dedicated content that has enhanced awareness of ICH at the national level, to share the Mediterranean Diet as a lifestyle that focuses on the age-old relationship between humanity and the environment, culture, and nature. In particular, these are the events organized by the Mediterranean Diet Study Center "Angelo Vassallo" that were covered by the media partnership :

1. May 22 - World Biodiversity Day Conference (in presence) - MEDITERRANEANITY People - Planet - Prosperity: Seeds of the Future for the Mediterranean Diet
2. Experience at the Archaeological Park of Velia - A journey between archaeology and agronomy, pills of history and seeds of biodiversity at the origin of Mediterranean Diet.
3. June 18 - World Day of Sustainable Gastronomy and launch of the project "Trame Mediterranee"
4. July 22-23-24-25 - Naples and Pollica - Official G20 Environment Side Event - Focused on the Mediterranean Diet as a tool to achieve the SDGs
5. September 6 - Food and Climate Shapers Boot Camp Mediterranean Edition in Pollica
6. October 16 - World Food Day - Conference and event
7. November 16 - Anniversary of the recognition of the Mediterranean Diet as Intangible Cultural Heritage of Humanity by UNESCO

<https://www.facebook.com/events/258548302987068/?ref=newsfeed> . All initiatives, events, and programs are also promoted via social media through the collaborative efforts of the partnership network. Public events and activities are announced and promoted through targeted Facebook and Instagram campaigns and live sessions, information and free tickets are also available through



Eventbrite, and follow-up information and event summaries are published on dedicated blogs and article sites, such as Medium. This integrated and far-reaching system of promotion ensures the widest awareness and deepest engagement possible.

<https://www.facebook.com/futurefoodinstitute>

<https://www.facebook.com/futurefoodmediterraneo>

<https://www.instagram.com/paideiacampus/>

<https://www.instagram.com/centrostudidietamediterranea/>

<https://www.instagram.com/castelloprincipicapano/>

<https://www.instagram.com/tramemediterranea/>

[https://www.instagram.com/comune\\_pollica/](https://www.instagram.com/comune_pollica/)

[https://www.instagram.com/forumdeigiovani\\_pollica/](https://www.instagram.com/forumdeigiovani_pollica/)

[https://www.instagram.com/pro\\_loco\\_pollica/](https://www.instagram.com/pro_loco_pollica/)

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding.

Recognizing this, the Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO). The National Observatory is participated by national/regional institutions, communities representatives, experts, stakeholders. Results of the Observatory activities will be publicly disseminated.

## 18. Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

**Guidance note** corresponding to indicator 18 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 18.1

**Does media coverage:**

- Raise awareness of the importance of ICH and its safeguarding?
    - MiC-RAI project. The Italian Ministry of Culture has an agreement with Rai Radiotelevisione Italiana to make short documentaries to present the Italian elements registered, or in the registration phase, in the representative list of the Intangible Cultural Heritage of Humanity, UNESCO Convention 2003. The project completes what has already been achieved for cultural heritage sites registered on the World Heritage List.
    - On the occasion of the European Heritage Days, promoted annually by the Council of Europe and the European Commission, the Ministry with its Institutes adheres to the initiative to sensitize citizens to cultural wealth and diversity, spread knowledge of the common heritage and encourage active participation for its transmission. Regarding events, meetings, concerts, artistic expressions, educational workshops and other activities, carried out in harmony with the theme proposed for the year, the 'bottom-up' approach, the involvement of young people, intercultural dialogue and sharing of intangible assets.
- As an area of interest for the knowledge of territories and cultural traditions, Italian wine and oil production has been the subject of a series of educational paths promoted by the Dicastery, through the Directorate General for Museums and the Directorate General for Education, Research and Cultural Institutes, thanks to the agreement signed in 2018 with the Ministry of Education, University and Research, the Ministry of Agricultural, Food and Forestry Policies and the Italian Sommelier Association, merged into the annual event of the National Day of Wine and Oil Culture.
- In each region, these activities, carried out in the heritage sites, have offered students the opportunity to learn about the intangible values linked to the different customs relating to oil and wine since the origins and to put them in dialogue with material assets, historical crops, landscapes and knowledge.
- A report entitled: Education and training in the framework of the implementation of the UNESCO Conventions on cultural heritage (by the General Secretariat - Coordination Service I - UNESCO Office) was presented during the Italy Europe. The new challenges for cultural heritage education (I Session - Towards a governance for cultural heritage education), promoted and organized by the Directorate General for Education and Research together with Sapienza University of Rome - Department of History, Anthropology, Religions, Arts and Entertainment - School of Specialization in Historical and Artistic Heritage and at ICOM Italia, with the participation of the Council of Europe (Rome, 20 and 21 June 2019).

Furthermore, during the second day of the conference, a contribution from the Italian Society for Museography and Demo-Ethno-anthropological Heritage (SIMBDEA) was presented within the space dedicated to the projection of videotaped interviews of associations, organizations, foundations, institutes and sector networks.

The conference, validated for the purposes of training the staff of the Ministry and the students of Sapienza University of Rome, was broadcast in live streaming, videotaped and, subsequently, made available on the youtube channels of the Ministry and DGERIC:

- 20 June: <https://www.youtube.com/watch?v=MvROhX8haAc>
- 21 June: <https://www.youtube.com/watch?v=FY-0Nlns3Q>

English version:

<https://www.youtube.com/playlist?list=PLUFckWsszWUYG3e7T1QqVRPgGmi9o2o6C>

- Promote mutual respect among communities, groups and individuals?

MiC-RAI project. The mini-documentaries tell the elements and the journey made by each of them to obtain the recognition of the 2003 UNESCO intangible cultural heritage, through a process of patrimonialization that has made it a world heritage. A journey that presupposes not only “beauty”, but also the awareness that heritage is also a collective cultural process, which turns the spotlight on elements considered legacies to be protected, preserved and valued.

## Question 18.2

**Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?**

Yes

**Describe, using examples, such joint cooperation activities or programmes.**

In Cremona, one of the fundamental steps for the safeguarding of violin-making was the establishment of the Cultural District of violin-making, a project supported by the Cariplo Foundation, the Municipality of Cremona and the Lombardy Region, which involves the main educational and cultural institutions in the field of violin-making, music and musicology and has as leader the Municipality of Cremona. The main goals of the Cultural District include: consolidating and safeguarding violin-making knowledge and know-how through professional education and continuing high-level training; consolidating the relationship between university research Laboratories, the School of violin-making and the violin-makers’ workshops; increasing the opportunities for knowledge development through the study of the material heritage; and increasing awareness of the local context and knowledge at national and international level. Important connections have thus been developed with universities. As a result of this, there are two important laboratories concerning the protection of violin-making: the Arvedi laboratory for non-invasive diagnostics of the University of Pavia and the musical acoustics laboratory of the Milan Polytechnic, both set up at the Cremona Violin Museum. The media has long engaged with Traditional Violin Craftsmanship in Cremona – indeed, as an example, in my capacity as a UNESCO Facilitator I was interviewed in relation to the element (<https://cremona1.it/video/punto-e-a->

capo-del-13-maggio-2021/). Additionally, as mentioned, during the covid-19 pandemic the community came together to create music videos that aimed to show the resilience of community and inspire people during the pandemic. A further point of collaboration has been the path towards drafting a safeguarding plan for the element. Another example of stakeholders jointly establishing and implementing specific cooperation activities can be found in the example of Alpine Food Heritage, where communities, cultural institutions, local, regional and national authorities have all collaborated in activities such as the creation of a cultural exchange platform and an online inventory for this heritage, as well as the creation of a Charter of Values that reflects the cooperation between different stakeholders in the Alpine space, as well as their shared commitment to protecting the Alpine ecosystem. Finally, in the case of Tocatì, a shared programme for the safeguarding of traditional games and sports, the Tocatì Festival brings together ICH stakeholders and media organizations to jointly establish and implement specific the Festival throughout the city of Verona.

In some of the cases of CB activities described above, a strong cooperation with media at the local and national level has been activated.

In the case of the Tocatì programme, some important experiences and collaborations are being developed with national media as Rai Storia, documenting the Tocatì project in a thematic television programme devoted to the Italian communities of ICH. Other cooperation activities involve local Presse and national agency of communication. In the case of Cremona, a specific cooperation with a communication agency has been developed, aiming to accompany the whole process engaged in the framework of the safeguarding plan.

### **Describe in particular any capacity-building activities in this area, with examples.**

The UNESCO capacity building activities that have been organized and that will lead to the drafting of a safeguarding plan for the element Traditional Violin Craftsmanship in Cremona have ensured significant community participation: a wide variety of violinmakers, groups, individuals and non-governmental organizations has been included in all the preparatory works for the capacity building activities. The participation of the network of institutions, industry associations and civil society organizations that share with the community of practice the responsibility in the transmission of this heritage has been essential in order to fully understand the risks, threats and challenges that the element is facing and what could be the most appropriate safeguarding measures. Indeed, the the ongoing capacity building activities taking place in relation to the safeguarding plan have two major objectives: firstly, to elaborate a series of safeguarding measures and secondly to establish an effective mechanism of governance and cooperation amongst all relevant stakeholders. These objectives may lead to enhanced joint cooperation activities and programmes. In the case of Alpine Food Heritage, the central importance of the Alpine ecosystem to this element has brought together all stakeholders to collaborate and recognize the importance of this ecosystem in the policies, legal and administrative measures and has this required the communities of this element to build capacity in their understanding of what legal frameworks apply to the Alps and which measures are appropriate for the Alpine context.

## **Question 18.3**

### **Media programming on ICH:**

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- Is inclusive

- MiC-RAI project. The mini documentaries were made together with Rai Cultura and Rai Storia and their dissemination took place through an institutional communication campaign, which is aimed at expanding the knowledge and dissemination of the Italian intangible cultural heritage and showing how it is connected to the cultural identity and the historical memory of those communities that identify with it, through the wealth of knowledge and skills transmitted from generations.
- MiC-RAI project. The campaign was broadcast every day, Saturday and Sunday included, on two national TV channels, one generalist (Rai 3) and one thematic (Rai Storia), in three different time slots (morning, afternoon and evening) to reach a wider and more diversified audience by age group and interests. In 2020, a first one-hour documentary video was also broadcast on Rai Storia, dedicated to eight Italian inscribed elements, currently still visible on the Rai Play website at the following link <https://www.raiplay.it/video/2018/11/Siti-italiani-del-Patrimonio-Mondiale-Unesco-il-patrimonio-immateriale-p-1-e461b7f3-ec63-4fba-bff1-b05087d9e52e.html> to generation.

A specific program, dedicated to the theme of intangible cultural heritage, was carried out in the context of the radio program 'Conversazioni d'Arte', edited by the Center for educational services in collaboration with the web radio (Slash Radio) of the Italian Union of the Blind and Visually Impaired since 2011 and focused on different aspects, subjects and objects of cultural heritage.

The episode, entitled The intangible inheritance or "intangible cultural heritage" was broadcast on 11 December 2014 and can still be downloaded from the website of the Center for educational services at the link:

<http://www.sed.beniculturali.it/index.php?it/360/leredit-intangibile-o-del-patrimonio-culturale-immateriale?>

The 'Conversazioni d'Arte' radio project was reported by the Economía Creativa agency as one of the best practices relating to audience development in the cultural heritage sector and a description of the initiative was included in the final report among the selected projects, 12 in total, which refer to activities carried out in nine different European countries (Spain, Poland, United Kingdom, Italy, Romania, Czech Republic, Croatia, Sweden, plus a cross-border project shared between Poland, Germany, Greece and Hungary). <http://www.sed.beniculturali.it/index.php?it/163/conversazioni-darte>

- Utilizes language(s) of the communities and groups concerned

MiC-RAI project. Each doc in Italian and subtitled in English, is guided by the narrating voice of an actor, with suggestive images and music that accompany the public in the discovery of arts, artisan knowledge, traditional festivals or agricultural practices recognized by the 2003 Convention as heritage of the humanity.

- Addresses different target groups

The media programming, promoted by FICLU (National Federation of UNESCO Clubs)

includes, interventions on TV, radio, newspapers, interviews on traditions and sustainability, videos aimed at children on ICH, inventories of traditions and typical crops, also with the use of new technologies - App, QRCode, Software House - publications (Club Bisceglie, Catania, Ivrea, Naples, Perugia Gubbio and Upper Umbria).

#### Question 18.4

**Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?**

High

**Provide any additional explanation.**

MiC-RAI project. To educate about cultural heritage, the Italian Ministry of Culture, in addition to pursuing purposes of protection and enhancement, has enriched the visual documentation with the testimonies of those who every day study, protect and enhance the elements of intangible cultural heritage, interviewing bearers, practitioners, demo-ethno-anthropologists, historians, art historians, archaeologists, researchers, protection and enhancement experts. The support of the UNESCO Unit- in the project with RAI took account the concepts and terminology of the Convention.

#### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

#### Extent to which the current indicator is met:

Satisfied

#### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State and the different stakeholders, as well as the communities, will continue to involve media in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect.

## 19. Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

**Guidance note** corresponding to indicator 19 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 19.1

**Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?**

Yes

**Describe briefly, giving examples, how policies and programmes do this.**

1. Policies and programmes of Piedmont Region:

- Process of Recognition of Ecomuseums of regional interest.
- Artisan Excellence Award, praising companies for their artistic, traditional and local crafts as they operates in full respect of tradition, assuring high quality of the products as far as manufacturing and food sectors are concerned.

2. Inclusiveness is one of the central principles of Compagnia di San Paolo's activity. One of the mission of the grant making activity is to support all the institutions working for inclusion.

Compagnia works with local communities to support those who are most vulnerable in accessing opportunities and rights. Within cohesive and inclusive social contexts, people will be able to achieve independence and full citizenship, young people will be able to become better-informed, more active citizens, and migrants from other countries will be able to feel an integral part of a new community.

Regarding ICH Compagnia supports institutions where inclusion is one of the core elements of the project to be funded.

1. Policies and programmes of Tuscany Region:

- Associations of historical re-enactment, or the associations of the Third sector whose statutory purpose is the enhancement of the history and the material and intangible culture of their territory, in respect of acquired historical knowledge and documentary evidence through the various forms of study, expression artistic, realization of activities, also through the organization or active participation in events and the creation of collaborative networks at an intra-regional, national and supranational level. The list of associations of historical re-enactment of Tuscany is established by the regional council (L.R. 27/2021).
- The CDSE Foundation - Historical-Ethnographic Documentation Center was established on the initiative of: Union of Municipalities of Valdibisenzio, Municipality of Vaiano, Municipality of Vernio, Municipality of Cantagallo, Municipality of Montemurlo (province of Prato); it has been recognized as legal personality by the Tuscany Region; has as its object the promotion, conservation, knowledge and enhancement of historical and social memory, as well as cultural, archival and environmental assets, particularly relating to the territory of the province of Prato and Tuscany.
- CRED is a service of the Union of Mountain Municipalities of the Casentino organized as a service

center in the educational / training and culture sectors for the Casentino Area. Established in 1996, from the experience of the B.I.A. (Banca Intercomunale degli Audiovisivi) of Casentino, it is part of the regional network of CREDs provided for in the Guidance Plans for the Right to Education and is also an Intercultural Center.

**Describe in particular measures to ensure that they do so inclusively.**

- Regional law 27/2021 guarantees inclusiveness in particular through the establishment of a list of associations of historical re-enactment of Tuscany and the Calendar of historical re-enactment events in Tuscany.

- Fondazione Santagata's action provides specific support to community bearers in areas where intangible heritage practices exist. The commitment is especially devoted to the development of inclusive governance structures and decision-making mechanisms and, in order to ensure these results, we support administrators in the development of public policies and programmes through extensive consultative processes based on the mapping of cultural resources, on data and evidence collection through desk and archive research, interviews, focus groups. A fundamental element of work methodology is the preliminary public restitution and presentation of work outcomes, to ensure those who contributed to their achievement feel represented and included.

## **Question 19.2**

**Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?**

Yes

**Are these events organized for:**

- Communities, groups and individuals

1. In Tuscany, historical re-enactment events, public events that include: the scenic and performative representation of a past, or of a collective memory, which are significant for a territorial community and refer to acquired historical knowledge; organizational roots in the local community, with the broad participation of citizens, including those gathered in associations; the aggregative and inclusive nature, respect for cultural and gender diversity, for human rights and for environmental sustainability; the ability to link performative and spectacular initiatives to cultural, education and training activities. These Events are organized by regional law 27/2021 in a Calendar of historical re-enactment events in Tuscany.

2. The "Regional Ethnographic Institute of Sardinia" -ISRE, participates, in partnership with the University of Cagliari, in the biennial project "Network of UNESCO Cultural Spaces", a project of meeting between the different national realities that work for the protection of intangible heritage, to stimulate the birth of an international network among the stakeholders of these countries: Latvia, Estonia, Portugal, Georgia, Macedonia, Croatia and Italy. The representatives of the nations meet in events dedicated to the study and enhancement of intangible assets included in the UNESCO lists. The project is funded by the European Community.



The MODAS project presented by the Istituto Superiore Regionale Etnografico (ISRE), in collaboration with the associations of Canto a tenore, includes the organization of study events and meetings between singers and the establishment of a website.

Regione Autonoma della Sardegna and AIGU Sardegna collaborate in awareness-raising activities of younger generations towards cultural heritage, in particular the world heritage recognized by UNESCO and the dissemination of the values of education, science and culture.

Also through the organization of conferences and public events and with schools.

3. UNESCO Palmi Club , in the past few years there have been many activities (also in collaboration with the local administration and the University of Catanzaro) to promote the following element of Intangible Heritage: • Mediterranean Diet (Dieta mediterranea) • Transhumance (Transumanza) • Floats (Grandi Macchine a Spalla (Varia di Palmi). Moreover, the club has been promoting for many years the knowledge and re-start of activities of the Art of the Silk, as Catanzaro has an important silk tradition. The club organized expositions and seminars on the entire process of silk production visited by students from the entire Province.

- General public

1. For the celebration of the tenth anniversary of the inscription of the multi-national file "Mediterranean Diet" in the Representative List (2010-2020) several central administrations promoted a workshop on the ICH focused on the role of communities in safeguarding the element. In the framework of FAO, Italy organized a series of the initiative on "Mediterranean Diet's Principles for Agenda 2030" as before mentioned.

2. Piedmont Region supports events promoting and giving value to the intangible cultural heritage as a part of a broader improvement of the cultural activities and heritage all over the territory:

- Terra Madre Salone del Gusto (Worldwide Slow Food Festival)
- Salone del Libro (International Book Fair in Turin)
- Lingua Madre (National Literary Competition – Foreign women as storytellers)
- Archive of popular theatre
- Annual workshop of the Ecomuseums Network

Furthermore, authorities and cultural institutes organize specific promotional events.

3. In Tuscany projects for the safeguarding and enhancement of intangible cultural heritage supported on the lines of action envisaged by the PRS and the EAER (PR 4. "Great cultural attractors, promotion of the system of arts and cultural institutes", line of action no. 5 "Tangible and intangible cultural heritage), such as the projects carried out by the Ernesto De Martino Institute, by the National Diaristic Archive Foundation of Pieve Santo Stefano, by the network of Tuscan Jewish communities (Rete Toscana Ebraica), by the Archivio della Resistenza association, by the Foundation CDSE, provide for a public restitution with the involvement of local and reference communities, through a calendar of specific events.

- Researchers

1. Benecon University Consortium – UNESCO Chairs organizes annually the International Forum of Studies ‘Le Vie dei Mercanti’, which is under the patronage of the UNESCO, to promote topic which are relevant for UNESCO.

2. An example of Lombardy Region project AlpFoodway and the event Final Community Forum: on Tuesday 29 October, during the #AlpFoodway Final Community Forum, organized at Palazzo Lombardia in Milan by Lombardy Region and Polo Poschiavo, Canton Grigioni, AlpFoodway partners presented their project results and the guidelines to turn food related techniques and traditions into elements of a sustainable development strategy for the Alps.

Within the project, anthropologists, territorial animators and communities have worked together to identify and describe the 150 most relevant traditional practices, which have become part of a choral and transnational story within the online archive [www.intangiblesearch.eu](http://www.intangiblesearch.eu). The project also worked to overcome the contrast between food heritage cultural and economic valorisation: in fact, the latter, provided it is well managed, can help strengthen the former (more on commercial valorisation). The research and pilot actions carried out within AlpFoodway show that, at product level, the key lies in differentiation from similar industrial products, and, at territorial level, lies in shared choices that valorise traditional practices without distorting them.

Now the baton passes to the actors of the Alpine territory: during the event the 14 project partners entrusted them with their own vision, 10 food heritage management strategies consistent with the 2030 United Nations sustainability objectives that will help restore the centrality to the Alps as a model of sustainability, as explained during the meeting by anthropologist Annibale Salsa.

In short, the project co-financed by Interreg Alpine Space ends but the work to consolidate the network has been achieved in the Alpine regions involved is only beginning.

To conclude the event, a few communities from the Alps brought eleven traditional food-related practices to Piazza Città di Lombardia. Here, guests and conference attendees were able to learn about the ancient varieties of apples, discover the use of wild herbs in various parts of the Alps, understand the techniques to build barrels or dry stone walls, see how butter is made on the mountain pasture and how pork is processed and finally taste Alpine breads and traditional recipes.

<https://www.alpine-space.eu/projects/alpfoodway/en/communication/final-community-forum>

3. Fondazione Santagata’s team is especially committed to the organisation of events concerning ICH safeguard and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage among researchers, heritage practitioners and policy makers.

- Media

The Ministry of Culture in collaboration with RAI promoted a media campaign dedicated at the UNESCO 2003 Convention and the Italian elements inscribed in the Representative List.

- Other stakeholders

The University Centre for the Cultural Heritage/Centro Universitario Europeo per i Beni Culturali di Ravello, (CUEBC), since when it was founded, has first of all directed its activity towards the enhancement of the tangible and intangible cultural heritage, considering it a strategic and necessary leverage for the development of territories and the growth of a community. From this point of view, in 2018 it decided to carry out a yearly survey of the enhancement events, held in Italy during the previous year, by selecting and awarding the best ones, also in order to spread the knowledge of them within the sector of the cultural heritage and to induce emulation processes. The event consists of two different sections, one is reserved for public bodies and the other one is reserved for private bodies. The results of the selection are published in the website of CUEBC, within a specially dedicated area of the website itself. For each section the most meaningful events are identified, and their description is included in a special is-sue of "Territori della Cultura" (Territories of Culture), the online magazine of the CUEBC. The prize jury will also have the possibility to decide to award prizes to people who because of their ac-tivity, have been recognized as deserving the title of "Living Heritage".

As a recognition of the exemplary meaning of the action carried out, the project resulting to be the winner among the participants in the section "Public" shall be awarded with the Prize "LIVING HERITAGES", consisting of a handmade art object; the project resulting to be the winner among those participating in the section "Private" also a cash prize, shall be awarded (3,000 Euros).

The award ceremony will take place on the opening of the yearly edition of "RAVELLO LAB-International meetings".

### Question 19.3

**Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?**

Yes

**Explain briefly, giving examples, how such programmes are encouraged and supported.**

1. Benecon University Consortium – UNESCO Chair participates in many public calls organized by the UE, Italian Government and other public and private Agencies for promotion and dissemination of good safeguarding practices.

2. In Lombardy Region there are some examples:

- Support to the multinational Nomination in the Register of Good Practices for the Safeguarding of the Intangible Cultural Heritage (ICH) UNESCO of "Tocatì, a shared program for the Safeguarding of Traditional Games and Sports" D.G.R. XI / 2779 of 31/01/2020 and ICH monitoring of the activities of the international network. Support to communities participating in the Lombardy Intangible Heritage Register (REIL) ([www.intangiblesearch.eu](http://www.intangiblesearch.eu)) for the presentation of storytelling on the UNESCO ICH site in the section "Living heritage experiences and the COVID-19 pandemic" 2019 - Living ICH. Cross-border Governance Instruments for Safeguarding and Enhancing Living Intangible Cultural Heritage (ICH) - Interreg V-A Italy-Swiss Programme 2014-2020 (end of the project 2022): Study and report about best practices of good governance of ICH (Culture, Environment, Agriculture, Civil Society participation, involvement of communities) in the latalina-

Swiss transnational borders.

3. The Council of Europe has been financially supporting , events organized by the CUEBC (The University Centre for the Cultural Heritage- Centro Universitario Europeo per i Beni Culturali), for 4 years, within the framework of the program EUR.OPA Big Hazards, in collaboration with an International partnership, which has just the purpose of promoting and spreading on the territory, practices and behaviours being effective and efficient for protecting UNESCO heritage. The following projects have been already illustrated in detail, in paragraph 17.1:  
LoKMeFiNDLocal Knowledge and Media to Fight Natural Disasters ((2018-2019);  
LoCKSAND Local Knowledge and Schools Against Natural Disasters (2020-2021);  
LAREHBAProject - Local Appropriate Retrofitting of Historical Built-up Areas (2017).

The local communities participation is secured by events organized in order to encourage the shared protection of the territory through ad hoc IT tools:

- Itinerant seminars "The management of cultural landscapes in the UNESCO sites; principles, methods, experiences" (4-7 May 2015);
- Round table "Cultural Heritage and Hazards" (October 22nd 2015);
- Meeting "Recovery of the landscape and of rural architecture in Campania" (November 13th 2015);
- Conference "Culture against disasters " (28-29 September 2018);
- Conference "Local community and media against disasters" (5 [Ravello] and 18 October [Tramonti] 2019)
- Videoconference "LoKSAND Local Knowledge and Schools Against Natural Disasters" (October 7th 2020).

4. Fondazione Santagata's action is particularly focused on the promotion and dissemination of good safeguarding practices through research publications, awareness raising materials and social media postings. This is done in order to foster public appreciation and support towards those stakeholders who are showing commitment towards ICH safeguard that is in line with the objectives of sustainable development. In particular, recent contributions in this direction have entailed:

- The self-promoted publication of the volume "Enhancing Intangible Cultural Heritage. Socio-economic contributions for ICH safeguarding" (tentative title, 2021), collecting 7 case studies of good practice of ICH safeguard from 6 different countries (India, Pakistan, Syria, Peru, Australia, Italy).
- The empowerment of 7 participants to the International Academy for UNESCO designations and sustainable development, coming from 7 different countries and working at ICH designated elements, with a special attention on enhancing networking and promoting knowledge sharing among diverse communities.
- The open access release of the publication "Intangible Cultural Heritage. A screening of funding opportunities in the EU" E. Meneghin, A. Re (2018), in order to support ICH bearers in the access to international funding for ICH safeguard.
- The signature of a partnership agreement with the UNESCO Regional Centre for the Safeguarding of ICH in South-Eastern Europe, particularly focussing on all the issues and themes promoted by the 2003 Convention.
- The signature of a partnership agreement with THAAP (a Pakistani ICH UNESCO NGO) with the

intent to develop strategies for the safeguarding and managements of ICH, with specific attention to communities and cultural rights.

- The realisation of the research Musst#2 – museums territorial system development - Polo Museale del Piemonte, focus on the regional area of Monferrato (P. Borrione 2017-2018)
- The organisation of public seminars on ICH safeguarding held for international audiences, in relation to the programmes organised for masters and university students.

5. The "Compagnia di San Paolo Foundation" specifically supports musical art of horn players (through associations involved in this activity) and art of dry stone walling since it is very peculiar for the Region where Compagnia operates.

We support the Accademia di Sant'Uberto, an associaton devoted to preserve and safeguard the tradition of musical art of horn players. This is a very significant project where, musical tradition is strongly linked to the promotion of Residenze Sabaude, a site in the UNESCO World Heritage List. The project supported by Compagnia is retracing the musical fil rouge in its various declinations, intends to accompany the visitor to the rediscovery of the Royal Residences, "material" heritage of humanity, architecture, paintings, gardens, through the "immaterial" and vital aspect made up of people,activities, roles of those who had inhabited them, as reflected in the important archival evidence and bibliographic of the time.

#### Question 19.4

**Does public information on ICH promote mutual respect and appreciation within and between communities and groups?**

Yes

**Explain briefly, using examples, how public information on ICH promotes this.**

1. In Tuscany, in addition to the specific actions envisaged by the legislation (laws 21/2010 and 27/2021) and the institutional communication channels (Toscana News News Agency - Tuscan Regional Council), public meetings for the presentation of projects (for example those linked to the Agreement for the enhancement of the archives between the Tuscany Region and the Superintendency) favor the exchange and sharing of good practices.

2. The Sardinian canto a tenore has taken on, in particular, a very strong identity and connotating value, also in the audiovisual and cinematographic production. The Film Commission Foundation (autonomous body of the Region System) promotes and supports this process together with the Autonomous Region of Sardinia, eg. in the creation and distribution of the docufilm "A bolu". The Foundation also pays particular attention to the connotation of Sardinian cinematic contexts, characterized by the presence of muretti a secco. Other projects have operated a particularly inclusive innovative promotion, eg. "Aumenta i Candelieri" by the LandWorks Cultural Association. It is a promotion project through new forms of use and new ways of narrating the historical and identity memory, through innovative, physical and augmented reality displays.

"Aumenta i Candelieri" wants to promote and bring to life throughout the year - not only on August 14 - a tradition as identifying and important as the 'Descent of the Candlesticks', attracting different audiences, from Sassari to visiting tourists, from the youngest to the oldest, in a direct line between tradition and innovation. Project financed by the Municipality of Sassari.

3. In Basilicata Region, An example is the Maggio di Accettura, Arboreal rite, (choice, transport on oxen, union of the two trees, raising, dedication to the Saint) which representativity the right balance between places, animals and people both within the “Accetturese community” and among international communities with tree rite celebrations in the United States and Germany.

4. The Lombardy Intangible Heritage Register (REIL) regards the Lombardy Region Area ([www.intangiblesearch.eu](http://www.intangiblesearch.eu) Lombardy Region Section). The Lombardy Intangible Heritage Register, in the context of European and International projects, was opened to international heritage communities, Institutions, Cultural Organisations and Regions of the Alpine Macroregional Strategy EUSALP. The Alpine Regions Intangible Cultural Heritage Inventory includes (Piedmont Region, Aosta Valley Region, Trentino and Bolzano Autonomy Provinces in Italy; Ticino, Valais and Graubünden Cantons in Switzerland; Austria, Germany, France and Slovenia different Regions).

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support and promote public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect. Recognizing this, the Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO). The National Obeservatory is partecipated by national/regional institutions, communities representatives, experts, stakeholders. Results of the Observatory activities will be publicly disseminated.

## 20. Extent to which programmes raising awareness of ICH respect the relevant ethical principles

**Guidance note** corresponding to indicator 20 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 20.1

Are the [Ethical Principles](#) for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

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Yes

**Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.**

The relationship between Ethical Principles and Intangible Cultural Heritage was acknowledged starting from their official adoption. The UNESCO Office of the General Secretariat of the Ministry of Culture, other public administrations, communities, NGOs and various civil society organizations constantly organize numerous public and confrontation occasions that see - above all - the active participation of heritage communities involved and wherein it is reaffirmed ethical and sustainability issues, also according to transversal and multidisciplinary approaches.

For example, ethical principles for the safeguarding of the intangible cultural heritage are constantly recommended and disseminated. In the case of the "University Centre for the Cultural Heritage - CUEBC", are observed in raising awareness activities, such as, for example, conferences and meetings:

- Webinar "UNESCO Heritages. The Italian Sites of the World heritage during the Covid emergency" (May 24th 2021);
- Webinar "Stories of communities and of intangible cultural heritages" (December 14th 2020);
- Round table "LIVING HERITAGES". The participation of local communities (Paestum, November 17th 2018).

- As an example of Research institution and entities bodies, Fondazione Santagata respects the Ethical Principles for Safeguarding Intangible Cultural Heritage and embodies them in its professional codes and in the awareness-raising activities it implements. The organisation enforces gender equality policies and, in fact, the share of women employees and collaborators (even at apical positions) is beyond 50%. The work is carried out with a specific sensibility towards youth, as we understand and believe they should have a central role in the ideation and implementation of all future plannings, scenarios and activities. Together with the Ethical Principles, Fondazione Santagata respects and enforces the principles stated in the 2001 UNESCO Universal Declaration on Cultural Diversity.

### Question 20.2

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

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Yes

**Describe briefly how professional codes and standards are respected in awareness-raising activities.**

- The training activities related to the theme of the Intangible Cultural Heritage (ICH), addressed to the internal staff of the Ministry and to the professionals of the sector, has been polarized, in these years, on three fundamental sectors: the knowledge of the UNESCO Conventions and programs, the cataloging of the demo-ethno-anthropological heritage and awareness-raising actions for an active involvement of communities in interventions for the protection, transmission and enhancement of the cultural heritage. Training activities on UNESCO 2003 Convention were carried out by the General Directorate of the Ministry of Culture (Education, Research and Cultural Institutes) in collaboration with the UNESCO Office of the General Secretariat; in particular in 2016, 2017, 2018. These training sections fully demonstrated the ethical approach of the UNESCO 2003 Convention and to the ICH in general, in fact, representative of ICH-communities were engaged directly as a trainers.

- The Italian Youth Association for UNESCO, established in 2015, under the aegis of the Italian National Commission for UNESCO, is made up of young people, who equally represent all the Italian regions, lending their voluntary activity at the service of culture, science, education and communication and information in our country. In compliance with the UNESCO Constitutive Act and the UNESCO Conventions, Declarations, Recommendations and Programs, the Association recognized the importance of the following values:

1. Raising awareness and participation of civil society with particular regard to the active involvement of the younger generations, implementing actions that promote the dissemination of the principles and values underlying UNESCO;
2. Enhancement of cultural, tangible and intangible, landscape and natural heritage in forming the identities of communities, groups and individuals and in uniting past, present and future generations;
3. Education as a continuous process of improving knowledge and skills; opportunities that everyone should have in order to understand, benefit and actively participate in the knowledge society;
4. Promotion of Science as a set of knowledge obtained through research with the aim of understanding the human, social, economic and physical dynamics of the world in which we live;
5. Communication as a free circulation of ideas and universal access to information, an expression of pluralism and cultural diversity; as a means of exchange and sharing, useful in transforming economies, societies and cultures;
6. Responsibility of Present Generations towards future so that the needs, freedoms, rights and interests of the latter are protected, respecting the environment, cultural heritage, human rights and fundamental freedoms;
7. International, national and local cooperation as an essential factor for the construction of peace, freedom and justice, for the safeguarding, promotion and transmission of the Heritage, and for the achievement of sustainable cultural, social, scientific, economic and technological



development;

8. Diversity as a source of exchange and spiritual, intellectual, affective and material enrichment of the human race and an engine of development;

9. Awareness as a process that opens up opportunities for the exchange of information and knowledge, capable of improving mutual understanding and developing the skills necessary to enable social and behavioral changes.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support the raising awareness of ICH respect the relevant ethical principles. Recognizing this, the Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO). The National Observatory is participated by national/regional institutions, communities representatives, experts, stakeholders. Results of the Observatory activities will be publicly disseminated.

## 21. Extent to which engagement for safeguarding ICH is enhanced among stakeholders

**Guidance note** corresponding to indicator 21 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 21.1

**Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?**

High

**Describe briefly, giving examples, how community, group and individual participation is secured.**

- In the case of "Celebration of the Celestiniane Forgiveness", all the events are open not only to the local community but also to the national and international public. Moreover, all the local community is involved in the celebration through educational programmes that provides younger individuals with the fundamental knowledge and skills in order to participate in the festival. Both religious and lay people are involved in the celebration due to the historical and traditional feature of the ICH. During all the celebrative events a full and free participation to all the audience is granted. Moreover, adults support actively younger people during the event by transmitting their knowledge and abilities.
- The Community Equipaggio della Regia Venaria is involved in safeguarding ICH of the element "Musical art of horn players" and in general. Community has different actors: director of the group responsible for general management of the group and musical interventions; education activity interventions (ex. Watching music); encourage and promote effective public, public-private and civil society partnerships (ex. bands for "music en plein air"); communication (ex. videos preparation in cooperation with Accademia Scientific Committee); inventory (digital access). Accademia main support is concerning Scientific Committee, economics, legal, Insurance and official relations with partners and Bodies mentioned in ICH-02 (conventions).
- For the communities of "Sardinian Canto a Tenore", singing activities are characterized by the spontaneity of encounters both in traditional and new contexts and settings. In these meetings, the main activity is singing, and the groups are formed at the moment, allowing (as per tradition) anyone who knows how to sing to join the singing group in turn. When permanent groups of singers or associations organize meetings and concerts, they frequently invite singers from other groups and villages to join them and propose their songs.
- The community of Cremonese traditional violin makers groups and individuals have been actively participating in the activities related to the safeguarding plan. There have been several preparatory meetings where the role of Cremona's cultural institutions and other stakeholders was addressed, and they were asked to provide feedback and expectations with respect to the safeguarding plan. Discussions over contributions of the different stakeholders and specific issues also took place. Then different meetings also with the practitioners were held, starting from the main event held on May 10th, where the safeguarding plan path was officially presented to a broader audience. The sessions for the safeguarding plan path have been scheduled, each focusing

on a theme connected to the main issues resulting from the preparatory meetings and from specific surveys.

The community, groups and individuals of "the art of Venetian glass beads" participate on an inclusive basis in the safeguarding of both ICH in general and specific elements to the widest possible forming, with other small groups and associations, such as, for example, with the rEsistenze Association on the occasion of the "Cuor" theatrical show. A close collaboration between the Committee and the ArteMide Association has been established on the occasion of a series of theatrical performances "La Donna del fuoco" ", whose protagonist is the "Perlera" Marietta Barovier, and Venti di Cultura association on the occasion of the organization and performance of the urban game "Arsenalia" in which one of the protagonists is an "Impiraressa". A conference was also dedicated to the "Arsenalia" game at the Council of Europe headquarters in Venice in which the glass bead art community took part. Some keepers were also involved in the day dedicated to ancient games such as the Tocati at the Doge's Palace in Venice.

- Today, the viability of the Element - Opera dei Pupi, Sicilian puppet theatre- is ensured by the activities of the several pupi theatre companies and other actors who have historically been engaged in the field of the intangible cultural heritage. Further support to its viability is provided by the collective efforts that have been devoted to activities aimed at its safeguarding over the past several decades and up to today. These activities have especially been taking place within the Opera dei pupi theatres, which are the cultural contexts and spaces where part of the vitality of the Element is transmitted with each traditional performance. This is how, thanks to the active participation of the community, the transmission of this heritage from generation to generation has been ensured so far. The active participation of the heritage community in consultations and meetings held behind closed doors and public initiatives (performances, exhibitions, and talks) aimed at the promotion, enhancement, transmission, and enjoyment of the Opera dei Pupi, as well as at raising awareness about it. Theatrical activities, exhibitions and awareness-raising initiatives were organized in accordance with art. 13 letter d, ii, of the Convention, which urges to "ensuring access to the intangible cultural heritage", and art. 14, which calls for awareness-raising and information programs aimed at the general public and the younger generations that also make use of non-formal means for the transmission of knowledge.

- The falconers community has always been committed to safeguarding its cultural heritage, whose vitality can only be guaranteed by maintaining the sustainability of the unique relationship it requires between man, nature and hawks. Starting from 2018 with the presentation of the project "Art of Falconry: plan to safeguard a sustainable relationship between man, birds of prey and nature", funded by Law February 20, 2006, n.77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, included in the list of world heritage, placed under UNESCO protection" the Falconers Community has begun to develop a new awareness and active role in safeguarding its Element as ICH.

Reference: Article 15; OD 1, OD 2, OD 7, OD 79, OD 101(b), OD 171(a); EP 1, EP 2, EP 9 SDG Goals 16.7

- The emblematic community, through the Museum of the Mediterranean Diet and the Mediterranean Diet Study Center, consistently organises events open to the public, aimed at spreading the Mediterranean Diet and its principles in an authentic and instructive way. To do this, it relies primarily on the "local heroes," true ambassadors of the Mediterranean Diet, also involving scientific partners and cultural associations. Participation is guaranteed also through the organization of communal and communitarian events, such as the Festival of the Mediterranean

Diet, held annually during the month of August, which presents a rich program of lectures, book presentations, and educational field trips to discover the places, traditions, arts, crafts, and iconic characters with active involvement of the local community, but also attracting the many tourists on holiday (the resort has about 45,000 visitors every summer). Through this event, the local community comes together and interacts with notable researchers, professionals, and activists, becoming a real ambassador of the Mediterranean lifestyle.

Active participation in the safeguarding of the ICH is secured through strong, respectful networks that come together to share and sustain the specific elements, and to communicate across channels to reach the widest audience possible. Through this mutual support, each member of the community is strengthened by the collective activity of the entire network

**Describe in particular measures to ensure that this is inclusive.**

- The Forgiveness Committee ensures the citizens' transparent participation and collaboration in the Celestinian Forgiveness Celebration by publishing every year a public notice in the websites [www.perdonanza-celestiniana.it](http://www.perdonanza-celestiniana.it) and [www.comune.laquila.gov.it](http://www.comune.laquila.gov.it) inviting historical groups, individuals and associations regardless of gender or nationality, to put forth activities, projects, programmes aimed at safeguarding the ritual and festive cycle, respecting the element's values.

- In agreement with the Ministry of Culture (4.1), a working group was created in March 2021 including 5 members of the Accademia Scientific Committee and 5 members of the community Equipaggio della Regia Venaria (5 members, including young people and women) to build up a Safeguard Plan. Since then, the WG has become the structure that allows the participation of the whole group and that at the same time interfaces with the institutions as the Ministry of Culture.

- In the "Sardinian Canto a tenore" community anyone in the community can learn one of the vocal parts and singing techniques and become a singer (after an adequate period of training and learning). In the activities organized by the regional associations, two parallel situations often occur: a part of the performances is reserved for the singers invited to the event and their groups, and a second part (often of longer duration) is open to all singers and the mixing between them.

- With reference to the "Traditional violin craftsmanship in Cremona", up to the event that took place on May 10th inclusiveness was the key principle for these events and all stakeholders were heavily involved in the process as showed in the response above. Following May 10th, weekly meetings have ensured inclusivity. All layers of the community were invited to participate in the preparatory works as well as they are invited to closely follow the sessions of the safeguarding plan, as online participation will be guaranteed.

- In each of the initiatives which concern the art of "Venetian glass beads" by way of example (as well as in all the initiatives organized for the protection of the ICH in general or of a specific element), the community, groups and individuals, associations, men and women of various age groups and backgrounds have actively participated and contributed with various ideas on an inclusive basis.

- In order to allow, guarantee and monitor that the different activities and programs are highly participative and include as many companies as possible, a network of the Opera dei pupi ("Italian network of organizations for the protection, promotion and enhancement of the Opera dei pupi") was established in 2018, including 12 companies from all over Sicily and the Association for the

Conservation of Folk traditions as referent organization. This network was promoted by the Association for the Preservation of Popular Traditions that outlined a multiannual programmatic framework for the safeguarding of the Opera dei pupi and has been implementing it throughout its over fifty years of activity in constant and continuous exchange with the heritage community. This Network was recognized by the Italian Ministry of Cultural Heritage and Tourism as a regional body in charge of representing and safeguarding the tradition of the Sicilian Opera dei pupi. It comprises the following member organizations. It is currently dialoguing with entities of different levels, the civil society, education, tourist, economic, etc.... institution as to implement that multi-level governance that is recommended in the Opera dei pupi Plan of Safeguarding Measures.

- The development of the safeguard plan mainly involves young people and women who, also at the international level, are taking on an ever-growing interest and active role in safeguarding falconry and its cultural values. The Women's Working Group works with International Association for Falconry and Conservation of birds of Prey (IAF) to assist women falconers around the world, through education, promotion, networking and mentoring of falconry as ICH. The IAF Young Falconers (lead by an Italian falconer) is a working group within IAF, begun during the IAF meeting in Argentina (2015). It is composed of young people between 16 and 29 and is open to everyone with no other barrier. Membership expires as soon as a member turns 30. Its main purpose is to create direct lines of communication line between young people, young people from all around the world, to exchange and share ideas, emotions, and even simple events or sketches from everyday falconry practice.

- A pilot experience named "A transhumance bell for Friendship between all national and European transhumant shepherds" has been undertaken through Italy, France and Spain visiting transhumant shepherds. The trip began in Troina (Sicily) in occasion of the donkey transhumance in June 2021, and finished in Madrid, 24th October 2021, in occasion of the yearly transhumance passing the city of Madrid.

- Local community represents the heart and the essence of the Mediterranean Diet and this is why all the programs hosted by the Mediterranean Diet Study Center "Angelo Vassallo" involve the local producers, farmers, chefs, artists, researchers, and writers. The strategic measure to guarantee all of this continues is to invest in education, so that young people can develop a sensitivity capable of recognizing what is authentic and thus be able to protect and enhance this heritage. The various partner bodies collaborate to attract and support the involvement of groups and individuals in these programs through collaborative communication campaigns and training program scholarships. This is done through systematic communication, through both digital and relational channels, to reach as many stakeholders as possible.

## Question 21.2

**Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?**

High

**Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.**

- Apart from and despite the difficulties and limitations encountered due to the COVID-19 pandemic, "The Circolo della Zampogna- NGO" organization has continued to work in constant dialogue with the community and with the bearers of tradition, involving them not only as informants but as protagonists of identification and protection of intangible cultural heritage. It continued to study the cultural element of our specific interest (the bagpipe), as well as the context and other cultural elements that revolve around it, both through historical documentary research and with field surveys (collection of testimonies, interviews with instrument makers and players and other activities). It has contributed to keeping alive the practice of the instrument and its occasions of use by encouraging musical performances in parties and events of various kinds, traditional and of new or most recent origin. The latter include: the conception (and direct organization for over a decade) of the event called the Market Exhibition and the International Bagpipe Festival - which still takes place in Scapoli on the last weekend of July of each year; the recovery of the local Carnival, another traditional occasion for the use of bagpipes and ciaramelle, through the revival of the zoomorphic mask known as the "ferocious animal" and the creation of the food festival dedicated to the particular typical dish of the period called "La Raviolata"; the conception and organization of two annual meetings (the Spring Bagpipe Meeting and the Autumn Bagpipe Meeting) in which, in addition to the musical and convivial moment, bearers of the bagpipe tradition, enthusiasts, experts and scholars of the subject have the opportunity to debate and to share and propose programs, projects, and various types of initiatives. Moreover, thanks to a wide network of contacts (the musical instrument with the bag is widely diffused, in various types and models, in almost all Italian regions and in almost all European countries and the Mediterranean basin) the "Circolo della zampogna" has always been engaged at regional, national and international level. With this contacts it has a continuous dialogue, shares information and documentation, exchanges experiences and with some it exchanges regularly its magazine *Utriculus* with their similar publications such as: *An piobairi* (Ireland), *Anuario da gaita* (Spain), *Musique Bretonne* (France). It has also activated three twinnings: one (2014) with the association "Zampogne d'Abruzzo", the other (2016-2019) between *Utriculus* and the magazine "La piva dal carner", the third (2018) with the association "KIKLOS" based in Gesso (Messina). In 2019 it was among the founders of the network of Unesco-accredited Italian NGOs and of a network for the regeneration of the inland areas of Molise. In the spring of 2021 it was one of the founders of the National Coordination for the Safeguarding of Bagpipes. At international level in the year 2019 the Circolo participated in an exhibition set up by the regional section of Molise of the Italian Society for the Protection of Cultural Heritage at the Italian Cultural Institute in Krakow (Poland) and collaborated with the Bulgarian director Rossita Lazarova to the making of a documentary ("In the footsteps of Alzec") on the presence (and on cultural persistence) of Bulgarians in Molise and in Italy in the Middle Ages. The documentary has been presented in Sofia on 10 September 2020 and in Rome on 27 September 2020. In January 2020, at the invitation of the Poznan Museum of Musical Instruments, with which it maintains relationships, participated in the Polajewo traditional music festival (Poland) with members and collaborators of the Circolo who are also members of the folk music group "Il Tratturo".

- The MuSA NGO association has always been characterized by an open character that guarantees the maximum participation of local communities at all levels, from the project, to the decision up to implementation. Through constant communication work (both interpersonal and direct and through internet channels). In this way we believe that civil society participation in ICH safeguarding is ensured at all levels of the social structure.

- The NGO "Associazione Sant'Antuono & le Battuglie di Pastellessa" participate in various

initiatives of the Italian Ministry of Culture at national and local level, collaborating in particular with the "Istituto Centrale per il Patrimonio Immateriale" and the territorial entities in charge of safeguarding ICH. In particular, at national level the NGO Sant'Antuono with the Municipality of Macerata Campania (Italy) organize the "Feast of Sant'Antuono", every 17 January, and various initiatives during the year with others institutions with the aim to increase ICH knowledge and the importance of safeguard of the tradition of the "battuglie di pastellessa" and the "Sant'Antuono's music" of Macerata Campania. In 2014, the NGO Sant'Antuono has signed a memorandum of understanding with the Associazione Giochi Antichi, placed in Verona (Italy), for the implementation of safeguard measures for the "traditional games and playful expressions of the communities".

Since 2015, the NGO Sant'Antuono has started with the local school of Macerata Campania (Primary and Secondary 1st degree), member of the Italian national network of UNESCO Associated Schools, a project on the themes of the 2003 UNESCO Convention, in order to increase knowledge and awareness of the ICH value and promote and transmit knowledge of its cultural elements to the younger generations. The project from 2015 to 2020 involved more than 600 students aged 7 to 13 years and local community actively.

- The participation of local communities is guaranteed through the involvement of the Pro Loco associations which are deeply rooted in the territories and represent a direct expression of the inhabitants of the territories involved. UNPLI provides Pro loco with tools and information to be able to operate in full autonomy and in harmony with the objectives of the 2003 UNESCO Convention. Almost all Italian towns and small villages have a "Pro Loco", a civic membership association of volunteers that works with schools, universities and institutions in order to project ways to enhance the town and provide assistance to visitors. Thanks to the involvement and training action that UNPLI has created in the last 10 years, the network of Pro Loco associations is focused on the safeguarding of the intangible cultural heritage and its from safeguarding to sustainable promotion. UNPLI continued to develop the online inventory "Memoria Immateriale" with more than 2000 videos and interviews to craftsmen, musicians, local experts and many other people on their connections with the cultural heritage of their regions. Memoria Immateriale is the Italy's first on line inventory with thousands videos and interviews. We create it with the cooperation of individuals and groups, where is possible to approach to techniques of craftsmanship, social practices, rituals, festive events, knowledge and practices concerning nature and universe, performing arts, oral traditions and expressions, memories, etc. The channel is an important example of how the local communities are involved in our activities. The channel it's been realized with the informed consensus of the local communities. It has become a true repository for traditions, rites, social events, gastronomy and the arts and crafts of Italy. The channel reached over 9 million of minutes displayed by users.

- In the experience of SiMBDEA- NGO, we can affirm that in Italy there are countless initiatives to safeguard the elements of intangible heritage, whether or not inscribed, that emerge from civil society, from local policies, from the private sector and a wide range of stakeholders. However, these initiatives often struggle to find sufficient attention from institutions at different levels, from regional to national. There is a great need for assistance at the national level, to support in a coordinated manner the "safeguarding efforts" of heritage communities, also by developing adequate skills of professionals in the sector. The "capacity building" program, promoted by the UNESCO's global strategy, is little or nothing known at national level, and could significantly accelerate the participation of civil society in dialogue with the competent institutions, at all levels.

If, as well explained in guidance note of this indicator, “effectively involving this broad range of actors is essential to achieving the best safeguarding results, whether for ICH in general or for specific elements of ICH”, improving the effective participation to the safeguarding of ICH means build effective process of governance.

In some cases, as in the Tocati case (see 2.3), a wide range of actors participate in safeguarding, in a strong dialogue with the institutions at all levels (from the local to the national and international). The above-mentioned European project IMP, (<https://www.ichandmuseums.eu/en>), is a good example of the capacity of NGOs, heritage communities and other stakeholders, often connected with local museums and ecomuseum experiences, to build networks and participate in safeguarding ICH process. SiMBDEA was able to build an interesting network at the national level, improving the awareness of ICH challenges. In the last five years, SiMBDEA promoted, together with UNPLI (Unione Nazionale Proloco), a national network bringing together the Italian ICH accredited NGOs. The network represents a good example of networking initiative of the civil society bodies. However, these experiences remain often isolated, lacking of projects and resources to give continuity to the safeguarding efforts, in the absence of an adequate national strategy supporting these initiatives. We need, as explained in the Guidance Note (GH21), “an inclusive consultative body or coordination mechanism, it may include representatives of the various sectors whose participation in safeguarding is involved in this indicator. Such ministries and consultative bodies or mechanisms can provide ongoing information about safeguarding efforts, whether for ICH in general or for specific elements, and can serve as a forum for diverse actors to exchange experiences and develop effective partnerships”.

- As far as the Opera dei pupi is concerned, the ICH safeguarding is mainly due to the efforts made by NGOs, and in particular by the Association for the conservation of Folk Traditions of Palermo. Since its foundation (1965), the Association has been the only voice representative of the heritage community of the Opera dei Pupi as a whole, over and above any particular interest. This is the reason why the Association has always been a recognized representative, mediator and referent for this community. Since its early days, it has been providing a link between the community and the authorities, aiming both at achieving a recognition of the importance of the Opera dei pupi and at the development of an inclusive legal treatment of the oral and intangible heritages. The foundation of the Association was a fundamental step towards the creation of a more complex and articulated programmatic framework, closely linked to the heritage community, to its needs and limitations, far-sighted and continuously updated. The constitution of the Association can be considered as the first measure to be ever implemented in order to promote the safeguarding the oral and intangible heritage of the Opera dei Pupi. In the course of time, other initiatives followed. Recognized as a pillar in the process of safeguarding the Opera dei Pupi especially with regard to institutional relations and networking, evermore necessary in the modern, globalized world, the Association carries on its work concerning the processes to be implemented especially in dialogue with governmental authorities, raising their awareness about the demands of the community, of the bearers of the Element, and of the territory where they operate, albeit lacking an adequate legislative and economic backing.

It is the Association that, untiringly, demands and invites civil society, institutions operating in different fields (heritage, tourism, education, etc.), to take part in the safeguarding activity through the organization of a wide variety of initiatives aimed to involve and engage different targets of people in order to help the creation of a multi-layered and participatory governance of the Element, as detailed in the Plan of safeguarding measures. Of course, the importance of the



Association work is due to its constant relation with all the companies, a relation that has characterized its mission since the very beginning.

### Question 21.3

**Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the [Ethical Principles](#) of Safeguarding of ICH?**

Some

**Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.**

-The strong community and identity value of Celestinian Forgiveness is represented by the support provided by the private sector : companies, professional associations , tracie associations , organizations and credit institutions in the area have supported , during the various editions of the event, specific aspects related to transmissibility , promotion and universality of the Celestinian message , with attention to the ethical principle of solidarity, fraternity and sharing contained in the Bull of Forgiveness .

- Compagnia di San Paolo; Fondazione CRT, supported ICH-projects as for the case of "Equipaggio della Venaria Reale". The foundation have ethical codes, respecting ethical principles of safeguarding ICH on the basis of UNESCO prescriptions and UN Agenda 2030 for Sustainable Development action program as well.

- The private sector is an important part of the community of traditional violincraftmanship in Cremona. One particular important private sector body is the Consortium of Violinmakers "Antonio Stradivari" Cremona which represent a number of violinmakers. The Consortium has its own collective trademark: in order for violinmakers to use it, they have to comply with the specific quantity and quality's rules established by the Consortium. The Consortium is now actively participating in the works of the safeguarding plan and is also discussing the effectiveness of the protection measures of the Element with other stakeholders in the community, as well as the trade associations, and with individual violinmakers, who is worth noting are individual companies. The issue of the effectiveness of legal protection measures for the Element is a central theme in the drafting of the safeguarding plan. Such measures are also beneficial to the private sector. In fact, the safeguarding plan's sessions address this issue of legal protection measures directly. This also involves addressing the topics of ethics and ethical principles. By addressing these issues in the safeguarding sessions awareness is raised within the community and the private sector.

- As part of a project inspired by a Renaissance patronage model, Bottega Cini welcomes a holder of the Art of the Glass Bead who has permanently installed his workshop in the Concept store. This is an example of sustainability in terms of spaces and resources.

The 2021/2022 safeguard initiatives of the committee, thanks to a collaboration with the Hotel Aquarius (Palazzo Pemma-Zambelli), take place in the hotel spaces and communication is shared on the information channels of both the host structure and the committee, amplifying the possibilities of reaching a wider audience.

- A major role was also played by the Association for the Preservation of Popular Traditions: during its sixty years of activity, it constantly raised awareness of the importance of the intangible

cultural heritage and of the Opera dei Pupi as a Sicilian excellence bearing universal values and principles that are also at the heart of communities and identities. The Association also welcomed and engaged all Sicilian pupi theatre companies in several activities and promoted a comprehensive view of the Element, albeit respectful of the specificities and peculiarities of each of its custodians. With regard to the new generations and audiences that gradually started to approach the Opera dei Pupi, the impact of the 2001 UNESCO's proclamation is undeniable: this acknowledgment, which followed the submission of a nomination file by the Association, increased the visibility of the Opera dei pupi and enhanced its standing both within its community of reference and among the public authorities that are responsible for its safeguarding. It must be said, however, that no concrete and coordinated safeguarding actions followed this recognition, if not those implemented by the Association for the Preservation of Popular Traditions, which also need to be further developed and consolidated. To this regard and with a view to creating synergies, the members of the Association for the Preservation of Popular Traditions developed a forward-looking, multi-year programmatic framework for the safeguarding of the Opera dei Pupi in close cooperation with the heritage community. This included the establishment, in 2018, of the "Italian Network of Organizations for the Protection, Promotion, and Enhancement of the Opera dei Pupi". Later on, other collections started to be opened to the audience to preserve historical tangible heritage related to the Opera dei pupi. New narrative trends and modern dramaturgies are added to this traditional repertoire as the historical contexts continue to evolve, in response to current demands, the sensitivities of changing audiences, specific present issues pressing the territory and the community, and new ways of experiencing the shows. Much was done by the Association for the Preservation of Popular Traditions and the International Museum of Marionettes "Antonio Pasqualino" to accompany this transformation process. Since the 1960s, when the Opera dei Pupi entered a period of profound crisis (see paragraphs A7 and B1), the Association and the Museum have been in constant dialogue with pupi theatre companies throughout Sicily. They supported their creativity and the recreation of the heritage of which they are custodians, constantly inviting them to explore new avenues of expression capable of establishing relationships between the historical heritages and the contemporary world. In order to strengthen their relationships with the new audiences, the Association regularly creates opportunities for them to exchange and cooperate both with traditional puppet theatre companies from other countries around the world (whether they are recognized by the UNESCO or not), and with contemporary artists and talents, both Italian and international. It also regularly engages in theatre productions, both traditional and innovative, thus involving the pupari in new theatre projects.

- The private sector participates in the safeguarding of ICH through diverse approaches and actions. On one hand, it sponsors and economically sustains safeguarding initiatives that are promoted by the local community, on the other hand, they support by offering their technical expertise in the private sector, by participating in the events that are dedicated to the protection and preservation of the ICH, or by sustaining education for the local community.

An example of this can be seen in the strong collaboration between the Municipality of Pollica and the local farmers' organization. Their involvement sustains the Festival of the Mediterranean Diet and includes their participation in public events to raise awareness and stimulate dialogue about the ICH.

Another example is the support of one of more "challenges" during the Food and Climate Shapers Boot Camp, organized by the Mediterranean Diet Study Center "Angelo Vassallo," in partnership with FAO and Future Food Institute, through which these challenges are jointly designed to develop solutions to safeguard the ICH, mitigate and adapt to climate change, and ensure equal

access to healthy food, produced in an ecologically sound way.

The ICH represents infinite possibilities of valorization, at the same time, it must be protected to preserve its essential values and to avoid commercial trivialization.

We strongly believe that educating new generations on the true values of the Mediterranean Diet is necessary to ensure the support of the entire community in safeguarding the ICH. The critical issues expressed by the socio-economic context (childhood obesity, for example) show that in the past there has been insufficient investment in the spread of the Mediterranean Diet, which represents a lifestyle capable of taking care of the health of the environment, social relationships, and the community as well as the individual.

For this reason, the emblematic community, over the past two years, has focused on education (educational programs and edu-tainment activities) as a tool to generate the greatest impact. Various stakeholders were involved in the programs to ensure the authority, authenticity, and scientific relevance of the content.

Cultural and biological diversity are two key elements for this ICH and all programs promote inclusion through three principles:

1. Multi-generational: The wisdom of the elders is a true patrimonium and it is essential to pass it on to the new generations. The grandmothers of the Mediterranean diet, the custodian farmers, the storytellers are invaluable pillars for our educational programs.
2. Gender balanced: Women have always played an essential role in the community and in the ecosystem of the Mediterranean Diet. Its history demonstrates this through illustrious examples, from medieval medicine with Troula de Ruggiero, to modern science with the strategic role of Margaret Haney Keys, to the crucial role of women in animating the banquet and passing on traditions. Thus all of our programs foster inclusion and celebrate diversity as an immense source of richness.
3. Multicultural: Mediterranean Diet plays a critical role in strengthening multicultural inclusion in the Mediterranean Basin by providing an environment where acceptance of diversity, knowledge of other cultures, and an understanding of global and local issues can be developed. This awareness is the result of infinite cross-pollinations and becomes a strength where everything revolves around the protection of gastronomic identity and the defense of biodiversity. It also promotes pride in one's own traditions and awareness of being children of cultural cross-fertilization.

## Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

## Extent to which the current indicator is met:

Satisfied

## Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support the engagement for safeguarding ICH is enhanced among stakeholders.

Some further initiatives include:

- The Inclusion of ICH into our international projects, with a special view on exchanging views and reinforcing the work of NGOs working for ICH safeguard and recognized by UNESCO
- The integration of activities promoting ICH safeguard in all our projects of education for sustainable development
- The promotion of an integrated management approach to cultural heritage, whereby in areas where multiple UNESCO designations exist ICH safeguarding actions happen in a coherent and effective way with other heritage management actions, specifically with World Heritage Sites
- The promotion of issues and themes relating to ICH safeguard and to the 2003 convention in seminars and training programs at a national and international level.

## 22. Extent to which civil society contributes to monitoring of ICH safeguarding

**Guidance note** corresponding to indicator 22 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 22.1

**Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

In Italian national panorama, it is above the territorial museums (the so-called demoethnoanthropological museums) that have received the Convention with the greatest interest, as they have strengthened already consolidated methods and practices of participation of territorial communities and of safeguarding elements of the local intangible heritage.

In the diversified panorama of Italian museums, The Museo delle Civiltà is an unicum: founded in 2016 with the aim of gathering four national museums with different histories - the Museo preistorico etnografico "L. Pigorini" (MPE), the Museo d'arte orientale "G. Tucci", the Museo delle arti e tradizioni popolari "L. Loria" (MATP) e the Museo dell'alto medioevo "A. Vaccaro -, this new institution has been acquiring a new identity and mission in recent years. Among the historical museums that are now part of the MuCiv, the MPE and the MATP are the two most important museums that preserve demoethnoanthropological heritage in the national context, with a long tradition in the reflection in the field of ethnographic heritage, which makes them central institutions in the debate of museum anthropology in Italy and in the experimentation of museum practices in dialogue with communities and stakeholders. For this reason looking at the topic of the relationship between intangible heritage and museums from the perspective of these two museums is particularly complex and opens up multiple implications.

Intangible cultural heritage is not an explicit asset of the MuCiv's mission, but the history of the MPE and MATP, their research, promotion, and preservation activities in dialogue with groups and communities - nationally and internationally - places intangible cultural heritage as a fundamental element in the ways in which museum collections are conceived, disseminated, and preserved. Even though MuCiv's heritage is mainly composed by material objects, over the last years the intangible cultural heritage has been at the heart of our museum practices as an instrument to dialogue, engage and collaborate with museum audiences on different levels.

The tangible heritage preserved in the Muciv is the result of historical collecting practices common to a certain phase in the history of ethnographic museums in Italy and Europe. Today, these museums are redefining their mission in relation to the role of communities and their participation in the cultural policies of public cultural institutions. The communities of reference, often considered in the passive role of "informants" have now become active subjects called upon to build, together with the museum staff, research, training and enhancement activities. The

relationship between intangible cultural heritage and ethnographic museums is a long-standing one, but it needs unitary and specific tools in order to be strengthened.

## Question 22.2

**Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

While some NGOs are directly involved in safeguarding of the ICH by constant activities, monitoring and supportive collaboration (e.g. MUSA Association, Circolo della Zampogna) with communities, others are directly involved with the institutional cooperation and academics engagement, e.g. with the National Institute for Intangible heritage- ICPI.

In consideration of the different nature, expertise and effective aims of so many NGOs in the national context, their participation in programmes and measures are diversified. For example:

- In Italy, thanks to the involvement of the relevant institutions, there is an environment that allows NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on the programs and safeguard measures of the ICH. UNPLI's approach is certainly participatory and democratic at every level. The communities are involved according to their sensitivity and according to their initial freedom. UNPLI guarantees the participatory and democratic system through its internal regulations and the statutes of the Pro Loco associations. Furthermore, any training or inventorying initiative is carried out through the public involvement of the entire network of over 6000 associations. UNPLI is very committed to the exchange of experiences at national and international level. For this reason we have collaborated with several networks in Europe and around the world. UNPLI has a strong relationship with ICHCAP, the UNESCO second-rate center in South Korea. In fact, we have hosted a trainee in recent years. We also collaborate with this reality especially for the Heritage Alive magazine of the ICH NGO Forum, a publication created to promote good practices and of which UNPLI participates in the editorial committee, and for all the main initiatives organized by ICHCAP for the involvement of NGOs worldwide. UNPLI is very active within the ICH NGO Forum, the platform for communication, networking, exchange and cooperation for NGOs accredited by UNESCO to provide advisory services to the Intergovernmental Committee. Since 2013 UNPLI through its manager Gabriele Desiderio has proposed and created the official website of the Forum. The site has been updated and improved a lot in the last years, thanks to the feedback from other NGOs and the collaboration of the UNESCO secretariat. The site, in addition to presenting all the NGOs that are part of the Forum, constantly promotes UNESCO activities in the field of intangible heritage and beyond. In 2020 UNPLI assisted the ICH NGO Forum' Steering Committee in order to support the forum in organizing online elections for the renewal of some members. UNPLI has therefore closely followed the technical aspects and the management of the software for the elections which were held in total anonymity, with the largest participation recorded so far through accredited NGOs.

- The most part of the (scientific, technical and artistic) studies concerning the Opera dei pupi are carried out directly by or in collaboration with the Association for the Conservation of Folk Traditions that is considered the scientific reference for anyone who is interested in making research on this topic. Its wide experience, scientific profile and credibility, its institutional relevance, its heritage (the library, the multimedia archives, the museum heritage), its deep and regular relation with the whole community of practice that it supports concretely, its engagement in promotion, valorization, education, cooperation are all essential to develop unique know how and knowledge about the Element. The civil society and anyone involved in ICH safeguarding can easily monitor on the studies and activities carried out mainly thanks to the publication of books, essays, articles; the creation of online contents/sites/archives (web portal, inventories and catalogues, apps, etc).

- The NGO "Associazione Sant'Antuono & the Battuglie di Pastellessa" has launched various projects. From 2010 to 2018, with the project "Feast of Saint Anthony the Abbot, intangible cultural heritage of Macerata Campania", the NGO Sant'Antuono had the opportunity to carry out a wide and systematic study and research activities on the "Feast di Sant'Antuono" in Macerata Campania (Italy). Since 2015, the NGO Sant'Antuono started with the local school of Macerata Campania the Project "Knowledge, arts and traditions at the chair" on the themes of the 2003 UNESCO Convention, in order to increase knowledge and awareness-raising of the ICH value, provide relevant information and promote and transmit knowledge of its cultural elements to young people. From 2019 to 2020, with the project "La festa di Sant'Antuono a Macerata Campania tra tradizione e reinterpretazione", the NGO Sant'Antuono provided support to Regione Campania and University of Campania "Luigi Vanvitelli" for the inventorying of the "Feast of Saint Anthony the Abbot of Macerata Campania".

### Question 22.3

**Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?**

Yes

**Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.**

- The General Directorate for Education, research and cultural institutes (DG-ERIC) of the Italian Ministry of Culture maintains and updates the national lists of cultural heritage professionals competent to carry out interventions on cultural heritage (with reference to art.9 bis of the Cultural Heritage and Landscape Code) and contributed to define the procedures and the requirements for registration in the lists.

The requirements of knowledge, skills and competence of seven cultural heritage professionals have been defined by decree n.244/2019. Among them, the demo-ethno-anthropologist is the most relevant professional in the field of Intangible Cultural Heritage.

Its fundamental tasks are:

- identify, analyze, and document demo-ethno-anthropological assets and elements of the

Intangible Cultural Heritage;

- Protect and conserve demo-ethno-anthropological assets, including through inspections, monitoring ,protection and safeguarding of Intangible Cultural Heritage;
- Directing museums or places of culture, curating collections or exhibitions relating to tangible and intangible demo-ethno-anthropological heritage;
- Carry out study, research, training and education activities in the field of demo-ethno-anthropological disciplines and Intangible Cultural Heritage.

The qualification is divided into three levels (I, II, III) in accordance with EQF levels 8,7 and 6 and for each level the characterizing activities are defined. Professionals in possession of the requirements can apply for registration in the national list.

<https://dger.beniculturali.it/professionisti/elenchi-nazionali-dei-professionisti/>

- ICPI normally collaborates with individual scholars, research centers, Italian and foreign universities for the realization of projects of research, safeguarding and enhancement of the ICH. All the results of the projects are shared among the participants or with whoever is interested.

- A representative example corresponds to the Campania Region area, which testifies the presence of the "Centro Universitario per i Beni Culturali di Ravello- CUEBC" and the Centre of Amalfi Culture and History (CCSA) which can boast institutional contacts with academies, bodies and associations at an international level, allows scholars, experts, research institutes and centres of expertise, to monitor and undertake scientific, technical and artistic studies on ICH programs and safeguarding measures. Activities carried out by the CUEBC

- Meeting "Management of the cultural landscape of the Amalfi Coast" (February 15th 2020);
- Conference "Towards the old Coast\_ Management plan of the UNESCO site "Amalfi Coast" (September 27th 2019);
- Meeting "1997-2017: 20 years of World Heritage" (Furore, October 7th 2017);
- Managing Heritage (May 4th 2016);
- Round table "The management of sites of cultural interest between protection goals and enhancement needs. The European project MOD-FY" (October 30th 2015);
- From 2006 up to date: Ravello LAB – International meetings, a yearly appointment, a permanent forum when for three consecutive days, experts and international political decision makers intervene for analyzing, discussing and suggesting insights on the relationship between culture and development.

Activities carried out by the CCSA on the subject:

- Round table "Landslides and floods on the Amalfi Coast. Causes, dynamics, what has been done, what will be done to prevent them?"(CCSA, September 9th 2020);
- Meeting-debate "Enhancement and economic revitalization of hilly and mountain villages of the Amalfi Coast. Landscape, cultivated terraces, cultural heritage and intangible cultural assets as resources, (CCSA October 25th 2019);
- International meeting "Smaller centres...from being a problems to representing a re-source. Sustainable strategies for the enhancement of the building, landscape and cultural heritage in the hinterland (University of Salerno, CCSA 19-20 September 2019);
- Round Table "The Rising Sun tells about Amalfi. Twenty years of research about its urban history and its landscapes (CCSA, August 31st 2019);
- Meeting "Contemporary motivations and technique of the dry stone method of building (CCSA, state school IISS Marini – Gioia), April 20th 2018.



- Within the Santagata Foundation several research and academic areas contribute to the vast field of ICH: social sciences, artistic studies and humanities, hard sciences, etc. Several centres of expertise exist at our national level and the overall environment is enabling. Although a sense of positive competition can stimulate quality, in some occasions a larger base of collaboration among different study areas may improve their contribution and impact on the development of programmes, measures and policies.

- Regione Piemonte is strongly involved in studying Unesco's issues. Regarding ICH there are specific roundtables devoted to discuss the development of programmes and initiatives. All the roundtables involves professionals and researchers with the aim to strengthen a scientific community.

This is just an example how ICH topic can bring together a multidisciplinary team (sociologists, historians, architects, musicians, etc..) which is one of the most interesting and effective results of research on this kind of heritage.

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Satisfied

### State Party-established target

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to involve civil society to contribute at monitoring of ICH safeguarding. The Ministry of Culture, in collaboration with the Ministry of agricultural food and forestry policies and the Ministry of Economy and Finance, established a Legislative Decree to institute a National Observatory for UNESCO Intangible Heritage (in Italian, Osservatorio Nazionale per il Patrimonio Immateriale UNESCO).

The Observatory promotes a broader understanding of the importance of intangible cultural heritage as the main factor of cultural diversity and a guarantee for the development and enhancement of intercultural dialogue. It also favours the integrated vision and understanding of the interdependence between intangible cultural heritage, material cultural heritage and natural assets in relation to the cultural policies expressed in the documents of the Council of Europe and the EU. It promotes dialogue between the Communities and the dissemination of knowledge, good practices and experiences among the Elements registered on the list, those responsible for their protection and the professionals of the sector. As stated by the Legislative Decree, the

Observatory also collects and disseminates data, studies and analysis relating to national intangible cultural heritage recognized by UNESCO. In particular, it collects data and information on the Elements registered in the UNESCO list, data and information on the implementation of the 2003 Convention on Registered Elements, with particular regard to the issue of governance and safeguarding. The Observatory is an important instrument to collect statistics data on the UNESCO Element through which evaluate possible assessment to guide policies and decisions for a better use of the financial resources. Furthermore, the Observatory promotes analysis, studies and researches to support the planning of effective and sustainable safeguard measures. In carrying out its functions, the Observatory coordinates its activities with others Observatories with purposes at regional, national and international level and it facilitates the integration of studies, research and scientific initiatives with the subject of inventorying of intangible cultural heritage.

## 23. Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)

**Guidance note** corresponding to indicator 23 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

## 24. Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

**Guidance note** corresponding to indicator 24 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 24.1

**Is there cooperation to implement safeguarding measures for ICH in general at:**

- Regional level

- Project “MeDIETerranea” Promote and enhance the Mediterranean diet as a healthy eating style and as an identity and cultural factor of the populations involved. The activities foreseen by the project range from the design and creation of a Euro-Mediterranean menu, to the realization of itinerant events on the theme of the Mediterranean diet, to the publication of a cartoon on the Mediterranean diet, to the Festival of the Mediterranean diet as a symposium of rural identities and competition. Gastronomic, food education workshops for schools, the Conference of local Mediterranean products.

\_ - SWICH EU Project. ICH has been part of the perspective that animated different collaborative projects that the Museums has been carrying out with diasporas communities, such as READ-ME (Network of Ethnographic Museum and Diaspora Associations) 2009-2013 and the project SWICH – Sharing a World of Inclusion, Creativity and Heritage (2015-2018). The aim of these projects was to enhance the role, and increase the visibility, of ethnographic museums as centres of cultural encounter, open dialogue, innovative creation and knowledge starting from the collaboration with the diaspora communities and with artists. In particular, the collaborative exhibition realised in the framework of the SIWCH project allowed the reactivation of knowledge between the first and second generation of Indonesian migrants in Rome, through the involvement of a group of students of Indonesian origin who became ambassadors of the objects preserved in the museum.

- International level

“The UNESCO International Environmental Experts Network” Under the aegis of UNESCO – and with the support of the Ministry of Ecological Transition of Italy as a founding partner and donor – the initiative established the first UNESCO Network of international environmental experts. Open to other donors and partners and funded through a Multi-Partner Trust Fund, this international network will contribute to increasing the conservation of terrestrial, coastal and marine biodiversity and better management of global ecosystems services. The Network will provide technical support and training to the staff of UNESCO designated sites on conservation and the sustainable use of biodiversity and the ecological restoration of ecosystems, with a view to contribute as well to the objectives of the Paris Climate Agreement and to the Post-2020 global biodiversity framework as well as to the UNESCO Biodiversity Strategy. The Network will focus on capacity building activities in conservation of biodiversity and management in UNESCO

designated sites and in the process of becoming UNESCO designated sites and elements as Biosphere Reserves, Natural World Heritage Sites, Geoparks and ICH. The range of activities will cover also the As per the "Programme outline" of the Network", therefore, the range of activities will also include elements of intangible cultural heritage inscribed on UNESCO's Lists of the 2003 Convention which are directly linked to knowledge about nature and the environment. It will also increase the sharing of good practices and solutions between different sites and elements and strengthen UNESCO's contribution the international biodiversity agenda and in both the UN Decades on ecosystem restoration and on ocean science for sustainable development. The managers and teams of the designated sites, local communities, youth and indigenous peoples are the primary partners and beneficiaries. Training and capacity sharing workshops will be conducted with and for local actors, such as the Regional Post-graduate Training School of integrated management of tropical forests and lands (ERAIFT), which plays an important role in forest ecosystems restoration in Africa. Training will be provided so that local actors, particularly indigenous people, youths, and women, can share their learning and knowledge throughout the Networks of UNESCO designated sites through targeted activities, including during UNESCO key international events, and participation in both the UN decades on restoration and oceans as well as regional meetings. On 22 July 2021, in Naples, the Ministers of the G20 Environment commended Italy and UNESCO for the initiative and reflected it in their G20 Communiqué.

- Some of "Central Institute for Intangible Heritage" (ICPI) preservation and enhancement activities are conducted on an international level. In particular, the itinerant exhibition "Unwritten Structures - Racconti (in)visibili" (Invisible Tales) was realized with two parallel routes, one in South America (Chile, Argentina, Mexico) and the other in Eastern Europe (Armenia, Bulgaria, Croatia, Bosnia Herzegovina), in collaboration with the Italian embassies and with the research centers, museums and local authorities of the countries involved in the exhibition events. In many cases, common practices of safeguarding and valorization have been identified and projects of documentation and safeguarding have been started. ICPI also collaborates with communities interested in safeguarding transnational ICH elements, such as Transhumance or traditional games.

- Cultural partnership between MuCiv and the Musée Civilisations Noire of Dakar (2020-22). The partnership involves many activities, among them the exchange and collaboration between professionals, scholars, artists and creatives residing in Italy and in African countries for the creation of moments of discussion on issues related to their collections and the enhancement of intangible and material cultural heritage. Particularly referring to ICH the project will lead to the creation of short films for enhancing Senegalese intangible heritage

## Question 24.2

**Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:**

- Regional level

The State Party is engaged in cooperation with other countries at regional level, as demonstrated by the following inscription in the Representative List of the Intangible Cultural Heritage of Humanity:

- "Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality" (France – Belgium – Luxembourg – Italy)
- The art of glass beads (Italy – France)
- Alpinism (France – Italy – Switzerland)
- Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps (Austria – Greece – Italy)
- Art of dry stone walling, knowledge and techniques (Croatia – Cyprus – France – Greece – Italy – Slovenia – Spain – Switzerland)
- Mediterranean diet (Cyprus – Croatia – Spain – Greece – Italy – Morocco – Portugal)

- International level

The State Party's strong efforts and engagement in safeguarding Intangible Cultural Heritage is attested by the numerous paths of multinational nominations.

A significant example is the Falconry, the traditional art and practice of training and flying falcons (and sometimes eagles, hawks, buzzards and other birds of prey), inscribed in the Representative List of the Intangible Heritage of Humanity with the following countries: United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain and Syrian Arab Republic.

### Question 24.3

**Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?**

Yes

**Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).**

At European level, with reference to the areas of competence of the Directorate General, the European Heritage Days, promoted annually jointly by the Council of Europe and the European Commission, constitute an opportunity for collaborative intervention in favor of the conservation of the cultural heritage and the participation of civil society in enhancement and preventive safeguarding interventions. Information and experiences on a broader theme of cultural heritage education are mostly exchanged and disseminated with other participating Countries through the organization and participation in national and international conferences (e.g. contributions presented at the Conference Italy Europe. Challenges for cultural heritage education - Rome 20-21 June 2019; contributions presented at the European Heritage Days Assembly 2019 Celebrating Arts and Entertainment - 2020 Heritage and Education: Sharing skills with future generations - Strasbourg, Council of Europe, 16 -18 October 2019).

In general, with regard to the sector of professions, together with the School of Cultural Heritage and Activities Foundation, the undersigned Directorate-General, as an associated partner, will take part in CHARTER: Cultural heritage action to refine training, education and roles, a project

admitted to funding, under the Erasmus + program, for the Key Action Cooperation for innovation and the exchange of good practices, Sector Skills Alliances for implementing a new strategic approach ("Blueprint") to sectoral cooperation on skills.

The aim of the CHARTER project is to develop a European-level strategy for professions related to cultural heritage that analyzes the entire process, from training to employment.

#### Question 24.4

**Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?**

Yes

**Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.**

The Interreg Alpine Space Project AlpFoodway (2016-19, <https://www.alpine-space.eu/projects/alpfoodway/en/home>) - since 2016 started a process of safeguarding of the Alpine food heritage, inspired by the values of sustainability and looking for concrete solutions in the transmission of the food heritage of Alpine communities. This Project has been a laboratory for communities and institutions, providing, by an intense cross-border and intersectoral dialogue, cooperation activities at all levels: local, regional, national and international.

Taking into account chapter VI of the Operational Directives of the Convention for the protection of intangible cultural heritage, "intangible cultural heritage and sustainable development", in light of the understanding of the deep links that link intangible cultural heritage and sustainable development as already established by the Alpfoodway project and from its results, we have undertaken comparative analyzes that propose insights into the theme of the environment and sustainability.

It has been developed a "Pact on ICH Alpine Food Heritage". The purpose of the Pact is to support current local, regional, national and international processes of safeguarding the "Alpine Food Heritage" and enlarge the network. All communities, groups, individuals, organisations and institutions involved in the safeguarding of the Alpine Food Heritage can adhere to the Pact. The process launched at the local, regional and national levels will lead to the gradual process of identification, recognition and construction of cross-border networks, both thematic and transversal: e.g. the community of alpine pastoralism and cheeses, the community of harvesting and exploitation and mushrooms, of alpine viticulture, the community of gardens and orchards of the Alps, of alpine cereals and bread, of sweet rituals, etc. The progressive identification of contacts able to dialogue and act as a bridge between the different territories and countries, will lead to the strengthening of the opportunities for cross-border dialogue and cooperation around concrete protection and sustainable development projects.

Identify and enhance, through collaborative research and participatory documentation, the heritage of knowledge, skills and practices of traditional food of Alpine communities, also through tools common to different territories, such as the cross-border platform [www.intangiblesearch.eu](http://www.intangiblesearch.eu), coordinated and managed by the Archive of Ethnography and Social History (AESS) of the Directorate-General for Autonomy and Culture of the Lombardy Region. All research will be conducted ethically, respecting the rights of heritage-bearing communities, groups, and individuals, ensuring transparency and accessibility to all information; encouraging the inclusion and engaging in the respect of the customary practices of the communities.

As a result, it has developed a lively partnership with the Countries of the Alpine arc, actively participating in the work of the European Union Strategy for the Alps (EUSALP). To this end, with Decree no. 8331 of 13 July 2020, the Lombardy Region established an internal coordination body (Task Force), which brings together several regional units in an approach that connects different sectors such as culture and tourism, environment and agriculture, training and education.

- International Inventories Programme (2019). The MuCiv (Museo Nazionale delle Cività) collaborated at the International Inventories Programme: an international research and database project investigating a corpus of Kenyan objects held in cultural institutions across the globe. Aim of the project is to make accessible to Kenyan people and heritage institutions their cultural heritage strewn across Museums of all the world

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

### Extent to which the current indicator is met:

Largely

### Target for the next report:

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to support the actively engaged with other States Parties in cooperation for safeguarding, already undertaken as for the case of multinational nominations and European Projects.



## 25. Percentage of States Parties actively engaged in international networking and institutional cooperation

**Guidance note** corresponding to indicator 25 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

### Question 25.1

**Do you participate in the activities of any category 2 centre for ICH?**

Yes

1

**Choose a category 2 centre**

Regional Centre for the Safeguarding of the Intangible Cultural Heritage in South-Eastern Europe

**Describe the activities and your country's involvement.**

The South-East European Experts Network on Intangible Cultural Heritage (ICH) was established in 2007 by UNESCO, through its Regional Bureau for Science and Culture in Europe, in order to support the implementation of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in the region. Annual meetings of the network took place so far in Arbanasi, Bulgaria (2007); Safranbolu, Turkey (2008); Zagreb, Croatia (2009); Râmnicu-Vâlcea, Romania (2010); Belgrade, Serbia (2011); Athens, Greece (2012); Sofia, Bulgaria (2013); Limassol, Cyprus (2014); Venice, Italy (2015); Supetar, Croatia (2016); Sarajevo, Bosnia and Herzegovina (2017); and Ljubljana, Slovenia (2018), Cremona (Italy), Virtual (2020), Virtual (2021). These meetings contributed to enhance a common understanding of opportunities and challenges linked to the safeguarding of the ICH as a key asset of South-East European cultural diversity, promoting the sharing of knowledge and good practices on national measures to implement the Convention, and serving as a platform to develop regional and cross-border cooperation.

Since its constitutions Italy has always joined the Meeting.

The 13th annual meeting was hosted by the City of Cremona, Italy, and organized by UNESCO (Regional Bureau for Science and Culture in Europe, in cooperation with the Living Heritage Entity), thanks to the generous support of the Italian Ministry for Cultural (co-funding) and of the Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-East Europe (Category 2 Centre operating under the auspices of UNESCO, based in Sofia, Bulgaria). The meeting provided participants with an opportunity to develop their institutional and operational capacities on ICH-related policy frameworks for safeguarding, with special focus on the engagement of local community actors. To this end, the programme combined presentations with workshop discussions and group exercises led by technical facilitators, taking the "Traditional Violin Craftsmanship in Cremona" (inscribed in 2012 on the Representative List of the Intangible Cultural Heritage of Humanity) as case-study, while encouraging participants to share their respective experiences at country level.

In addition, the meeting was an opportunity to discuss and advance cooperation on intangible cultural heritage with and among Member States and other relevant partners in South-East Europe, confirming the importance of intangible cultural heritage as a mainspring for dialogue, integration and sustainable development in the region.

## Question 25.2

**Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?**

Yes

**Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.**

1. Benecon University Consortium – UNESCO chair created an interactive WebGIS (homepage [www.benecon.it](http://www.benecon.it)) including all the almost 800 UNESCO Chairs worldwide, and it created a knowledge network with the UNESCO Chairs which focus on the Landscape, Cultural Heritage and Territorial Governance and topics related to ICH. Benecon University Consortium – UNESCO Chairs participated in joint international calls with UNESCO Chair in different continents.

2. The FICLU (Italian federation of the Clubs and Centers for UNESCO) with its 105 Clubs and Centers spread all over the country, act as a connecting network. FICLU's activity is performed with the endorsement of the Italian National Commission for UNESCO; the educational projects are mainly addressed to Schools and Communities, frequently in collaboration with local and national Institutions, Universities, and the UNESCO Chairs. FICLU collaborates with the Council of Europe (COE), office of Venice, and participates in the following projects:

- "Network FARO" inspired by the "Faro Convention Network", a platform made of heritage communities, Italian institutions and associations that work together in accordance with the principles and criteria of the Faro Convention. The Network identifies common activities and best practices, leads workshops and supports the members in the challenges related to the cultural heritage.

- "European Silk Road" with the goal of creating a certified cultural European itinerary; with this goal, the 105 Clubs and Centers started a preliminary fact-finding investigation. The goal is to identify the sites where, over time, activities related to the production of silk existed or are still existing. The emphasis is on: sericulture; industrial heritage (machines for producing silk, techniques, etc...); specialized museums; mills and waterways; silk in the art (paintings, arts and crafts, fabrics); silk and religion (production in monasteries, etc...).

3. The Italian CIOFF Section was founded in Latina in 1987 and currently counts 29 Festival organizations. It is a private organization, independent of the Government or any political party. It is run on voluntary and non-profit making basis. It is the Italian Section of the worldwide CIOFF organization (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels) which was founded in 1970 in Confolens in France and is now present in 100 Countries all over the world and it is an accredited NGO to the UNESCO 2003 Convention.

The Italian CIOFF Section aims at the following:

- to promote and spread a message of peace, non violence, solidarity and friendship among the peoples of the world and to defend civil rights;
- to encourage international understanding, the exchange of knowledge and experience and to save and protect the numerous treasures of the "traditional and popular customs", with a special attention to the young and minority ethnic and linguistic communities.

To achieve these purposes the organization carries out the following activities: cultural, artistic

and folk events of international importance; Festivals of Folklore; exchange visits among Italian folk groups and foreign groups; researchs, studies, scientific meetings, exhibitions and publications about popular traditions, particularly in music, dance costumes and songs.

### Question 25.3

**Do you participate in ICH-related activities of international and regional bodies other than UNESCO?**

Yes

1

**International and regional bodies**

Food and Agriculture Organization of the United Nations (FAO)

**ICH-related activity/project**

The Ministry of Agricoltura (MIPAAF) and the Ministry of Ecological Transition participate at ICH-related activities of international and regional bodies other than UNESCO as mentioned in the section A.

**Contributions to the safeguarding of intangible cultural heritage**

2

**International and regional bodies**

European Union

**ICH-related activity/project**

Some departments of the Ministry of Culture and other Ministries, regional institutions or communities are involved in ICH-related activities at European Union, especially in projects funding.

**Contributions to the safeguarding of intangible cultural heritage**

### Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this target.

**Extent to which the current indicator is met:**

Satisfied

**Target for the next report:**

Largely

**Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:**

The State will continue to implement and support the international networking and institutional cooperation.

## 26. ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

**Guidance note** corresponding to indicator 26 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#)

# C00165

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Canto a tenore, Sardinian pastoral songs	2008

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Canto a tenore is widespread in communities in central northern Sardinia characterized by an agro-pastoral society. The presence of shepherds is decisive and prevalent in the local culture. Singers today belong to all social categories, but they are directly or indirectly linked to the agro-pastoral world.

The singing tradition has a profound social aggregation function; it is a primary expressive tool for traditionally producing music mainly at the service of poetry written in Sardu, Sardinian native language. Singing is also attached to the participation in religious rites in some communities and other ones, its accompaniment traditional dances.

The circulation of canto a tenore tradition is therefore not limited to the local context of performance. Still, it is actively fostered by a regional, national, and international discographic production of mostly canto a tenore CDs, produced by record labels or by the singers themselves, circulate among a tenore fans. Similarly, social media circulation of videos and audio recordings helps singers and fans connect and appreciate the many, many different local variants of the singing tradition.

Compared to the registration period of the asset, there are no substantial changes in this sense.

### Question C.2

## C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Singing a tenore is alive and practiced in over sixty communities (as it was at the time of registration). Today, in thirty other communities, there are some degrees of recovery and revitalization activities. The canto a tenore transmission of knowledge still takes place mainly through traditional methods: inside the family, groups of friends, with intergenerational meetings, setting up permanent singing groups. The number of singers appears substantially stable to this day. The presence of numerous young singers guarantees its vitality. Several dozen (and in many cases hundreds) of singers are active in each community.

The audience that follows the canto a tenore is varied and numerous (it is thousands of people) and includes all generations and both genders even if with a male prevalence (tenore still is a musical practice performed almost exclusively by male singers). In each community, hundreds of fans listen directly to performances in traditional and new contexts within the communities. This latter is the same audience for the tenore performances on the stage in the village festivals, the same demographic who often listen to the songs on CDs and the Internet. The canto a tenore also has numerous other enthusiasts in several communities of Sardinia in which the practice of singing is not present. Singing groups are invited very often to sing at numerous festivals throughout the island. In addition, singing is also present among Sardinian emigrants in Italy and abroad. The whole community of emigrants constitutes a different audience of enthusiasts who frequently organize meetings with the singers from the island.

## Question C.3

### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Immediately after the first Canto a Tenore Unesco proclamation in 2005, the singers and their communities became more aware of the cultural and social importance of singing a tenore itself. At the same time, the institutions also changed their attitude towards this musical practice. Numerous regional funds have been directed to realize projects to safeguard and promote canto a tenore and other Sardinian musical and poetic traditions.

Numerous initiatives have been carried forward since 2006, aimed at promoting the practice in traditional contexts. One example is the birth of various cultural associations, created primarily to focus on canto a tenore, in which the singers themselves have become cultural operators and promoters of singing.

At the same time, the Sardinian universities, notably the University of Cagliari, have included ethnomusicology in their curriculums and have implemented numerous research activities in the field.

Consequently, the international attention for canto a tenore led to singers tours worldwide, fostering initiatives for the meeting, cultural exchange, and educational workshops. In recent years, Sardinia saw the opening of the first multimedia exhibition dedicated to canto a tenore. The Museo del canto a tenore di Bitti was born: located in Bitti, The Multimedia Museum of Canto a Tenore is a unique expositive reality dedicated to tenore singing. This museum and research center aims to become a reference for scholars, researchers, groups of singers, enthusiasts, and visitors.

## Question C.4

### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Hundreds of a tenore singers are actively involved with two different associations that reunites them: the "Sòtziu Tenores Sardinia" association, and the "Boches a Tenore" association. Until UNESCO recognition, in Sardinia were operating only single associations, uniting single groups of four singers. From 2006/2007 these two associations brought together hundreds of singers from all around the island. The affiliation to these two associations is related to promotional initiatives, live performances and festivals, and collaborations with universities and research centers.

The a tenore singers are actively involved in a big regional association named "Cordinamentu C.A.M.P.O.S.", a cultural association founded in 2015 that brings together different artists of the Sardinian oral tradition's major musical and poetic arts.

At the same time, the Sardinian universities have included ethnomusicology in their curricula and implemented research activities in the field. Various research efforts brought different outputs:

- The creation of archives of audio-visual documents, like the University of Cagliari - L.A.B.I.M.U.S. or the ISRE MUSICA Archive, both under development.
- Numerous scientific publications: articles in national and international journals and monographic books in collaboration with singers and communities.
- Several documentaries have been made relating to canto, a tenore with national and international distribution.

These activities found their peak in the recent M.O.D.A.S. project funded by the Ministry of Cultural Heritage and implemented by I.S.R.E. and the singer associations. The main objective of the Modas project is to protect and encourage that expressive richness that binds singing and singers to their communities.

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The singers' associations, in particular, the "Sòtziu Tenores Sardigna" association and, since 2015, the "Boches a Tenore" association, have carried out numerous activities in the communities where



singing a tenore is present. Their action involved:

- Local cultural operators (associations and individuals).
- Singers.
- Singing groups who were the protagonists of all the activities.

A good part of the local administrations, albeit in a different and uncoordinated manner, have promoted tenore singing of their community, directly financed local groups and the events they organize.

Some of those actions were dedicated to carrying out the tradition, as in educational workshops, to develop knowledge of the world of singing a tenore, sometimes concerning poetic and singing techniques. These workshops were proposed both independently and through the involvement of local educational institutions (in extra-curricular hours).

In many communities, enthusiasts and lovers of singing organized singing gatherings by involving local singers and administrations, often inviting groups from other communities.

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. the competent body(ies) involved in its management and/or safeguarding;

ISRE, Università di Cagliari. Modas Canto a Tenore Network (under development)

b. the organization(s) of the community or group concerned with the element and its safeguarding.

In addition to the administrations mentioned in the previous point, in the different communities where canto a tenore is performed, there are singers' groups that amount to over a hundred and are often organized as cultural associations.

The two regional associations of tenore singers: "Sòtziu Tenore Sardigna" and "Boches a tenore." The regional committee for the poetic and musical arts, named "CAMPOS" association, also includes hundreds of tenore singers within its associates.

## Question C.7

### C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The MODAS project, currently under development, has allowed and favored communication between institutional and non-governmental operators (singers' associations) and individual cultural operators or singers.

In particular, the project's census of the singers led to the general administration of a complete questionnaire relating to the state of the canto a tenore and the participation of groups and

individuals in the musical practice. A direct communication system was created between researchers and individual groups and singers, all supported by the intermediation of the regional associations of the singers themselves.

MODAS project led to establishing a network of canto a tenore that allowed to contact and involve local institutions, such as municipal administrations of villages where the canto is usually performed.

This Report is, therefore, the result of a widespread work of information and social and institutional involvement that currently animates the community of singers. The MODAS project will act, in future years, as primary vector for the building of the above mentioned network infrastructure that aims to promote and ensure connection and communication between singers among the island.

# C00011

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Opera dei Pupi, Sicilian puppet theatre	2008

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Even if today's attendance of the pupi shows is not as regular as it used to be in the past when its audience would attend one show per day, the pupari provide the same educational offer of a worldview that prompts reflections on contemporary issues and the aspiration to a more just world order, albeit with a tragic awareness of the fact that injustice and abuse are always lurking. Whether they choose to do it by staging a reinterpretation of the traditional episodes from the saga of Roland or by staging the story of Mafia victims, Sicilian pupari still serve a social function within their community of reference. Proof of this is the support accorded to them by their audiences and masses of students of all ages and backgrounds that attend their shows and participate in their educational and study activities. Today, it comprises adults and families from various social and cultural backgrounds, school children and students of all ages, scholars and experts in the fields of theatre, anthropology, figure theatre, and intangible heritage, tourists from Italy and abroad. Today's general openness of the Opera dei Pupi to an audience that is no longer almost exclusively male has also led some pupari to rethink and remodel the staging of some traditional episodes. The new audience of the Opera dei pupi is heterogenous and more schooled than the historical one, which was composed of the inhabitants of lower-class neighborhoods. The pupari also bring on stage a new, more conscious cultural maturity and both parties concur to the contemporary cultural meaning and social function of Sicily's Opera dei Pupi. Today, all Sicilians

understand and see the Opera dei Pupi as an essential element of Sicilian cultural identity. This is due to the scholarly attention paid to the Opera dei Pupi starting from Giuseppe Pitrè, to the massive sensitization work carried on by Antonio Pasqualino with the Association for the Preservation of Folk Traditions and the International Museum of Marionettes during the years of the Opera dei Pupi major crisis (and beyond) and, finally, to the UNESCO's 2001 recognition of it as an element of the Intangible Heritage of Humanity, which was the coronation of long years of engagement and research on the part of Pasqualino and his associates. Today, in Sicily and all over the world, all speak of it with respect and recognize it as a prestige performative practice that is studied by distinguished intellectuals and venerated for its age. The cultural value that is assigned to the Opera dei Pupi is also reflected in the work of Sicilian authors of contemporary Italian literature (eg. Gesualdo Bufalino and Andrea Camilleri). A renewed relationship between the heritage community and its territory is attested to by the broad and tangible support of civil society that reconfirms the vitality of the Element and the current importance of its social and cultural functions.

## Question C.2

### C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Since the 1970s, the Association for the Conservation of Folk Traditions has been promoting the Opera all over the world through a broad range of activities while several companies of pupari have been travelling, staging the Opera dei Pupi in several countries contributing to the promotion of their heritage in dialogue with other world cultures. Considerable attention was paid to raising awareness about the UNESCO's ICH Convention as a tool for promoting dialogue among cultures and their diverse cultural expressions. Thanks to the tenacity of the heritage community, the study and research undertaken by Antonio Pasqualino and Janne Vibaek, and the establishment, in 1965, of the Association, the difficult transition phase due to the Opera dei pupi crisis of mid-19th century was successfully bridged: new companies emerged and some of the old ones re-entered the trade. This renewed continuity fueled the transmission of the tangible and intangible elements of the Opera dei pupi heritage, albeit this transmission still proves more difficult than it was in the historical context.

Today, the viability of the Element is mainly ensured by the activities of the several pupi theatre companies, which, together with museums and collections, are the cultural contexts and spaces where part of the vitality of the Element is transmitted. The traditional repertoire is still staged but addresses a different audience. For this reason, these shows tend to condense a complete story in no more than one and a half hours. Unity, clarity, and speed are obtained by simplifying the plot and the available scenic resources, and spectacular effects are exploited to the maximum. New narrative trends and modern dramaturgies are added to this traditional repertoire (*Storia dei Paladini di Francia*) as the historical contexts continue to evolve, in response to current demands, the sensitivities of changing audiences, specific present issues pressing the territory and community, and new ways of experiencing the shows. However, persistent challenges are posed. The main risk factors and challenges and the critical issues and limitations are:

- the discontinuity of performative activity, the lack of stable venues, management costs; the neglect of substantial elements of the heritage;
- the diminution of specialized artisans and the dispersion/deterioration of the elements of tangible heritage associated with the Element;
- the high level of competition among theatres and between them and the more established and technologically advanced cultural products;
- the poor enhancement of the Element in the cultural heritage market, resulting in the uneven and inadequate management of tourism flows;
- the lack of a strategy for the promotion of a responsible and sustainable tourism development based on the safeguarding of the ICHs and the growth of values-based tourism, including in the event of natural and health crises such as earthquakes and pandemics;
- the transformation of social contexts and value systems;
- difficulties in obtaining adequate recognition and support from local authorities;
- the absence of a participatory, multi-level governance providing appropriate financial support measures and legal protections, such as the creation of a dedicated “community foundation”.

### Question C.3

#### C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

With regard to the new generations and audiences that gradually started to approach the Opera dei Pupi, the impact of the 2001 UNESCO’s proclamation is undeniable. This acknowledgment, which followed the submission of a nomination file by the Association for the Conservation of Popular Traditions, contributed greatly to raising awareness about its value, increased the visibility of the Opera dei pupi and enhanced its standing both within its community of reference and among the public authorities that are responsible for its safeguarding. Today, in Sicily and all over the world all speak of it with respect and recognize it as a prestigious performative practice that is also studied by distinguished intellectuals and venerated for its age. It must be said, however, that no concrete and coordinated safeguarding actions followed this recognition, if not those implemented by the Association, which also need to be further developed and consolidated. The Opera dei pupi, as a UNESCO masterpiece, has thus become a precious tool that strongly contributes to raising awareness and disseminating ethical codes, values and universal principles such as legality, the respect for the environment, the rights of children and adolescents, social inclusion, sharing, and the peaceful coexistence of cultures. They derive from the commitment of a heritage community that is aware of the responsibility it is invested with and of the social and cultural role of the Opera dei Pupi.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

At the end of the 1950s, following the diffusion of industrially produced shows, the radical transformation of the urban structure and the disintegration of the social fabric of the neighborhoods where its small theaters had previously flourished, the Opera dei pupi experienced a period of serious crisis. Since then, many initiatives have followed, namely: the establishment of the Association for the Conservation of Folk Traditions(1965); the foundation of the Pasqualino Museum(1975); shared scientific research, identification, documentation; dissemination through publishing and intercultural activities; the establishment of the Morgana Festival, a review of the Opera dei Pupi and of traditional and contemporary performative practices that is an early safeguarding and transmission strategy; performative activities and efforts to ensure the continuity and regularity of the shows; programs to revitalize and adapt the Opera dei Pupi performances, between Tradition and Innovation; activities aimed at transmission through (non)formal educational programs (visits, workshops, performances, reviews for the younger generations; programs for social inclusion; graduate training at Museum; university master's programs and internships on the Opera dei Pupi, ICH and the UNESCO Convention); the establishment of the "Italian Network of Organizations for the Protection, Promotion, and Enhancement of the Opera dei Pupi" (2018); the design and implementation of the platform [www.operadeipupi.it](http://www.operadeipupi.it); the launching of cataloguing activity of the tangible heritage held by the Pupi Theatre Companies and the Museum, their conservation/restoration; the promotion and enhancement of the Element through exhibitions and other study-based activities; new technologies; regional, inter/national cooperation.

## Question C.5

### C.5. Community participation

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Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

When, more than fifty years ago, Antonio Pasqualino began the research work that would lead to the birth of the Association for the Conservation of Folk Traditions, to that of the International Museum of Marionettes, and to the UNESCO inscription, some thought that he was motivated by a nostalgia for a barbaric past or that he was struggling to save from oblivion a small burden of memories. In those years, the crucial activity of collecting and preserving objects was flanked by an intense activity aimed at stimulating and gradually encouraging the master pupari to establish a relationship with a new audience, different from the one into which the Opera dei Pupi had been mirrored until then. These activities generated a complicity between the researchers and the cultural heritage community and combined research with museographic and theatrical activities in collaboration with all Sicilian puppeteers, initially characterized by traditional continuity and later by research and innovation as well.

The Association still uses a participatory methodology and the various actions and activities undertaken proactively involve the communities, groups, and individuals who are the custodians of the oral heritage of the Opera dei Pupi. Beyond the research activity, bearers and practitioners have especially been participating in events aimed at the enhancement, transmission, enjoyment

of the Opera dei Pupi as well as at raising awareness about it. These events have often promoted activities throughout the region. In order to not only promote the transmission of this heritage, but also its continuous recreation, the Association has also promoted their interaction with other local, national, and international artists and performers. Not only were they part of the audience of the international puppet theatre shows presented during the Morgana Festival, but they also collaborated in some of the Museum's original productions. In particular, over the last three years, the heritage community was involved in activities aimed at:

- a) promoting the transmission of the Element through the staging of performances based on the historical repertoire and the production of new shows that more directly address the demands of contemporary audiences;
- b) promoting the identification and the involvement of pupi theatre companies, participatory research and documentation, as well as the enhancement of archival sources and the scientific cataloguing of historical heritages;
- c) promoting research and study activities focused on the Opera dei Pupi, including through dedicated publications;
- d) facilitating the relationships between the companies and public authorities, so as to: ensure the financial and social sustainability of the transmission of this oral and intangible heritage; to guarantee the staging and the production of shows; to enable the management and the preservation of the elements of tangible heritage and the cultural spaces that are associated with the Element.

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
  - b. the organization(s) of the community or group concerned with the element and its safeguarding.
- a.
- UNESCO Unit- Secretary General and Central Institute for Cataloguing and Documentation, Central Institute for ICH (Ministry of Culture)
  - Sicilian Region
  - Regional Center for Cataloguing and Documentation
- b.
- The organizations of the community include: Association for the Conservation of Folk Traditions (ONG) and the the Italian Network of Organizations for the Protection, Promotion, and Enhancement of the Opera dei Pupi #OPERADEIUPI.IT#: which is comprised of 12 Sicilian pupi theatre companies. This last involves: Marionette Theatre Company “Fratelli Napoli, Association Opera dei Pupi Turi Grasso; Cultural Association Opera dei Pupi Messinesi Gargano; Pupari’s Company Vaccaro-Mauceri; Puglisi Family Ancient Opera dei Pupi Company; Cultural Association Agramante; Association Opera dei Pupi Brigliadoro; Company TeatroArte Cuticchio; Cultural Association Franco Cuticchio Figlio d’Arte; Cultural Association Marionettistica Popolare Siciliana; Cultural Association for Theatre Carlo Magno; Cultural Association Opera dei pupi siciliani G. Canino; Association Nino Canino. 2\_ Other companies. namely, Figli d’Arte Cuticchio.

The community collaborates also with the Italian Society for Museum and Heritage Anthropology, the Foundation “Ignazio Buttitta”, the cultural association KIKLOS.

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

All information reported in the present sheet were taken from the Plan of Safeguarding Measures of the Opera dei pupi, drafted in 2020 by Palermo’s Association for the Preservation of Popular Traditions in its capacity as referent organization of the “Italian Network of Organizations for the Protection, Promotion, and Enhancement of the Opera dei Pupi: #OPERADEIPUPI.IT#”. This project was funded by the Italian Ministry of Culture and Tourism according to the Law no. 77, February 20, 2006, which reads: “Special measures for the protection and accessibility of sites and elements of cultural, landscape, and environmental interest that are included in the ‘World Heritage List’ and placed under the protection of the UNESCO”. This safeguarding plan also draws on the technical and scientific recommendations of the UNESCO Office at the General Secretariat of the Italian Ministry of Culture and Tourism (MiBACT). It actively and continuously engaged the heritage community, which was not only seen as an object of study, but also as a project partner: its members regularly interacted with other participants, created performances aimed at fostering the viability and ensuring the transmission of the Element, encountered families, members of the younger generations and school groups, and discussed with government authorities in order to raise their awareness of the risks and threats to be confronted and about challenges that are still to be fully acknowledged, if one wants to make sure that this heritage is transmitted to the future. It entailed the active participation of the heritage community in consultations and meetings held behind closed doors and public initiatives (performances, exhibitions, and talks) aimed at the promotion, enhancement, transmission, and enjoyment of the Opera dei Pupi, as well as at raising awareness about it.



# C00719

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Traditional violin craftsmanship in Cremona	2012

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Since the inscription of the element in 2012, there has been a significant development concerning inclusivity. In 2012, in the nomination file, only trade associations were mentioned as the community of practitioners. Since then, enormous effort was put in to make sure that, not only are trade associations properly involved as they represent their associates, but also an inclusive and participatory approach has been adopted to ensure that violinmakers that are not represented by any trade associations are and feel included and involved: a UNESCO-typical approach, that is a result of the inscription. These "independent" violinmakers are now fully part of the community. A lot of energy has been put in to reach out to these violinmakers. Since 2012 the governance bodies of the community concerned has worked towards inclusivity and therefore towards inclusion of all 160 violinmakers, regardless of which trade association represents them. Social sustainable development is therefore in the process of being achieved, also with the coordinating support of the Italian Ministry of Cultural Heritage (in particular the UNESCO office) and of UNESCO itself.

This approach is specifically shown by the preparatory works for the safeguarding plan of the element: in fact, the Municipality of Cremona developed a series of capacity-building activities, in close cooperation with UNESCO, the Italian Ministry of Culture and the Lombardy Region, which has been launched during a webinar titled 'Developing safeguarding plans for the traditional

violinmaking craftsmanship in Cremona' that took place on May 10th. The sessions for the drafting of the safeguarding plan will take place in 2021-2022. The inscription, according to the community, has given prestige to the practice and the community is gladly willing to work for its safeguarding. The inscription has also increased the risk of over-commercialization practices: therefore, more attention has been drawn to the legal and ethical protection of the element. In particular, this has led to the discussion on the collective trademark "Cremona Liuteria" registered by the "Consorzio Liutai Antonio Stradivari", the possible extension of geographical indications to non-agricultural products, the aforementioned safeguarding plan and ethical codes, measures which are all based on strategies aimed at valorizing traditional construction methods.

There has also been a participatory process towards the updating of inventorying entries at regional and national level (supported by the Department of Musicology and Cultural Heritage of the Pavia University, the Lombardy Region and the Italian Ministry of Culture), as well as a change in the governance of the element: effort has been put into establishing a participatory multilevel governance, that has at its core the newly-established Office for UNESCO of the Municipality of Cremona.

## Question C.2

### C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The threats and risks faced by the Element are: potential insufficiency of the visibility of the Element; possible dissemination of inaccurate and/or not adequately documented information; poor knowledge and documentation of existing risks and threats for the Element and related safeguarding measures; insufficient presence (or obsolescence) of documentation relating to the Element; possible inadequate inclusion and representation of the entire community in the activities related to the Element; difficulty in coordinating the stakeholders involved and in designing and implementing inter-sectoral protection approaches; potential weakening of practice and transmission; potential impairment of the intergenerational transmission of know-how; practices of over commercialisation; lack of relations between artisans and musicians; insufficient recognition of the Element at national and international level; low frequency of events concerning the Element; little or no awareness on the part of citizens about the inscription of the Element in the UNESCO list of ICH; possible decrease in the availability of essential spaces for the practice and / or for the transmission of cultural heritage; possible lack of tools or objects essential for the practice or transmission of the intangible cultural heritage; dispersion of the requests for the protection of artisans; possible devaluation of the artisan profession; lack of social sensitivity about one's own traditions and artisan arts; deforestation; climate change, seismic events. In addition, Covid-19 heavily impacted the element: in fact, due to the lockdown, violinmakers were unable to physically enter their workshops and access their wood and materials impeded their ability to continue their practice, therefore delaying their work and putting in danger the vitality of the practice as well as its transmission.

Considering these risks, to reinforce the viability of the element, the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and

audiences and its sustainability, the community is working towards the drafting of the safeguarding plan. In fact, 12 sessions are being prepared and they will be dedicated to addressing the risks aforementioned. In any case, since the inscription of the element until now, the community and the institutions have been working towards mitigating such risks with the funds received, for example, by the Lombardy Region and the Italian Ministry of Culture, thanks to which essential activities (training, research in the fields of physic components, sound and the history of violin making, organization/curation of publications, conferences, events and many others) have been carried out.

### Question C.3

#### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The element has a leading role in contributing to ensure visibility of the ICH and to raise awareness at different levels as the city has been chosen in 2019 to host the 13th Annual Meeting of the South-East European Experts Network on Intangible Cultural Heritage on “Safeguarding ICH at local level: governance frameworks and community engagement”, which was organized with the support of the Italian Ministry for Cultural Heritage and Activities and of the Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-East Europe (Category 2 Centre operating under the auspices of UNESCO, based in Sofia, Bulgaria). “Traditional Violin Craftsmanship in Cremona” was taken as case-study.

Moreover, the community of Traditional Violin Craftsmanship in Cremona’s participated in a UNESCO survey launched online in April 2020 on “Living Heritage and the Covid-19 Pandemic”, sharing its experience of resilience. The community was later chosen to talk about such an inspiring experience in an online dialogue session that took place during the 8th session of General Assembly of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (9-11 September 2020).

Furthermore, the pre-COVID-19 safeguarding challenges were worsened by the pandemic, which urged local authorities to call the community to help in identifying the best strategies to safeguard the traditional violin making. In 2020 the city embarked on a path towards a safeguarding plan of the element: the whole community was brought together with the goal of the drafting of a safeguarding plan.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

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Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

One step for safeguarding violin-making was the establishment of the Cultural District of violin-making, a project supported by the Cariplo Foundation, the Municipality of Cremona and the

Lombardy Region, which involves educational and cultural institutions in the field of violin-making, music and musicology. Important connections were developed with universities, resulting in two important laboratories concerning the protection of violin-making in Cremona: the Arvedi laboratory for non-invasive diagnostics of the University of Pavia and the musical acoustics laboratory of the Milan Polytechnic.

The Violin Museum has been created and the only university course in Italy in Conservation and Restoration of Cultural Heritage on Musical Instruments was established in Cremona at the Department of Musicology and Cultural Heritage of the University of Pavia. Additionally, several training activities have been carried out for violin-makers in the past few years. Also, a governance body dedicated to all UNESCO matters has been established within the Municipality of Cremona, which is also creating and implementing a new website for traditional violinmaking craftsmanship in Cremona.

The pandemic badly affected the City of Cremona and impacted on 'Traditional violin craftsmanship in Cremona'. This, combined with old challenges, highlighted the importance of developing a safeguarding plan for the element. Based on the capacity-building materials developed by UNESCO and accompanied by UNESCO-trained facilitators, the series of capacity-building activities will bring together different perspectives on violinmaking and its core values, as well as identifying existing and potential threats to discuss ways to mitigate their negative impact on the ICH element.

## **Question C.5**

### **C.5. Community participation**

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Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The UNESCO capacity building activities that have been organized and that will lead to the drafting of a safeguarding plan for the element, have ensured significant community participation: a wide variety of violinmakers, groups, individuals and non-governmental organizations has been included in all the preparatory works for the capacity building activities. The participation of the network of institutions, industry associations and civil society organizations that share with the community of practice the responsibility in the transmission of this heritage has been essential in order to fully understand the risks, threats and challenges that the element is facing and what could be the most appropriate safeguarding measures. The community has in fact been able to express their concerns and to propose for solutions.

Moreover, in the framework of the safeguarding plan of the element, the community has been recently involved in a survey, launched by the Office for UNESCO of the Municipality of Cremona, in order to give the violinmakers even more chance to express their opinion and suggest safeguarding measures.

## **Question C.6**

### **C.6. Institutional context**

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The competent bodies involved in the governance and safeguarding activities are the Municipality of Cremona, the Cultural District of Violin Making of Cremona (today the newly-established Office dedicated to UNESCO Affairs of the Municipality of Cremona) and the Italian Cultural Heritage Ministry (specifically its UNESCO office). The most involved body is the Office dedicated to UNESCO Affairs of the Municipality of Cremona, established within the Culture sector of the Municipality. This body is the referent of the community of traditional Cremonese violinmaking craftsmanship. The involvement of these bodies is the natural evolution of the idea that was the Cultural District of Cremona. The District has carried out several activities: high-profile studies, training courses for luthiers, a network of stakeholders and institutions, and consolidating the liaison with the Violin Museum.

b. The community organizations involved in the governance and safeguarding of the element are CNA Cremona, trade union associations that represent the violinmakers such as Confartigianato, the Consortium of Violinmakers “Antonio Stradivari” and some cultural associations which support the valorisation and safeguarding of the element.

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

This report has been filled out by the Office for UNESCO of the Municipality of Cremona and the two UNESCO facilitators (who are supporting the community in the safeguarding draft path). The report, in particular, has been filled out according to all the documentation related to the preparatory sessions and activities carried out for the safeguarding plan. All the materials have been prepared on the basis of the effective contribution that the entire community gave in this context: the community had the chance to share their concerns and proposals and to discuss different themes regarding the safeguarding of the element in a participatory and inclusive way. Such an approach brought the whole community together. The recent survey that was launched by the Office for UNESCO to the violinmakers (and that was taken into account for this report) goes in the same directions: the violinmakers were asked questions on themes that relate to the whole community, analogues to those at the core of this attachment 2. For instance, they have expressed their thoughts on how to make sure that the practice is transmitted to the younger generations: according to violinmakers it is essential that traineeship in the workshop are enhanced and that the role of education needs to be improved.

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Celebrations of big shoulder-borne processional structures	2013

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

In Italy, the network of celebrations of big shoulder-borne processional structures still plays today an important role in cultural and social integration, further strengthened by the activities carried out within the framework of the large conversational community that the network has helped create and which connects the cities of Nola, Viterbo, Palmi, Sassari. These celebrations, handed down across the generations, allow each community to express its identity and are an opportunity for them to consciously experience exchange, solidarity, mutual respect, collaboration and commitment, values enshrined in the great feat of the Transportation of the Processional Structures and associated centuries-old rituals. Mutual dialogue, the sharing of good safeguarding practices are key elements, and the network allows the communities to work and collaborate with due respect for the peculiarities of each and their cultural diversity.

The complexity and variety of the rituals typical of the intangible cultural heritage, of which the secular celebrations are an expression, imply the coexistence and harmonization of different bearers and practitioners of the element. The bearers are the emblematic central figures, who become one with the very heavy shoulder-borne structures and stigmatise the votive offering of strength and endurance. However, there are many specific skills and abilities involved of the many persons whose contribution helps maintain the vitality of the element: the structure builders and designers, the artisans who create the structures using wood, papier-mâché, fabrics, resins; the

tailors engaged in making the ceremonial vestments; the musicians and authors, the local scholars, in charge of preserving the memory of and vernacular oral traditions related to the celebrations, the new figures involved in the virtual dissemination of the celebrations. All contribute to the transfer of skills, which are constantly refashioned and passed on from generation to generation. The responsibility towards the element and these four celebrations of Mediterranean culture is shared between 36 associations of bearers and practitioners, the authorities of the four local governments involved and the Network's technical and scientific coordination team, which directs, shares and supports the safeguarding activities on the basis of their free, prior and informed consent to the Safeguarding Plan, as an integral part of the ICH02. Since 2018, the networked communities have created a new entity – GRAMAS (Grandi Macchine a Spalla - Big Shoulder-Borne Processional Structures), of which all 36 associations are members through their community representatives. GRAMAS contributes to the safeguarding activities – acting in collaboration with the technical and scientific coordination team, the local governments and relevant central government departments. In the wake of the disruption caused by the Covid-19 pandemic and the many lockdowns that determined the suspension of the celebrations, the member communities have felt the need to strengthen the relations between themselves, and between the participating groups and individuals, while also responding to the indications of the Operational Guidelines on gender equality, which, in 2020, led to the creation of the Women for the Network group, with an emphasis on the different abilities and specific skills of the women who participate in the celebrations.

## Question C.2

### C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The vitality of the element is intact. It is linked to secular rituals passed on from one generation to the next and is guaranteed by the constant commitment and activities carried out by the community, groups and individuals, within both the individual celebrations and single communities (Palmi, Sassari, Viterbo and Nola), and the network itself, where there is a constant focus on enhancing the safeguards, valorisation, promotion and shared transmission.

The celebrations, held between June and September, are carried out at regular intervals: the Transportation of the Macchina of Santa Rosa, the Festival of Lilies (Festa dei Gigli) and the Descent of the Candlesticks (Faradda dei Candelieri) take place annually, whereas the Feast of Our Lady of the Holy Letter (Festa della Varia) is celebrated every two or three years. These celebrations require a great deal of preparation throughout the year, during which the communities are involved in all aspects of safeguarding and dissemination.

The heritage is mainly passed on from father to son, and families have a crucial role in keeping up these very old traditions. Cross-community transmission is also important, driven by intense dissemination activities carried out at schools, among the younger generations, by the bearers and practitioners.

The practitioners taking part in the Transportation of big processional structures number in the hundreds, while the audience is made up of hundreds of thousands of people, many of whom feel



intensely involved and experience strong feelings of belonging and identity, in relation to processes that can be defined as "memory activators", also through bodily perception, on the basis of physical proximity.

The sustainability of the element is linked to the constant commitment of communities and local governments in order to share values, human and financial resources, in community projects that emphasise such principles as equity and inclusiveness, respect for differences in age, culture, gender and social and geographical origin; the value of human persons and of the products of their ingenuity, creativity and hard-work; dialogue between the older and younger generations, which is the most effective and involving way to transmit knowledge and tradition.

The physical and other relations between people is therefore an essential element. The Covid-19 pandemic is threatening the social fabric on which the existence and preservation of the heritage of network celebrations is grounded. The interruption in the transmission of the element to the younger generations as a result of the lockdowns and restrictions on social life could become a serious problem because generational leaps could weaken the very backbone of the element.

The network is dealing with the aftermath of Covid through standing committees of the element's stakeholders to encourage the exchange of know-how, knowledge and experience on the issue with Italian and international experts and communities. The Network has also engaged in dialogue with the Italian Association of World Heritage Sites, in order to create synergies between tangible and intangible heritage and to spread the good practices of common management and safeguard to the neighbouring territories.

### Question C.3

#### C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The listing of the element has greatly contributed to the visibility of the celebrations, as well as stimulating a more general awareness on the importance of the ICH as a forum of identity, continuity, creativity and intercultural dialogue, mutual respect among communities, groups and individuals, respect for human rights and a driver of sustainable development.

On a national and international level, the work of committees, meetings, conferences open to the collaboration and participation of communities and institutions, government departments, universities, research facilities, policymakers and NGOs, has made it possible to promote and convey a serial or thematic networking model, to represent the ICH as a connector between different geographical areas and communities and to operate on various safeguarding activities and which has greatly benefited the Network celebrations and the whole Italian ICH.

The issues covered and disseminated over the last six years, during the meetings, have focused on community participation, participatory inventories, the communication aspect of the element, the pedagogical areas and transmission to the younger generations, the value of the intangible heritage as a tool for respecting human rights, sustainable tourism linked to the ICH, the environmental, architectural and historical heritage within which the celebrations are shaped, the issues of security and, lately, the issues and measures that need to be adopted in the face of emergencies, such as the recent Covid-19 pandemic. The aim is to train and educate communities to an integrated vision of heritage, in favour of plural and shared care.



## Question C.4

### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Over the years, the communities, in partnership with the local governments and the Network's technical and scientific coordination teams, on the basis of the guidelines of the free, prior and informed consent to the Safeguarding Plan have adopted the following measures for safeguarding and dissemination:

- a multimedia inventory of the heritage of the celebrations with the active participation of the communities, in collaboration with the Ministry of Culture;
- agreements with universities and research centres for an in-depth study of the issues related to the celebrations and ICH (European University Centre of Ravello, L. Vanvitelli University of Campania);
- measures adopted by the local governments for protecting the architectural, historical and urban features of the spaces associated with the celebrations;
- a communication plan carried out, in collaboration with the Ministry and the communities, featuring the production of a short film titled "Un patrimonio sulle spalle" ("The heritage of shoulder-borne structures"), by F. De Melis, screened at exhibitions and events (Capitoline Museums in Rome, National Gallery of Modern and Contemporary Art, Venice Film Festival, Messina Museum in Milan, International Tourism Exhibition in Bratislava). The film participated in the international exhibition "(Un)written Structures", organised by the Central Institute for Intangible Heritage Ministry of Culture, and has since been presented in Mexico, Chile, Argentina and many other cities in Eastern Europe;
- collaboration, with policymakers, to amend Italian Law 77/2006 in support of the Italian ICH and the establishment of UNESCO National Observatory of Intangible Cultural Heritage in December 2020.

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Over the years, the communities involved, in synergy with the technical and scientific coordination team established in 2010, have stepped up their meetings, according to a bottom-up model, and focused on planning and implementing the activities set out in the free, prior and informed consent to the Safeguarding Plan since 2012. This method has produced a shared approach, consolidated relations between the communities where the celebrations are held, and produced committees, meeting either in person or virtually, at very short intervals, under the supervision of the technical and scientific coordination team. Communities' representatives regularly participated in:

- programme setting meetings organised and supervised by the coordination team, in partnership

with the competent institutional bodies at the Ministry of Culture, contributing to outlining the project guidelines of the communication and dissemination plan;

- liaising with local and regional governments on valorisation and safeguarding projects supported by public funds (e.g.: Gigli di Nola, Progetto SAVAGE 2019; Varia di Palmi, realizzazioni edizioni della festa 2013-2019; Trasporto Macchina di Santa Rosa, Progetto WTE World Tourism Expo 2019 and Expo Milano 2015; Faradda dei Candelieri, Progetto Bratislava 2018), which have altogether promoted the celebrations of the element;

- planning project proposals for the Ministry of Culture, according to Law 77/2006, on funding for safeguarding the Italian ICH;

- joint activities with research institutes, for an in depth study of the ICH issues (e.g.: "Il nostro tempo infinito e sospeso", Covid-19 Survey <https://ich.unesco.org/en/living-heritage-experience-and-covid-19-pandemic-01124?id=00340>; international meetings based on the Valorisation Agreement with the European University Centre for Cultural Heritage of Ravello and Ravello lab-International meetings);

- the organisation of the exhibition "Con Straordinario Trasporto", Milan, Museo Messina (December 2019);

- events shared with the NGO Unione Pro Loco d'Italia, which has a membership, in Italy, of 6,200 associations and 600,000 members. The Pro Loco associations in the cities of Nola, Palmi, Viterbo and Sassari regularly take part in the organisation of the celebrations.

Starting from 2022, the involvement of the communities will be aimed at:

- updating the free, prior and informed consent to the Safeguarding Plan, also in relation to the Covid-19 emergency, strengthening relations between the local communities, at the local level and within the network;

- creating a network of schools in order to support the so-called horizontal transmission, keep the heritage alive and minimising the damage caused by the generational gap, which the suspension of the celebrations might have caused;

- creating a network of universities based on the cities and areas involved in the celebrations, fostering the development of degree programmes – at master and PhD level – and dissertations on the celebrations;

- creating multi-venue museums in the cities where the celebrations are held;

- developing educational and training projects to protect the skills, creativity and craftsmanship associated with the celebrations;

- reconnecting the Network communities with the younger generations from the cities of Viterbo, Palmi, Nola and Sassari scattered around the world;

- implementing the "Cammini in Rete" project, featuring cultural itineraries within the cities belonging to the Network.

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The competent entities involved in the element's management and safeguarding are:

- 36 associations representing the relevant communities, which had signed the Free Informed Consent, grouped in the association GRAMAS – Grandi macchine a spalla since 2018;
- the local governments of Sassari, Palmi, Nola and Viterbo;
- the technical and scientific coordination team of the Network, existing since the start of the project. It is a policymaking body, a link and mediator between the communities and the competent institutions at local (local governments), regional (regional governments), central (government departments) and international (UNESCO) levels;
- the Central Institute for the Intangible Heritage of the Ministry of Culture, guiding and supporting the safeguarding and the project planning activities within the framework of the three fields of the network (communities, local governments, coordination team);
- the European University Centre for Cultural Heritage based in Ravello, as a partner for safeguarding the element and the shared valorisation of the Italian intangible cultural heritage, on the basis of a specific Valorisation Agreement entered into in September 2020.

## **Question C.7**

### **C.7. Participation of communities in preparing this report**

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The communities, through the GRAMAS group representing them since 2014, have participated in many online meetings supported and encouraged by the technical and scientific coordination team, to focus on the activities carried out in the relevant areas of the celebrations and within the network. The focus of the work and exchange to identify the activities to be highlighted, within the format for the periodic Report, was defined on the basis of reports regularly sent by the communities to the technical and scientific coordination team already in February 2021. The same reports were updated in September 2021 with the description of the activities aimed at actually replacing the celebrations, which have been suspended for the second year running, due to the Covid-19 prevention measures. The reports refer to all the activities carried out in collaboration with the local authorities.

The desire to exchange and constantly share the work of the committees has enabled an active and conscious participation in the development of the format at all stages, on the basis of an agreement and a shared approach for the presentation of the results and the objectives achieved, selected and represented in the text of the format, on the basis of a clear bottom-up method. The committee meetings were attended by the scientific coordination team of UNPLI, which relaunched the shared commitment in favour of the preservation of the element on a project basis, with a view to creating a documented and multimedia inventory of celebrations in Italy involving shoulder-borne processional structures (similar communities) and the General Secretariat of the European University Centre, a partner in intangible cultural heritage projects and in anticipation of future collaborations.

# C00884

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Mediterranean diet <i>Multiple: Cyprus, Croatia, Spain, Greece, Italy, Morocco, Portugal</i>	2013

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Mediterranean Diet from its inclusion in the List to date has become a tool to qualify and improve the social context in which the Heritage has settled, consolidated and has been codified, becoming a real tool for community development thanks to the action of preservation and enhancement put in place since its recognition to date.

In particular, thanks to the promotion action, sharing and social interaction mechanisms have been developed and codified in the different generations and between the different generations of inhabitants of the Community. The dissemination of unwritten cultural elements was encouraged through structured actions sharing between the bearers of the Heritage and the new generations, guaranteeing not only the preservation of the element, but allowing young people to identify the objective that the community must achieve in order to thrive. To date, the bearers of the Cultural Heritage can essentially be identified in the elderly population of the territorial area of reference to which governmental and non-governmental organizations join, which have implemented diversified actions to safeguard the heritage by structuring formalized databases. To these are added the younger generations on which awareness raising actions and transfer of the qualifying elements of the heritage are activated. The actions are essentially built with educational institutions and subjects dealing with post-school training that increase the level of

knowledge, the level of use and finally allow their transfer over time.

Social and cultural functions of the element have been constantly disseminated nationally and internationally. For example, in 2021: on the occasion of the 11th anniversary of the recognition of the Mediterranean Diet as a UNESCO Intangible Heritage, through face-to-face and digital events aimed at exploring international cooperation and other central themes for the Mediterranean Diet. Even and on the occasion of the "VI Week of Italian Cuisine in the World", organized by the Ministry of Foreign Affairs and International Cooperation, from November 16 to December 3 in 8 consulates and embassies around the world, the Mediterranean Diet Study Center with Future Food Institute organized conferences and webinars to promote the element within the broader context of the event and close strategic partnerships that allow the element to be spread beyond national borders.

Moreover, within the international marathon for World Earth Day, April 22, 2021, organized in collaboration with FAO, two panels have been dedicated to the Mediterranean: "Mediterranean and Mediterranean Diet: Essential Heritage for the Future of Humanity" and "Mediterranean Diet: good for the people and right for the planet", and which involved the Italian Ministry of Agriculture and Environmental and Forestry Policies, the Union for the Mediterranean, PRIMA Foundation, UNIDO ITPO, ICCAR, MedEatResearch, Italian Representation of the European Union, the Italian Ministry of Foreign Affairs, Maniatakeion Foundation (Greece) and the Portuguese Secretariat for Agriculture and Rural Development;

## Question C.2

### C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Despite being the cradle of the Mediterranean Diet, adults and young people in the Campania region have gradually experienced a poor or moderate adherence to the Mediterranean lifestyle. According to ISTAT 2020 data, Campania is the region in Italy with the highest rate of overweight adults (42% - compared to the Italian average of 35.4%), and has reached the second highest obesity rate in Italy. (14.3%, against an Italian average of 10.9%).

Due to a progressive depopulation and abandonment of rural areas, the territory has seen a deterioration of the social fabric, with consequent loss of the methods of transferring knowledge and tradition, historically occurring vertically between generations.

The threats that put pressure on the Mediterranean Diet are climatic, social, cultural and, ultimately, economic.

In 2021, Italy recorded a 65% increase in adverse climatic events. Climate change places the Mediterranean basin in an area at high risk of fires, desertification, hydrogeological instability and water scarcity.

Due to land abandonment and incorrect agricultural practices, the peninsula is undergoing a decrease in the content of organic matter in the soil, which leads to progressive desertification.

In 2018 Cilento lost about 57,000 inhabitants. The demographic decline triggers the dangerous vicious circle of marginality, which in turn weakens:

- the structure of the population,

- the potential for consumption and income generation,
- the local service system,
- agricultural and production practices due to the shortage of manpower
- the cultural, environmental and social elements underlying the Mediterranean lifestyle

These challenges end up generating further pressure for depopulation, which poses a threat to the subsistence and development of the territory.

Eurostat ranks the territories of Southern Italy in the last 15 places in terms of employment rate in the whole European region. Among the worst 15 in Europe, there are Campania (18%) and Sicily (17.9%).

### Question C.3

#### C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

From the inscription on the List, the “Angelo Vassallo” Mediterranean Diet Study Center, the Emblematic Community of Pollica, in September 2021 was also nominated to implementing and managing the new official website of the element which aims to aggregate official contents, scientific research and cultural activities.

The Municipality of Pollica collaborates with numerous academic partners and with the Future Food Institute (which already collaborates with numerous UN agencies) to strengthen national and international coordinated actions of all stakeholders, aimed at protecting and spreading the element. Among those, there are:

- EXPO 2015, an exhibition in which the Mediterranean lifestyle has been recognized as a "best practice", and has been the subject of numerous conferences and events.
- the virtual events (San Francisco, Vatican City, Santiago de Chile, Madrid, Tokyo, Berlin, Riyadh, Taipei, Singapore) entitled “Mediterranean Diet: Traditions, Innovation, Lifestyle for a Sustainable Future” held as part of the Fifth Week of Italian Cuisine in the World (2020), in collaboration with MAECI.
- the organization at the Italian Pavilion at Expo Dubai (2021) a meeting aimed at celebrating the element in its entirety, enhancing every aspect also in relation to the Sustainable Development Goals (Future Food Institute and in the Agrifood National Cluster, FAO, UNIDO ITPO, International Coalition of Inclusive and Sustainable Cities (ICCAR) UNESCO, Campania Region, the Portuguese Ministry of Agriculture, "Suor Orsola Benincasa" University of Naples, the Greek Maniatakeion Foundation, Fundación Dieta Mediterránea - FDM (Spain), International Center for Biosaline Agriculture - ICBA (UAE), Strobilo.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Actions have been implemented at local, regional and national level, furthermore the "Cilento" Emblematic Community represented by the Municipality of Pollica has always worked to enhance in every context the richness of the plurality of voices represented by the communities network.

>The "Angelo Vassallo" Mediterranean Diet Study Center has decided in the last two years to intensify education and element's dissemination action towards schools, young people and trainers of all levels, e.g:

- Webinar with over 1800 teachers, organized in collaboration with the Future Food Institute and Campustore Academ, aimed at enhancing every dimension of the "Mediterranean Diet" element as an instrument for teaching and exploring history, philosophical thought, art, traditions, agricultural practices, landscape care and the value of banquets.
- the international Boot camp (50 students worldwide) organized by FAO and Future Food Institute in Pollica which forms "Climate Shapers" to studying the ecosystem of the Mediterranean diet as a model of cultural, social and environmental dimension . The program saw the participation of scientists, journalists, Nobel prize winners and representatives of national and European UN institutions.
- conferences organized within the World Biodiversity Days (22 May), the World Day of Sustainable Gastronomy (18 June), the World Food Day (16 October); the Global Marathon organized by FAO and the Future Food Institute on the occasion of World Earth Day (April 22).

## Question C.5

### C.5. Community participation

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Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The Municipality of Pollica, since the beginning of the path aimed at element's safeguarding, has created and supported two organizations dedicated to the protection and dissemination:

- the Living Museum of the Mediterranean Diet
  - the Angelo Vassallo Mediterranean Diet Study Center which in February 2011, was recognized as an International Research Center for the Mediterranean Diet by the participating delegations.
- Both organizations operate at local, regional and national level through qualified partnerships with academic institutes, cultural associations and non-governmental organizations and carry out activities aimed at involving the widest variety of stakeholders and targets (schools, tourists, professionals and policy makers)

The Living Museum of the Mediterranean Diet (Pioppi, a fraction of the Municipality of Pollica, SA) as every year in August organizes an important cultural event, the "Festival of the Mediterranean Diet" which presents a rich schedule of conferences, book presentations and visits didactic to discover the places, traditions, arts, crafts and emblematic characters with a wide participation of the local community, but also involving the numerous tourists on vacation (the locality has about 45,000 visitors every summer). In addition, the Museum welcomes delegations and visiting school trips throughout the year, curating programs dedicated to the dissemination of the element.

The "Angelo Vassallo" Mediterranean Diet Study Center, on the other hand, also thanks to the strategic partnership with the Future Food Institute, has focused more on the involvement of the academic world, policy makers and the world of schools, giving life to numerous projects and collaborations also internationally and participating in projects promoted by the European Community such as the InterReg MD.Net project.



There are numerous initiatives that have seen the Mediterranean Diet Study Center involved in spreading the values of the element to the student community. The activity took place through the active support of the Cosmopolites training program which saw the participation of 29,000 students from Italian upper secondary schools, with a "challenge" dedicated to the repopulation of the countries of inland areas that still preserve all the emblematic elements of Mediterranean diet; through summer schools aimed at high school students, through the school-work alternation program "Mediterranean Trames" which brings children into contact with those who live the Mediterranean Diet every day and represent its essential values, from environmental protection to defense of biodiversity, pride in one's own traditions and identity and the awareness of being children of cultural crossbreeding, love for the sea and roots strongly planted in the earth; finally through webinars and training programs dedicated to the teaching staff with over 2000 teachers trained in the last two years.

There are also numerous communities represented by the academic world that contribute to the dissemination of the element. The "MedEatResearch" Center for Social Research on the Mediterranean Diet, established at the University of Naples Suor Orsola Benincasa, which over the years has also curated the Virtual Museum of the Mediterranean Diet, which today represents a valid tool for dissemination and enhancement, deserves particular mention. of the element.

## Question C.6

### C.6. Institutional context

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The Municipality of Pollica is an emblematic community and manager of the Unesco heritage The Angelo Vassallo Mediterranean Diet Study Center (established by the Municipality of Pollica) in February 2011, was recognized as an International Research Center for the Mediterranean Diet, as well as the Ecomuseum of the Mediterranean Diet of Pioppi (2011, Pollica) was recognized as a place for disseminating and deepening the principles of the Mediterranean lifestyle. Municipality of Pollica together with the emblematic community of Koroni (Greece) and Chefchaouen (Morocco) has established the European Group of Territorial Cooperation (EGTC) "Mediterranean Diet based at the Angelo Vassallo Mediterranean Diet Study Center in order to promote cultural, scientific and economic relations and exchanges between the representative communities of the Mediterranean diet mentioned in the official UNESCO inscription and the other communities of the Mediterranean basin through the strengthening of exchanges and common actions at scale interregional and international.

Today the Study Center is a member of the MIUR Green Community for the ecological transition of the Italian school.

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Ministry of Culture provided the dissemination of UNESCO 2003 Convention updated guidelines, materials and indicators both to institutional entities as well as ICH-communities and various stakeholders. Ad hoc consultation, meetings and dialogue process were provided in order to support technical clarifications and encourage the communities to share monitoring experiences and engagement activities.

According to the nomination process, the Ministry of Agriculture (MIPAAF) directly consulted the heritage community of the element C-2013 00884 concerned. As a result, within the drafting of this report, the partners who work daily to ensure visibility and development of the element were involved. In particular, Future Food Institute has carried out mapping actions at a local and international level, adopting the "3D Impact Tool" transformative impact measurement model, developed by Tim Strasser at the University of Maastricht.

In addition, the existing collaboration between Future Food Institute, FAO and UNIDO ITPO was used as part of the Food Coalition, a mapping, training and acceleration project of the Mediterranean agrifood sector.

In addition, great value was given to the fruitful and strategic collaboration between the Future Food Institute and FAO, in the context of research and education around the themes of the Mediterranean Diet as a concrete example of Integral Ecology.

There are numerous initiatives that have seen the Mediterranean Diet Study Center involved in spreading the values of the element to the student community, and in reporting the data during the preparation of the report.

# C00720

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Traditional agricultural practice of cultivating the 'vite ad alberello' (head-trained bush vines) of the community of Pantelleria	2014

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Inscription criterion R1 is inherent in the island farmer as well as in all the actors at any level of local responsibility and is still the cultural cornerstone of the population, from generation to generation, even though it has to be highlighted the difficulty of the younger generation to fully assume the burden of this type of "agricultural practice".

The agricultural practice of sapling vines can't just be seen as a series of systemic and meaningless actions directed to simply obtain a final product.

Firstly, it has the function of cultural identity that distinguishes this territory from others geographically distant. The sapling vine cultivation is among the oldest vineyard farming systems, widespread in the southern Italy and the islands regions; it was and is still used to develop a vegetation of reduced size in order to adapt productivity to the unfavorable conditions of poor

and dry soils; Pantelleria' vines cultivation can be considered as a typical sapling close to the primordial form of vine farming, but it is, certainly, also atypical if compared to other viticultural systems in the Mediterranean area, because it is characterized by a strong horizontal development and a much lower planting density, as a final result of a series of agronomic interventions directed to adapt the farming to the unfavorable conditions mentioned above.

What is followed in Pantelleria is a low-speed agricultural system that is not influenced by modern viticulture needs directed to time savings and costs reduction.

## Question C.2

### C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The wine-growing area, the cornerstone of the traditional sapling vine cultivation practice, today is equal to about 500ha, an area that in the last twenty years has increased slightly, after its strong decline in the early eighties, and continues to remain stable. The latest Istat censuses show how the island's farmers population is aging and a small number of young people are interested in farming, as they prefer to study and agriculture is not appealing enough to return to the island. However, the UNESCO recognition has generated new interest in agriculture and many interesting initiatives have been organized, involving the local population and also young students from the local primary schools.

Being an old and traditional agricultural practice, the greatest threat is the lack of transmission of knowledge, expertise, agronomic techniques from generation to generation and as a consequence the oblivion of these essential aspects of the sapling vine cultivation; in order to avoid it becomes highly important to maintain alive the practise, but also to make an effort to retain the traditions and cultural heritage related to it, to be passed to the new generations.

This danger also has a clearly recognizable cause of great impact on the Pantelleria agricultural tradition.

Being an old and traditional agricultural practice, the greatest threat is the lack of transmission of knowledge, expertise, agronomic techniques from generation to generation and as a consequence the oblivion of these essential aspects of the sapling vine cultivation; in order to avoid it becomes highly important to maintain alive the practise, but also to make an effort to retain the traditions and cultural heritage related to it, to be passed to the new generations.

## Question C.3

### C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Agricultural practice is a fundamental part of the cultural and social identity of the island, and the recognition represents an award for all the women and men, who identify themselves in the traditional "sapling vine" agricultural practice. The inscription in the UNESCO List of Intangible Cultural Heritage, together with the recognition of "the art of dry-stone walls", of transnational nature, is a unicum that identifies both the work of generations of farmers, who have created terraces and fields suitable for cultivations and the sapling vines agricultural practice.

The recognition of agricultural practice is starting to give results, restoring dignity to farming and to the island social issue, also representing an input to improve the economic status of the local grape, zibibbo.

However, it is necessary that the institutions placed as a guarantee for the production identified as "Pantelleria zibibbo" take all those actions to definitively root the zibibbo in their land of origin while maintaining the entire production chain on site.

## Question C.4

### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Since the inclusion in the UNESCO List, some conferences have been held for the promotion and valorization of the agricultural practice of "alberello"(low trained vines) cultivation method. Some videos and press articles also contributed to reach this target.

In addition, it has been created the vite ad alberello (low trained vines) itinerary, a path of about 30 km, entirely carriageable and accessible to all visitors, which connects the most relevant points of the island agricultural landscape and also the main wine producers and cellars in the area.

Along the way, some stands have been installed and they display important information regarding the UNESCO recognition. These stands also provide, through qr-code, the access to multimedia content (videos of farmers working the land, examples of pruning etc.) and information related to the past and present rural landscape of the island.

Following the UNESCO recognition, a portion of about 2,500 hectares of the island has been registered by the MiPAAF in the National Register of Historic Rural Landscapes.

Extra planned projects directed to increase the efforts to further value the UNESCO heritage are:

- the creation of a permanent workshop for the transmission of knowledge, related to dry stone walls and terraces building practices (elements closely linked to the cultivation of sapling vines);
- the increase of information given along the sapling vine road;
- the creation of a cultural heritage center.

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The bearers and practitioners of the element are the vine-growers and farmers of Pantelleria, males and females. They inherited, by their fathers, not only a small plot of land but also the agricultural practice of “vite ad alberello”, the only way of cultivating vines in this small Island. Vine growing in the Island is defined as “heroic” and vine-growers are certainly heroic: the climatic conditions of this territory, with strong winds blowing steadily and the constant sunshine, strengthened the spirit and the abilities of vine-growers. As people of Pantelleria identified themselves as vine growers, they always cultivated by following this particular agricultural technique even if, in some cases, it is scarcely profitable because of its low economic rent. In addition, important Sicilian winegrowers have decided to invest in Pantelleria by buying and cultivating abandoned land and old vineyards with the traditional practice. Unfortunately, all the events, festivals and visits to wineries organized in the recent years to promote the local wines, Passito and the Zibibbo, and approach the practice of “vite ad alberello”, were stopped from the beginning of the COVID-19 pandemic.

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

- a. the competent body(ies) involved in its management and/or safeguarding;
  - Municipality of Pantelleria
  - Pantelleria Island National Park
- b. the organization(s) of the community or group concerned with the element and its safeguarding.
  - Consorzio Volontario per la Tutela e la Valorizzazione dei vini d.o.c. dell’Isola di Pantelleria. (consortium of vine growers)
  - Pantelleria Eroica. (local vine growers association)
  - “Gianporcaro Cultural Centre” (NGO)

## Question C.7

### C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Ministry of Culture provided the dissemination of UNESCO 2003 Convention updated guidelines, materials and indicators both to institutional entities as well as ICH-communities and various stakeholders. Ad hoc consultation, meetings and dialogue process were provided in order to support technical clarifications and encourage the communities to share monitoring experiences and engagement activities.

According to the nomination process, the Ministry of Agriculture (MIPAAF) directly consulted the

heritage community of the element C-2014 00720 concerned. As a result, the monitoring dossier was drawn up with the help of Mrs. Pavia, a local agronomist. She actively collaborated in the nomination process as a local expert, as she inherited a small plot of land from her father. She now cultivates as the candidate's traditional nominated practice. The dossier was shared with the Pantelleria Island National Park. The Park shared it with the "Voluntary Consortium for the Protection and Enhancement of DOC Wines of the Island of Pantelleria".

# C00722

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Art of Neapolitan 'Pizzaiuolo'	2017

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

"The art of Neapolitan pizzaiuolo" is an element that knows how to unite and that has always managed to create a very transversal cultural exchange in society. There is a great collaboration between the competent bodies involved in safeguarding, also extended to other organizations that have supported the nomination of the element. Manual skill of the Neapolitan pizzaiuolo, his a set of knowing how to "knead and shape" the dough of leavened dough born from the combination of water, flour and salt until it becomes a thin disc.

A rainbow of colors and flavors which is the set of ingredients that make up the sauce, we want to place ourselves in a secluded condition here, and gently reflect on the art of the Neapolitan pizza chef carried out in his social role of administrator of an imaginative daily happiness.

The art of the pizza maker was born in Naples, the main city of the Campania region, where today about 3,000 pizza chefs live and perform. The pizza makers are strongly linked to the city. There are three categories of pizza chefs: the master pizza chef, the pizza chef and the baker. The Neapolitan Pizzaiuoli Association promotes social meetings and exchanges between different generations; often this moment becomes spectacular, when the master pizza maker at the center of the "shop" shares his art with the pizza makers of the new generations. Every year the Neapolitan Pizzaiuoli Association organizes courses focused on the history, tools and techniques of the art of Neapolitan pizza. Know-how is also guaranteed by specific academies, however

knowledge and skills are mainly transmitted in the "workshop", where young apprentices observe their masters at work and learn the key secrets of this extraordinary profession.

## Question C.2

### C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The element "The Art of Neapolitan pizzaiuolo" is strongly identity not only for the Neapolitan community but for the entire Campania Region. The UNESCO recognition has strengthened this feeling of identity and stimulated the desire of many children of pizzaiuoli to continue the family tradition. It is strongly identifying not only for the Neapolitan community but for all the pizza makers who make their work of this art. The UNESCO recognition has strengthened this feeling of identity and stimulated young people to approach this beautiful art.

The element follows four processing phases:

- Modeling of the dough piece (called 'Staglio')
- Roll out the dough ('ammaccatura'). The pizzaiuolo forms the famous raised edge called "cornice". With a very skilful movement called "schiaffo" the pizza maker shows all his manual skill in handling the dough.
- Roll out the ingredients, starting from the center with a spiral movement and in a clockwise direction.
- Bake the pizza in a wood oven. During cooking, rotational movements are made to control cooking, the famous "half-turn".

## Question C.3

### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

"The art of Neapolitan pizzaiuolo" is an element that does not need great efforts to have visibility but it is essential to continue to promote initiatives at local, national and international level to pass on the cultural and traditional aspects of this element.

The inclusion of the Art of the Neapolitan Pizzaiuolo in the Representative List of the Intangible Cultural Heritage of Humanity reaffirmed the quality of the artisan creation of pizza compared to the industrial and globalized production of some fast food multinationals. It is the triumph of a traditional art born centuries ago against the backdrop of Vesuvius, handed down from father to son and a symbol of the entire community of Naples. The element promote sa value network that integrates the goodness of genuine food with the promotion of the Neapolitan and Campania



territory, economy and culture, through responsible and sustainable tourism and through food and wine experiences able to tell the culture and tradition of an entire territory.

## Question C.4

### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Conventions, conferences, live streaming initiatives, the publication of books, media campaigns, events abroad, educational moments as seminars and pizza schools, press releases, post-production videos, physical and digital exhibitions.

The culinary know-how linked to the “The art of Neapolitan pizzaiuolo” includes gestures, songs, visual expressions, local jargon, the ability to manage pizza dough, to perform and share is an indisputable heritage. The Neapolitan pizza makers and their customers are involved in a social ritual, whose counter and oven act as a “stage” during the pizza production process. This process takes place in a convivial atmosphere that involves constant exchanges with customers. Starting from the poor neighborhoods of Naples, the culinary tradition is deeply rooted in the daily life of the community. For many young professionals, becoming a pizza chef is also a way to avoid social exclusion.

Art was born in Naples, where about 3000 pizza chefs live and work, divided into three categories based on experience and skills. Every year, the community and organizations organize courses on the history, tools and technique of art with the aim of ensuring their survival, but apprentices can also practice in their homes, where art is widespread.

Among the main initiatives to promote the element there are:

- 2019, meeting “L’arte del pizzaiuolo napoletano in diretta social: tutela e valorizzazione sui media digitali”;
- 2019, conference “La pizza napoletana: tra tradizione e scienza”;
- 2020, exhibition to highlighting the social and cultural values expressed, ““L’arte deli pizzaiuoli napoletani: patrimonio mondiale dell'UNESCO” (Madrid, Milan)

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

There is a great collaboration between the competent bodies involved in safeguarding, also extended to other organizations that have supported the candidacy of the element. Constantly, the initiatives promoted to safeguard the element involve locally, nationally and internationally the main stakeholders and community representative, such as, Univerde Foundation, University of Naples “Federico II” and “Suor Orsola Benincasa”, Campania Region, Associazione Pizzaiuoli Napoletani, Associazione Verace Pizza Napoletana and Municipality of Naples. Furthermore, “guidelines for the management of recognition and video for the

internationalization of the cultural element" were adopted to strengthening the identity of the community that identifies with it, contributing to the vitality of the social and cultural values connected to it, even within the periodic initiative of "Weeks of Italian Cuisine in the world". The bearers "pizzaiuoli" safeguard and preserve techniques and knowledge as principle mode and role of transmission for the element vitality and inclusion of the new generations and the civil society at large.

## Question C.6

### C.6. Institutional context

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;  
"The art of Neapolitan pizzaiuolo"
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Other competent bodies for the safeguarding of the element:

- Campania Region (Institution)
- Municipality of Naples (Institution)
- Associazione Pizzaiuoli Napoletani (NGO)
- Fondazione Univerde

and others that supported the nomination of the element:

- University on Naples "Federico II"
- Coldiretti (NGO)
- Associazione Verace Pizza Napoletana (NGO)

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Ministry of Culture provided the dissemination of UNESCO 2003 Convention updated guidelines, materials and indicators both to institutional entities as well as ICH-communities and various stakeholders. Ad hoc consultation, meetings and dialogue process were provided in order to support technical clarifications and encourage the communities to share monitoring experiences and engagement activities.

According to the nomination process, the Ministry of Agriculture (MIPAAF) directly consulted the heritage community of the element C-2017 00722 concerned. As a result of the process of this report, the participation of the community was guaranteed by different representatives of the

element until they gave feedback. Even nowadays, the element keeps playing important social and cultural functions in Naples, especially because it represents a symbol that identifies all around the world the community itself: each Pizzaiuolo, inside or outside Naples, is a living link for the community with his cultural baggage of a strong sense of identity, continuity and respect.

# C01393

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Art of dry stone walling, knowledge and techniques <i>Multiple: Croatia, Cyprus, France, Greece, Italy, Slovenia, Spain, Switzerland</i>	2018

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Art of dry stone walls is one of the first examples of human manufacture and is present both for residential purposes and for purposes related to agriculture, also for the terraces necessary for cultivation in particularly steep areas. Dry structures are always made in perfect harmony with the environment and the technique exemplifies a harmonious relationship between man and nature, testifying to the social role of the farmer as a lover and guardian of the landscape. The practice is transmitted mainly through practical application adapted to the particular conditions of each place where it is used. Furthermore, dry stone walls play a vital role in the prevention of landslides, floods, collapses, in combating land erosion and desertification, improving biodiversity and creating the best microclimatic conditions for agriculture, so contributing to fight climate change. The dry stone walls represent "a harmonious relationship between man and nature". The "dry stone walls" are built to close or determine the plots of land (called "ciuse"), to delimit the country roads (called "trazzere") and to build boundary walls of farms. They also have the purpose of separating various crops, clearing the land and, in some cases, supporting terracing. In the construction of the "drywall" it is strictly forbidden to use lime, and any other type of binder, and this not only for an economic fact, but also for a functional requirement: in fact the wall "must breathe" and allow the water to flow and go away without stagnating inside the wall itself.

The "dry stone walls", together with the carob trees, are the elements that most characterize the Hyblean countryside. The protection and conservation of them is essential for maintaining the high environmental quality of the Ragusa plateau and for the conservation of a unique and sustainable cultural identity.

Everyone can potentially become custodians of this art: it is enough to have environmental and cultural sensitivity.

## Question C.2

### C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The dry stone wall builder knew the materials and techniques, he worked the stone with skill, precision and artistic taste. These specialized workers were gathered in guilds and passed down their secrets to their sons through a long training. From this school were born the sculptors, masters and stonecutters who in the eighteenth century left their traces in the Val di Noto (Sicily Region).

Dry stone walls still have a good diffusion in the Ragusa area but often require maintenance or reconstruction, because the abandonment of the fields and the removal from agricultural work have led to the partial collapse of some of them. In a few cases some stone walls need the reconstruction which meets the connected problem of the tradition of skills, now not too widespread.

We are also witnessing the increasingly frequent practice of inserting small quantities of mortar inside the new dry stone walls that distort their essence.

## Question C.3

### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

Often an identity factor, however strong, is not considered as such until it obtains effective recognition from the outside. This is a bit like what happened in Ragusa where the presence of the dry stone wall phenomenon was considered almost obvious and worthless, so much so that a skill considered obsolete was almost lost.

With the industrialization and the development of the third sector, the life of the countryside began to be considered unseemly and everything that referred to the rural sphere became inconvenient. Slowly, after inclusion in the ICH, an attribution of values to this phenomenon is being triggered which, with the proposal of specific training courses on the technical part and with the training and awareness of the cultural part of the community, will be able to regain vigor and

dignity. Just take a look at how the book and photographic sector has had a renewed impetus to publish on this subject in recent years ("Pietra su pietra" or "La pietra sapiente" , to name a few local examples of publications).

## Question C.4

### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The Municipality of Ragusa started, after the insertion in the Dry Stone Walls in the Intangible Cultural Heritage, a great project of € 5,000,000.00 for the "Strengthening and redevelopment of the access roads to Masserie, Rural Villas, Towers and other architectural contexts of the typical Ragusa countryside". This project will allow to rearrange kilometers and kilometers of dry stone walls, bringing this element back to the attention of most. Some paths have already been completed and open to the public, after having carried out the maintenance or the reconstruction of the collapsed or missing portions of drywall.

About the initiatives that could be implemented, we point out that the construction sector (engineers, architects and surveyors) could be involved and sensitized because, taken by globalization and the new raw materials in vogue (steel, concrete, corten) seem to have forgotten that our Ragusa civilization and culture has always been based on limestone. We are in danger of losing our cultural identity, giving in the fascination for corten.

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Both local institutions and civil society organisations in their various configurations contribute, each for their own role, to the safeguarding, promotion and enhancement of the three elements considered, all of them too often being able to count only on the limited own resources available. The community is the real thermometer of how much an element is truly identity or not. Just look at the level of involvement that a simple field crossed by dry stone walls or a "masseria" or a "muragghiu" can move in the viewer. The path taken so far by the inclusion of the drywall phenomenon in the ICH to discuss results or completed actions is too short: in fact, a long maintenance work has just begun (path project) and a teacher training project (in progress). Yet there is a lively involvement of citizens, if only thanks to the initiatives of the many naturalistic and environmental associations, which are very popular at all times of the year.

The "CAI - Ragusa section", the "Kalura", the "Vai col Trekking", the "Fare Ambiente" and many other associations offer a calendar of excursions that ensures constant and careful connection with the territory, with particular reference to the paths and trails.

## Question C.6

## C.6. Institutional context

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

With reference to the Report consultation and contribution, the body in charge of the management of the element are Municipalities, GAL and local associations. In the specific case of Ragusa context, the competent bodies correspond to its the Municipality, specifically the Department of Culture through the Carat Ecomuseum.

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Ministry of Culture provided the dissemination of UNESCO 2003 Convention updated guidelines, materials and indicators both to institutional entities as well as ICH-communities and various stakeholders. Ad hoc consultation, meetings and dialogue process were provided in order to support technical clarifications and encourage the communities to share monitoring experiences and engagement activities. In fact, the element is located in many different Italian Regions, including

According to the nomination process, the Ministry of Agriculture (MIPAAF) directly consulted the heritage community of the element C-2018 01393 concerned. As a result, the monitoring dossier was developed by informal conversation and discussion took place with the aforementioned subjects. As for the In Italy, dry stone constructions appear in many different regions. A non-exhaustive list of locations includes in the North: Lombardia (Valtellina), Piemonte (Val d'Ossola), Liguria (Cinque Terre), Friuli Venezia Giulia (Carso triestino, Carso goriziano), Valle d'Aosta, Trentino Alto Adige and Veneto (Val Posina, Val d'Astico); in the middle: Toscana (Colline del Chianti) and Lazio (Vallecorsa); in the South: Campania (Costiera amalfitana), Sicily (Monti Iblei, Pantelleria), Calabria (Costa Viola), Puglia (Valle d'Itria) and Sardinia (Ogliastra). A long participatory process carried out by the Eoro LAG during the construction of the sustainable local development strategy implemented according to the CLLD (Community-Led Local Development) method, which involves 94 partners belonging to the public, the private and the cognitive institutions (schools, universities, research and training) spheres, the civil society sphere organised in associations and foundations and the non-organised civil society sphere, represented by activists, resource-people, influencers and decision-makers.

# C01471

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Alpinism <i>Multiple: France, Italy, Switzerland</i>	2019

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Since its registration as element of UNESCO's Intangible Cultural Heritage on 11th December 2019, the given definition of Mountaineering is still valid. Mountaineering was born about 200 years ago, initially around the Mont Blanc massif area. Hence this practice has gone global across five continents. Its functions and its social and cultural meanings are still the foundation on which the practice of Mountaineering is anchored. However this first year of UNESCO membership has seen significant events that are likely to have structural future repercussions on the practice of Mountaineering.

The first element is global warming, that is particularly relevant in mountain areas. The rise of temperatures is higher than in most other ecosystems and creates a number of problems for the future. The landslides in the mountains, the melting of glaciers and the climatic changes observed in the quality of snow and ice during the summer season determine profound changes in access to high mountains for both amateurs and professionals. Then, the success of the first winter ascent of K2 (8611m), in the Karakorum massif, by a team of Nepalese Sherpas, is remarkable on several levels.

The winter ascent of the second highest peak in the world is considered one of the most difficult in the world. Then it is the success of a whole team made up exclusively of Nepalese people. In the



past, the "great Himalayan firsts" were the prerogative of Westerners, the Sherpas were often forgotten by history. Today, this achievement marks the emancipation of the Sherpa populations in high-level Mountaineering at very high altitudes. This success demonstrates the universal nature of Mountaineering. The Sherpas were already integrated into the community, but in 2021 they played at the forefront.

Finally, the Covid 19 pandemic has temporarily undermined the practice of Mountaineering, with a strong impact on its social functions and cultural meanings for its community. Indeed, during periods of confinement, access to the mountain was not allowed, refuges closed and the practice forbidden for long periods, for amateurs and professionals alike. Even without lockdown, some of the restrictions have been maintained. Mountaineering as a vector of exchanges has reinvented itself in the digital field, where communities express themselves and discuss their practice.

## **Question C.2**

### **C.2. Assessment of its viability and current risks**

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Since the registration of Mountaineering its degree of viability and the extent of its practice can be considered over two periods. The first is before the Covid19 pandemic: many amateur and professional members of the Mountaineering community come together in organizations and associations (at a national level the most relevant association is the Italian Alpine CLUB – CAI) as usual, with a significant constant increase in members and practitioners, including non-members. The second period began in February 2020 with the pandemic. Government measures led to a partial or total closure of practice sites, whether they were indoors (gymnasiums and artificial climbing structures, club premises) or outdoors (with limited access to high mountain and natural climbing cliffs). The Covid 19 has been a total or partial halt to mountain trips, club trips, domestic or long-haul trips. Treks and expeditions, symbols of the globalization of the practice of Mountaineering in communities around the world, have been greatly reduced. Therefore, the associations have lost members. This decrease was relatively small.

Regarding the factors that threaten Mountaineering, it is worth mentioning the judicialization of the activity and the global warming, which causes the melting of glaciers and destabilizes the walls and slopes. The issues concerning environmental sustainability are obviously very closely related to Mountaineering, with immediate and long-term effects.

## **Question C.3**

### **C.3. Contribution to the goals of the List**

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The registration was announced to the general public by the local, regional and national press. The press release was widely spread also on social networks, giving practitioners the chance to clarify the characteristics and better define the practice. The launch event was organized by Comune di Courmayeur, at SkyWay Monte Bianco, to present and celebrate the inscription of the ICH, with the participation of all the international promoters from Italy, France and Switzerland.

In addition, the inscription of the element was an opportunity to organize activities open to the general public. They were notably offered within the framework of Museo Nazionale della Montagna annual program, also on the occasion of the International Mountain Day. They made it possible to create privileged moments of interaction between communities, especially between mountain dwellers and city dwellers. It will continue to act in order to sensitize the populations to the element and its cultural values of respect and commitment. We point out that the Museum guarantees the transmission of cultural mountaineering values through the cataloguing and digitalization campaigns of its alpinistic archives and public programs and stimulates creativity in order to give life to new narratives, including interdisciplinary ones, through its temporary projects.

CAI supports adapted hiking allowing people with motor disabilities, blind people, carers and family members to enjoy the frequentations of the mountains. "A free wheel" event, the first edition of the national meeting of CAI was organised with over 300 people participated in Schia (PR), from all over Italy.

## Question C.4

### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

This recognition made it necessary to organize promotional operations and support actors or mountain areas on any issue related to Mountaineering.

Among the measures developed are the now ongoing temporary exhibition: Ecophilia and Walter Bonatti. States of Grace. An Adventure at the Limits of Man; the latter is dedicated to one of the great mountaineers and explorers of the XXth century, a true emblem of authentic Mountaineering spirit across the generations, as well as one of the earliest supporters of the application of the ICH.

The exhibition Tour du Mont Blanc, organized by Museo Montagna to promote in 2019 the application of the ICH and then loaned to the Musée Alpin of Chamonix-Mont Blanc in 2020-2021, has been a moment of transalpine cooperation. This symbolically marks the overcoming of geographical and cultural barriers, around the axis of Mont Blanc whose importance as the birthplace of Mountaineering was emphasized in the candidacy dossier.

While Mountaineering is too often known to the general public because of mountain accidents, enrollment in the Unesco list breathed new life into its image.

The Center for Materials and Techniques Studies (Csmt - [www.caimateriali.org](http://www.caimateriali.org)) is the operational structure of the CAI, has as its objective the study of mountaineering and speleological materials and equipment and the methods of their use. It continuously carries out specific functions of study, research, dissemination of results and technical-consultative, develops projects and promotes initiatives also through its own branches on the national territory.

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The Italian Alpine Club actively and daily participates in the preservation of the element with numerous actions promoting Mountaineering, through the institutional and technical activities of its central headquarters and the local actions led by its local clubs. This is at the core of the associative life and in the organization of events: schools for young people, adult mountaineering outings, mountaineering groups, etc. Mountaineering is a practice deeply rooted in the history of CAI, which will continue to safeguard, transmit and promote the element in the future, to its more than 320.000 members and to not members, on an always national, inclusive and collaborative basis.

The defense of the territory and the preservation of biodiversity, are at the center of the two courts awarded by CAI, during the Ona Ceremony Short Film Festival 2021 in Venice.

The CAI was the main sponsor of this review international dedicated to short films on nature, mountains and sports outdoor.

The CAI joined the 3rd edition of CLIMBING FOR CLIMATE, held on 14 September 2021, to raise awareness of the ongoing climate damage. The event was the ascent to the Calderone glacier on the Gran Sasso Mountain, where the changes and damage due to global warming that led to the melting of one of the largest Italian glaciers are more evident. The event was promoted by a network of Universities and the CAI, with the aim to launch an appeal to combat the climate and ecological crisis and the loss of biodiversity.

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Report on the institutional context for the element inscribed on the Representative List, including:

-- the competent body(ies) involved in its management and/or safeguarding:

1. CAI – Club Alpino Italiano
2. AGAI - Associazione Guide Alpine Italiane
3. Corpo Nazionale Soccorso Alpino e Speleologico
4. CAAI – Club Alpino Accademico italiano
5. Museo Nazionale della Montagna “Duca degli Abruzzi” – CAI Torino
6. Comune di Courmayeur

-- the organization(s) of the community or group concerned with the element and its safeguarding:

7. Mountain Wilderness Italia ONLUS

8. Club Arc Alpin

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

In order to ensure the participation of the communities, groups, individuals concerned as well as non-governmental organizations in the preparation of this report, the CAI – Club Alpino Italiano, took charge of its drafting as a recognized point of reference and convergence, in close collaboration with Museo Nazionale della Montagna and all the Central Technical Commissions, such as Centro Studi Materiali e Tecniche, Comitato Scientifico Centrale, Commissione Tutela Ambiente Montano, Commissione Centrale Escursionismo, Commissione Scuole di Alpinismo, Scialpinismo e Arrampicata libera. Those Commissions operate at different level and field under the direction of the headquarter of CAI. They contribute to prepare and writing this Report, operating both in the Protection of the Mountain Environment, and in the organisation of hiking, climbing, trekking and other different courses or journeys, related to the mountain sports or events. Also informal discussion meetings with stakeholders were organized with the aim of generating ideas and comparing them.

# C01276

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Celestinian forgiveness celebration	2019

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

For over seven centuries the rituals connected to the Celestinian Forgiveness, now expanded and improved, have been - and still are - an important moment of social aggregation, integration, brotherhood, multiculturalism, forgiveness and peace, not only among the citizens of L'Aquila, the communities of the Province and Region, but also between the National and International ones. After the earthquakes of 2009 and 2016, the tradition has been renewed once again thanks to the resilient will of the communities and practitioners who have laid the foundations for a renewed future of material and moral reconstruction. Practitioners and bearers are today the Associations gathered from 2020 in the Comitato Festa della Perdonanza Celestiniana ICH established as a Cultural Association pursuant to Italian legislation in agreement with the Municipal Administration of L'Aquila, also supporting and collaborating with the structure appointed annually by the Municipality to supervise the Celestinian Forgiveness and with the participation of the civil society, the Archbishop's Curia, the Province of L'Aquila and the Abruzzo Region.

The aforementioned Association is chaired by Mr. Floro Panti, President of the Centro Internazionale Studi Celestiniani del Movimento Celestiniano, who since 1980 with his Association organizes and takes care of the Fire of Morrone - Path of Forgiveness which takes place from 16 to 23 August of each year crossing thirty communities of the territory for more than 80 km, a constitutive element of the modern celebration of the Celestinian forgiveness feast. The President

is flanked by an Executive Council made up of six associations and historical groups which are:

- Gruppo Storico della Perdonanza Celestiniana
- Gruppo Uomini d'Arme della Città dell'Aquila
- Historical Group Sbandieratori Città dell'Aquila
- Medieval Archery Company Aquila Invicta
- Pro Loco Ville di Fano
- Jemo 'nnanzi Gruppo di Azione Civica

For years, these six associations of bearers and practitioners have been entrusted with the care, organization and direct participation in all the activities related to the celebration of the other constituent element of the Forgiveness Celebration: the historical parade of the Bull on 28 and 29 August, with its historical characters: Lady of the Bull, Young Gentleman, Lady of the Cross. In addition to these Associations, a College of Deans composed of a minimum of 3 members has been provided for in the statute of the aforementioned Comitato, including personalities from culture, civil and religious society and associations who have contributed to the continuity of Celestinian forgiveness.

All these practices, consolidated over the years, have improved, increased and strengthened, despite the recent difficulties due to the pandemic, the relations between the many communities concerned, equally favoring direct participation, knowledge and transmission especially to the younger generations, thus contributing to the growth of Celestinian Forgiveness Celebration.

## Question C.2

### C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The Celestinian Forgiveness is an Intangible Cultural Heritage involving the inhabitants of the City and of the Province of L'Aquila with a large community of citizens that individually or in groups annually attend and identify themselves with the celebration and the ritual of the Celestinian Forgiveness, joined by about 100.000 visitors during the period from 16 to 29 August. The members of the Comitato Festa della Perdonanza Celestiniana ICH Association traditionally are involved in the organization of the festival, also coordinating other expressions of the community and the territory.

The tradition comprises a set of rituals and celebrations transmitted uninterruptedly since 1294. In particular, the Celebration was inspired by Pope Celestine V, who issued the historical 'Bull' as a great proclamation of forgiveness and peace for all men of good will. The practice conveys a sense of continuity and cultural identity for the whole community. The 'Forgiveness Walk' from 16 to 23 August opens with the lighting of the 'Fire of Morrone' and its descent, accompanied by a candlelight procession. The parade proceeds along a traditional itinerary marked by the lighting of tripods in each of the twenty-three communities involved (now increased to thirty) where the Mayor and the Civil and Religious Authorities representing their communities sign a parchment that recalls the symbolic values transmitted with the Bull of Forgiveness. The Walk ends in L'Aquila

with the lighting of the last tripod, reading the document which establishes unity, brotherhood and sharing with all the populations concerned. Drums, trumpets and flag-wavers animate and subsequently mark the rhythm of the Procession of the Bull on 28 and 29 August, with the involvement of over 1000 figures with historical costumes. The participants parade together with the three main characters of the procession, the Lady of the Bull, the Young Gentleman and the Lady of the Cross.

In the last decade the Municipality of L'Aquila, through its own Committee, has periodically organized and coordinated the Celebration. The Associations gathered in the Comitato Festa della Perdonanza Celestiniana ICH were involved throughout the year, despite the difficulties due to the pandemic and in particular from 16 to 29 August, in the organization and implementation of events related to Celestinian Forgiveness Celebration. This encourages the formal and informal transmission of the Celebration in schools and within the associations of historical groups of promoters, in whose headquarters knowledge and skills belonging to the Celebration are passed down.

The Historical Groups, members of the Comitato Festa della Perdonanza Celestiniana ICH Association, have actively taken part in educational courses promoting research on and studies of the traditional aspects – performance, musicology, narrative and history - related to the element. Students were involved and asked to produce artifacts which in their minds represent the Celestinian Forgiveness Celebration. These artifacts may be images, texts, musical works and plays, or ornaments to the costumes worn in the historical Parade. These works can be of a graphic nature, or of an artistic, musical, theatrical, narrative or artisanal nature.

### Question C.3

#### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

At the local level, the Celestinian Forgiveness Celebration inscription on the Representative List contributed to spread and ensure its visibility as an Element able to involve a large community of people regardless of genre, age and origin, within a strongly shared vision of social cohesion. The inscription also increased the information, research and promotion activities annually carried out by the community and supported by the local bodies in order to strengthen the awareness of the values connected to the element and to spread around its importance and significance.

At the national level, the Forgiveness Celebration inscription on the Representative List supported the visibility of the element which reflects cultural and spiritual values related to the history and secular memory of a community deeply rooted in time, resilient also in the critical moments such as those of the severe 2009 earthquake.

At the international level, the Celebration represents an ICH that, keeping its traditional cultural and spiritual meanings, has expanded in time its social values encouraging cross-cultural dialogue with other international communities. The periodical participation in the Celebration of foreign delegations proves that the element is recognized at the local level as a symbol of identity and a



vehicle of dialogue among people. An example is the participation of the foreign towns twinned with L'Aquila who walk in the Historical Bull Parade with their own flags and the numerous Celestinian cities tied by ancient historical, religious and artistic links that parade with their banners at the procession.

## Question C.4

### C.4. Efforts to promote or reinforce the element

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Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

In recent years, the Municipality of L'Aquila - through its annually appointed Committee - activated a constantly updated website in order to safeguard the Element ([www.perdonanza-celestiniana.it](http://www.perdonanza-celestiniana.it)), where everyone can find information and audio-visual documents. Since 2016 a free app has been realized, called "Perdonanza Celestiniana", which provides geolocalization of the places of the events and rituals, their dates and history.

Many initiatives are promoted during the entire Celestinian Forgiveness Celebration period aimed at encouraging cultural diversity by involving foreign resident communities, integration through creativity and inclusion of the new generations. An example of this is the competition carried out in schools entitled "Perdonanza Young", in which drawing is promoted, and postcards printed and distributed during the celebration are being awarded.

During the celebration in the city of L'Aquila many contemporary artistic expressions in several fields (music, drama, dance, literature, poetry and visual arts) are encouraged. Public spaces are made available for such expressions as well as for entertainment and initiatives such as "Piazze Giovani", where the new generations exhibit their artistic productions.

## Question C.5

### C.5. Community participation

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Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The Municipality of L'Aquila and the Celestinian Forgiveness Committee ensure that every year the safeguarding activities are the result of community initiatives and takes care of their execution and implementation. They coordinate the proposals or initiatives of the various subjects directly involved in the organization of the Celebration - first and foremost the Comitato Festa della Perdonanza Celestiniana ICH - and encourage the creation and promotion of events and activities aimed at protecting and disseminating the Element.

The Municipality also ensures the participation and transparent collaboration of citizens in the Celebration of Celestinian Forgiveness, publishing a notice every year on the websites [www.perdonanza-celestiniana.it](http://www.perdonanza-celestiniana.it) and [www.comune.laquila.gov.it](http://www.comune.laquila.gov.it), as well as inviting historical



groups, organizations and associations, regardless of gender or nationality, with the aim of carrying out activities, projects, programs aimed at safeguarding and enhance the ritual and festive cycle, respecting the values of the element.

As highlighted, there are also several historical groups, associations and private entities that take part in the events and celebrations, giving thus life to the Element and representing on a small scale the entire local community.

## Question C.6

### C.6. Institutional context

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The Municipality of L'Aquila has always supported activities aimed at safeguarding the element, since it was entrusted to keep the "historical Bull". Nowadays, the Municipality of L'Aquila and the Ministry of Culture are referent to granting of support measures to the Celestinian Forgiveness Celebration as intangible cultural heritage.

Safeguarding the element is the responsibility of the Celestinian Forgiveness Committee of the Municipality of Aquila and of the Festa della Perdonanza Celestiniana ICH Association - specifically set up on 20 August 2020 and whose members are: "Movimento Celestiniano" - Centro Internazionale Studi Celestiniani; "Gruppo Uomini d'Arme Città dell'Aquila"; "Sbandieratori della Città dell'Aquila"; "Gruppo Storico della Perdonanza Celestiniana"; "Arcieri e Rievocatori Medievali Aquila Invicta"; "Pro Loco Ville di Fano"; "Jemo 'nnanzi" Gruppo Aquilano di Azione Civica.

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The consultation process implemented for the preparation of these questionnaires provided for the adoption of measures aimed at guaranteeing the widest participation of the communities, groups and associations concerned. To allow dissemination and cooperation between the various stakeholders, the municipality of L'Aquila has taken on the role of intermediary and link.

The Municipality therefore shared the questionnaires with the Comitato Festa della Perdonanza Celestiniana ICH Association, asking each of the member of the Association - listed below - to provide the answers within their competence or in any case deemed appropriate:

- "Movimento Celestiniano" – Centro Internazionale Studi Celestiniani;
- Historical Group "Uomini d'Arme Città dell'Aquila";

- Historical Group “Sbandieratori Città dell’Aquila”;
- “Gruppo Storico Perdonanza Celestiniana”;
- Medieval Archery Company “Aquila Invicta”;
- “Pro Loco Ville di Fano”;
- “Jemo ‘Nnanzi” Gruppo aquilano di Azione Civica” Association.

In this way, all the stakeholders were given the opportunity to participate in the drafting of the Report and the final version of the document was conceived as the result of coordination between the various responsible parties. Consequently, the consultation and collaboration procedure with the various entities ensured the widest and most secure transparency.

# C01470

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps <i>Multiple: Austria, Greece, Italy</i>	2019

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Transhumance is a form of pastoralism, a seasonal, long-distance movement of people with their livestock (especially sheep, cows and goats) between two geographical and climatic regions along steady routes (known in Italian as "tratturi"). Annually ( spring/autumn) thousands of animals are driven by groups of herders known as "pastori transumanti" (Italian), and together with their dogs and horses along these routes from dawn to dusk. In many cases the family of the herders moves along with the livestock as well.

Transhumant herders have a deep experiential knowledge about the environment, ecological balance and climate change, as transhumance represents a sustainable livestock farming systems in terms of natural resource use and land management. Bearers possess special skills related to all kinds of handicrafts and basic food production involved, such as milking, cheese making, tailoring, wool and leather processing, in order to ensure their autonomy also during their travels across isolated parts of the routes.

Festivities - during springtime (May/June) and autumn ( September/November)- mark the

beginning and the end of transhumance and are directly linked to the experience of wishing farewell and welcoming back, respectively. For example, the symbolically-loaded festivity of Sant'Antonio in Italy is one of the most lively expressions of the collective memory and identity during bearers share food, rituals and stories and introduce younger generations to the element.

Transhumance has several cultural and social functions:

- contributing to shape the identities of communities, forming a strong link with their ancestors and universe. It inspires a way of life that lends itself to spiritual enquiry and for its practitioners is a way of life where time is measured in the passing of the seasons and home is moving with the livestock.
- Enhancing ties between families and communities: Over generations, familiar, social, and cultural bonds have been formed by communities, shown i.a. by the high incidence of identical family names. Even abroad, some emigrant communities still feel this sense of identity, and keep the element alive abroad through social practices, such as festivals, rituals and the wearing of traditional dresses.
- Shaping landscapes. Transhumance has an impact on the spatial heterogeneity of vegetation, affecting ecosystem processes and landscapes. Communities have used local resources to build new reed huts every year or to repair the old ones. Transhumance has also influenced the development of historical settlements along routes or the rise of monuments and places of worship.
- Cooperating for social inclusion. Transhumance contributed to peripheral economies in the rural contexts of villages and inland areas, affected by massive depopulation. It also facilitated contacts and commerce between distant communities (e.g. for the selling of transhumance-related products), the development of settlements and complementary farming activities, thereby creating sustainable and resilient networks.
- preserving food safety and sustainability: sustainable use of land and water resources and admitting livestock to live in the wild, food prepared using milk and meat of transhumant livestock and clothing made from wool, fiber and leather, have a lower environmental impacts than similar products from intensive farming.

## Question C.2

### C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The element is still practised in some regions of northern, central and southern Italy. The pandemic has necessarily limited the practice but has not eliminated it altogether, as it is an openair practice. The inclusion of the element on the ICH List has given it great visibility, making it known especially to young people and increasing the number of practitioners.

Transhumance shapes relations among people, animals and ecosystems, entailing shared rituals and social practices, caring of and breeding animals, managing land, forests and water resources as well as dealing with natural hazards (such as avalanches, landslides, erosion and desertification).

Two types of "transhumance" can be distinguished:

- horizontal transhumance, occurring in plain or plateau regions where bearers and their livestock migrate across long distances from the summer pastures far from their homes to the winter pastures close to their homes (practised in the Centre and in the South of Italy);
- vertical transhumance, occurring typically in mountain regions where the animals are driven among high-altitude pastures and low-altitude pastures (practised in Austria, Greece and North of Italy). Vertical transhumance can be of two varieties depending on the direction of the seasonal migration: 'direct' transhumance, that is the seasonal migration of pastoral communities or families who live permanently in the plain or in the valley to higher-altitude pastures during summer; and 'inverse' transhumance, which is the seasonal migration of families who live permanently on the mountain to lower altitude pastures during winter.

Freedom of movement has always represented a pillar of this practice, affecting livestock, as well as transhumant herders and their families, at different levels. Hence, the element not only contributes to the continued practice of traditional knowledge and skills of practitioners, but also ensures their ecological and economic sustainability. It additionally reduces the incidence of pollution, the reliance on veterinary products (among them antibiotics) and thus produces healthier food, from livestock reared in the open air, which are fit and more resistant to diseases. The inscription support additional efforts to safeguard intangible cultural heritage, including rural practices, reinforcing their vitality through educational initiatives in school and cultural centres.

### Question C.3

#### C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The nomination process, as the previous inventorying activities, has raised awareness about the spirit and the contents of the 2003 Convention at the local level over the past years, through specific meetings, studies and seminars.

The inscription of this agro-pastoral element on the RL emphasise the work and efforts of the local communities for the safeguarding of the element and strengthen the visibility of other cultural expressions related to pastoralism including living rural values, which communities may not have identified as part of their ICH, yet.

Along the migratory routes of transhumance ("tratturi" or "strates"), the inscription of this element contribute to remark the interconnections between intangible and tangible cultural heritage. By emphasising that cultural expressions also entail rural practices as well as the skills and knowledge associated therewith, the inscription would broaden the understanding of ICH at the local level as ways of life that still inhabit the hearts and minds of its practitioners.

The inscription increase awareness about the significance of the element and the importance of its safeguarding. The herders often feel devalued by society as "remnants of the past" who have no place in the contemporary world. Inscription will highlight their important contribution to sustainable development in an increasingly globalized world, for example by producing high quality products from local resources. Furthermore, it prompt local authorities and policies to

consider the important role of this element not only for an inclusive development, but also for contrasting depopulation of marginalized rural areas.

## Question C.4

### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Communities from Italy and Austria published a book about the cross-border transhumance in the Alps as a cultural heritage in 2017. In 2018, NGOs, researchers and communities from several Mediterranean countries published a paper "Mobile pastoralism in the Mediterranean: arguments and evidence for policy reform and its role in combating climate change". Moligal, with the support of Molise region (Italy), produced a video named "La lunga strada del cuore" in 2015. MedIna NGO produced an ethnographic documentary "On the Move - Transhumance in Pindos, Northern Greece" on the element in 2016.

The educational project "sheep and wool" was realised in cooperation with three local primary schools in the Senales-Schnalstal valley in 2010.

Involving young generation of Italian families' emigrants. The associations of emigrants of Molise and Abruzzo, since 2011 send 5 pupils per year through a specific project funded by regional authorities, following transhumance from Frosolone to San Marco in Lamis.

Every year, associations of bearers and communities organize festive events during any phase of the element: i.e. in May in Frosolone (Molise) is organized the Transhumance Fest; in July in Amatrice (Lazio) the local community celebrate the "Transhumance travel"; in November in Bergamo (Lombardia) the local association of shepherds organize the Transhumance Pastoralism Festival. In the Alpine region, rituals are shared and transmitted at the annual festive events, e.g. the Schofschoad in Vernagt and the Schaferfest Sölden.

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Safeguard measures have been put in place mainly by communities, with the support of some national and regional parks and the University of Rome Unitelma Sapienza. Communities of bearers have undertaken several initiatives that build international cooperation aiming at policy reforms that will benefit transhumance. Communities participated actively promoting international partnership aimed at enhancing and promoting transhumance with strategic and common activities. The Declaration of Koblenz-Ehrenbreitstein submitted on 26-28 June 2015 is one such initiative, in which most of the communities submitting this file participated actively, as the Greek Network of Transhumant Farmers, the Association of Transhumance Farmers of Epirus and the Associazione Regionale Produttori Ovicaprini. The Declaration is addressed to the EU and the governments of 17 States-members; it presents the

multifarious benefits of transhumance and requests policy reforms for its enhancement and promotion. “Transhumance” multinational cooperation project is another such initiative, which was supported by European Union funds (2008-2014) and proposed various actions aimed at enhancing the element.

In the Alpine region, bearers and cultural associations have provided a range of public activities, such as presentations and exhibitions. For example, in 2015 a year transhumance calendar was distributed among all households in the villages of the communities concerned from Austria and the North of Italy; the entire summer cultural programme ARTeVENT in Vent, Austria) focused on transhumance in the Ötztal Alps in 2017, with / in different formats such as panel discussions as well as an honouring ceremony for individual herders and their longstanding efforts. In Greece, several seminars and workshops have been organized from 2014 onwards, promoting the multifunctional character of sheep and goat transhumance. The ongoing 2012 project “Adopting a sheep” is implemented by different herders in Abruzzo (Italy), giving the opportunity for the members of communities living abroad or far away from their home, to “adopt” a sheep contributing monthly for its subsistence, receiving traditional transhumance products. A similar project has recently been introduced also in Greece, though details of its implementation and the communication policy need to be revised, so that it may get wider publicity.

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The competent body involved in the safeguarding the element was:

Ministry of Agriculture, Food and Forestry Policies — UNESCO Policies Working Group  
Via XX settembre 20 – 00186 Rome, Italy  
E-mail: [unesco@politicheagricole.it](mailto:unesco@politicheagricole.it)  
Phone: +39 06 4665 5104  
Website: [www.politicheagricole.it](http://www.politicheagricole.it)

Asvir Moligal – Terre rurali d’Europa partnership  
Via G. Garibaldi, 46 – Campobasso (CB)  
E-Mail: [asvir@moligal.eu](mailto:asvir@moligal.eu)  
Phone: +39 331 792 9000  
Website: [www.moligal.eu](http://www.moligal.eu)

University of Roma Unitelma Sapienza  
Unesco Chair on Intangible Cultural Heritage and Comparative Law  
Viale Regina Elena 295, 00199 Roma  
Email: [unescochair@unitelmasapienza.it](mailto:unescochair@unitelmasapienza.it)  
Web: [www.unitelmasapienza.it/unesco](http://www.unitelmasapienza.it/unesco)

## Question C.7

### **C.7. Participation of communities in preparing this report**

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

The Ministry of Culture provided the dissemination of UNESCO 2003 Convention updated guidelines, materials and indicators both to institutional entities as well as ICH-communities and various stakeholders. Ad hoc consultation, meetings and dialogue process were provided in order to support technical clarifications and encourage the communities to share monitoring experiences and engagement activities.

According to the nomination process, the Ministry of Agriculture (MIPAAF) directly consulted the heritage community of the element C-2019 01470 concerned. As a result, this element's report has been entirely prepared by the communities, with the support of the UNesco Chair at Unitelma Sapienza University of Rome, through several online meetings. Moreover, the implementation of the project “The dynamics of sheep and goat transhumance. Influences on biodiversity – THALES” (2012-2015) in Greece by the Network of Transhumant Farmers ([www.metakinoumena.gr](http://www.metakinoumena.gr)) contributed to achieve and share outputs which include: actual structural data for the system, data on economic performance, socioeconomic analysis, study of the contribution of the system to resilience against climate change and analysis of the quality of milk and dairy products from transhumant sheep and goats.



# C01581

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Musical art of horn players, an instrumental technique linked to singing, breath control, vibrato, resonance of place and conviviality <i>Multiple: France, Belgium, Luxembourg, Italy</i>	2020

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The musical art of hunting horn players is the practice concerning a natural circular horn, i.e. without valves, holes or pistons, with a conical pipe, wrapped in one or more turns, equipped at one end with a mouthpiece, and at the other end with a bell acting as amplifier. The instrument does not change modifying pipe length or mouthpiece shape. Present inscription is concerning French hunting horn in Re/D d'Orléans type (19-21st century), but we hope that other communities/countries might participate to a second aggregation phase. As for Italy the practice is representing the identity of the territory of Savoy royal countryside residences. This feeling of identity binds together players and the territory (city of Venaria Reale, city of Nichelino, Piedmont region in general). The feast of St. Hubert in Venaria Reale, resumed in 1996 by the community of players and Accademia di Sant'Uberto, always arouses great anticipation among the inhabitants. In Nichelino and Venaria Reale many inhabitants came from different Italian regions, with different traditions, arrived in Turin for work reasons between the 60s and 80s of the last century. The activity of the players has contributed in recent years to raise and transmit a renewed spirit of identity in the local social fabric that has rapidly developed through the restoration of the Reggia

di Venaria and the tourist promotion of Stupinigi (Nichelino).

This art is highlighting activities and crafts of those who lived in these palaces and cities, making them "again alive". After inscription of the element the great communication success through the media (press, social media, TV) was therefore made possible thanks to the extensive work done in recent years, especially during the preparation of the application. The horn community extends consequently to members of the general public who love this instrument attending all organized events. Traditionally the practice can be carried out outdoors. This has made it possible to create events in gardens and natural spaces of the residences even in the period of the Covid pandemic, encouraging the sense of solidarity between players and public.

A great social mix is one of the hallmarks of current horn practice. Community of players is including men, women and young people. Many players live in rural communities and the agricultural milieu is well-represented due to players' close link with nature.

The formal transmission of the practice (Brevet de sonneur) takes place according to the rules of the FITF - Fédération Internationale des Trompes de France. Equipaggio della Regia Venaria horn players of the Accademia di Sant'Uberto are all FITF members. In the community of players there is a musical director, who guides players in performing the scores, harmonizes the overall consistency of sound and develops the repertoire. Three players are responsible for the transmission of the practice and the director is authorized to participate as a judge in competitions for hunting horns. The Director is also a member of the Scientific Committee of the Accademia di Sant'Uberto, which includes musicologists, historians, iconographers, early royal plays and hunting scholars.

## Question C.2

### C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The community of players "Equipaggio della Regia Venaria" is made up of 12 players, musicians-teachers, part of the Accademia di Sant'Uberto, a non-profit cultural association. The art revitalization, since 1996, had the first main objective to promote knowledge of the practice, after interruption in the first half of 20th century. Approximately 15 events are held each year with large public participation. During the period of Covid pandemic, videos were used successfully. (Accademia di Sant'Uberto youtube channel). Different types of events were studied according to the specific audience characteristics: baroque concerts with hunting horns (for the public of theaters and conservatories; didactic-musical itineraries relevant to Savoy residences (Musica da vedere: Watching Music) aimed in particular at young people (schools) and also at third age universities"; international conferences for scholars (20-21 February 2020, Venaria Reale), "Music at court. The hunting horn between Piesmont and Europe(16-19th century). Events were organized after UNESCO inscription (December 2020) also in other regions of Italy (next event the concert "The magnificent story of the hunting horn", Teatro Pergolesi, Jesi - Ancona, Italy). This work has paid off in communication. Transmission and media awareness of the historical and social function of the practice has been consolidated.

However, the practice of the hunting horn object of UNESCO application (horn of Orléans in Re) is

at risk for the limited number of practitioners. This is a real and immediate threat to element viability. The Academy is trying to obtain about 15 hunting horns to allow the formal transmission through the courses addressed to the students of the Cavour Musical School in Turin, who already collaborate with the Sant'Uberto Accademia, and to other potential practitioners coming from bands and sharing outdoor performance and inclusive approach. The Equipaggio della Regia Venaria is working to developing a method that takes into account the history, tradition and musical practice of the horn in Italy.

### Question C.3

#### C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

In 2021 the Accademia will participate in a complex call for funding from the Compagnia di San Paolo Foundation "IN LIGHT" aimed at enhancing cultural identities of Piedmont and Valle d'Aosta territories. The project should be carried out by a group of partners in two years. The Accademia has chosen the theme "landscape", in particular the "soundscape". Music, an intangible element, will be the key: "The magnificent story of the hunting horn". The Project underlines the importance of intangible practices, representative of human activity and relevant liaison with landscape yesterday, today and tomorrow, locally, nationally and internationally: equestrian art, falconry, cinegetics, the cultivation of rice... The visitor will be given the opportunity to find some known elements which might encourage his curiosity. Among the places involved: Palace of Venaria Reale, Palace of Stupinigi, rural churches in Novara territories (Piedmont), castle of Vigevano (Pavia-Lombardy) and castle of Issogne in the Aosta valley.

UNESCO application allowed the Accademia to draw the attention of partners (Belgium, France and Luxembourg) to other hunting horn practice declinations sharing the same common origin in the European courts of 17-18th century. Italian "musical art of hunting horn" players inventory is including diversities: not only today d'Orléans French horn, but also Baroque horn (art music) and Parforcehorn practice performed by Italian Alto-Adige community, German and Ladin language speaking (300 players).

We hope for a future phase of aggregation of other countries, considering inclusion and not exclusion of cultural diversities, in compliance with the guiding principles of UNESCO.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Primary urgent goal is to increase the number of d'Orléans horn practitioners, especially after inscription of the element. The formal transmission involves the a patent delivery, in accordance with the regulations shared by the community of players of the Equipaggio della Regia Venaria

with the partners of FITF-Fédération Internationale des Trompes de France. Weekly rehearsals and other meetings of players also include moments of non-formal transmission. The community is willing to prepare a teaching method suitable to Italian culture and mainly addressed to young students of the musical high school, bands. A section of the method should be aimed at raising awareness of ICH knowledge and importance in general, with practical examples lived by the community / Accademia di Sant'Uberto as well, and at promoting dialogue with cultural diversities. The Equipaggio della Regia Venaria will create a group of trainers within the year 2021 to define the content of a mini-publication with the aim of achieving the BSC -Classified Player certification and learning a shared basic repertoire to played by the group of new players. Later, contact with schools (years 2022-2023) could take place. A convention Accademia di Sant'Uberto-Cavour Musical school has already been signed.

It is planned to make a short video representative of the practice (about 3 minutes) to encourage professors and students to participate to Open Days presentations of the instrument. The involvement of the Conservatories of music could take place in the form of preliminary didactic-informative conversations.

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The activity is the result of the continuous dialogue between the community and the Accademia di Sant'Uberto, which makes available the Scientific Committee (musical, historical and iconographic research) and the Press - communication Office. After inscription of the element community participation concerned different activities, taking into account the difficulties related to the period of the Covid pandemic:

Documentation, Research, publications:

1. Publication within the end of 2021 of Conference Proceedings: « Music at court. The hunting horn between Piedmont and Europe (16-19th century) ». The International conference held 20-21 February 2020 involved scholars coming from 8 countries (14 contributions): Austria, Belgium, Czech republic, France, Germany, Italy, Portugal, U.K. The conference highlighted contacts and international cultural exchanges concerning the hunting horn and its development. These proceedings are the scientific basis for possible aggregations of other countries to the UNESCO application.

2. Scores digitalisation for a more efficient use

3. Collaboration with academic faculties specific researches

Identification:

1. Updating of Element inventory (MEPI 4.00)

2. Updating of inventory sheet MODI- ICCD.

Promotion and enhancement

- Prepare a 2-3 minutes video that shows the attractiveness of the world of the hunting horn (history, feats and ceremonies, link with the territory, competitions, community spirit and identity, international contacts ...).

- Prepare an "advertising-attractive" poster of the hunting horn to be exhibited in music schools,

conservatories, band venues, etc. (also downloadable online in PDF format also from our site).

- Communication strong points: culture linked to the territory, promotion through music, international contacts, ceremonies, musicians' outfits ...
- To propose a competition for hunting horn scores new compositions. Award ceremony at the palace of Venaria or at the palace of Stupinigi.
- Promotion and dialogue with other elements of the intangible cultural heritage.
- Provide promotional activities at a local / national/international level

Resources - Goods needed

1. Purchase at least fifteen hunting horns to start training courses for new practitioners. Possibly to be made by Cristian Bosc Maker (Chambave, Aosta Valley)
2. Buy about twenty mouthpieces with some bass mouthpieces.
3. Purchase about thirty booklets with the fanfares requested for the patent.

After inscription non-governmental organizations expert in safeguarding as the Fondazione Santagata got in touch with the Accademia di Sant'Uberto and a cooperation was developed concerning ICH and its transmission: videoconferences, conferences and stages with students at the Stupinigi palace (May 26th 2021).

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;

Accademia di Sant'Uberto

Piedmont Region

Consorzio delle Residenze Reali Sabaude

Fondazione Ordine Mauriziano

City of Venaria Reale (To)

City of Nichelino (To)

Liceo Classico Musicale Cavour (Torino)

- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Accademia di Sant'Uberto is a No Profit cultural association that revitalized in Italy the "Musical art of Hunting Horn players" in 1996", encouraging the re-creation of a community of players in Turin, the Equipaggio della Regia Venaria, mentioned in the Accademia di Sant'Uberto statute (art. 5).

Since that date Accademia is working in close contact with the community to support: transmission of the practice, research, promotion, events, communication, partnerships, dialogue with other similar practices present in Italy/Europe.

## Question C.7

### C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

Following a videoconference organized by the Ministry of Culture (15/4/2021) a Working Group was set up made with 5 members of the community (2 women and 2 young players) and the Scientific Committee of the Accademia di Sant'Uberto: musicologists, historians, iconography expert and the director of the group. In May and June the dialogue has been regularly shared with the whole community. All members of the community organized meetings and specific videoconferences supported by the Scientific Committee as well to prepare periodic report with the Ministry of Culture. The players were able to share their experiences gained over several years. The initiative allowed the community to go into more detail in the 2003 UNESCO Convention, to understand the importance of the ICH for the hunting horn element, to share also the importance of the ICH in general and to promote the development of dialogue with different ICH communities who can collaborate in a common project where transversal skills of different partners may be required.

# C01591

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
The art of glass beads <i>Multiple: Italy, France</i>	2020

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The element continues to be deeply rooted in the social fabric of the territory recognized and perceived as its own, not only by the owners but by the whole of society; this manifests itself in different ways, different places in the city bear names related to know-how or to objects involved in processing, many people keep memories and stories related to a family member or friend who carried out or who carries out this activity or guard an object created by holders, still become of memories of their family. Among the cultural values, since this year, the community of holders has paid particular attention to the theme of sustainable development by amplifying the activities and efforts for the reuse of materials stored in the deposits or defective artifacts, giving them a new life even reaching the creation of art installations for the benefit of the Venetian community. The community of bearers and practitioners is made up of perleri, perlere, impiraresse, threaders, grinders. Glass masters who make rods in the furnace. They are mainly responsible for the transmission of artisan knowledge in an informal way or through courses and active participation in all initiatives for the enhancement, diffusion, and promotion of the element. The element that was already predisposed to dialogue, collaboration, and inclusion, has strengthened these characteristics by seeing the increasing participation of the younger

generations of owners. This network of creativity and collaboration has led the holders to confront other cultural heritages such as the environment ecosystem, seeking interaction.

## Question C.2

### C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

Despite the persistence of the health crisis which particularly penalizes the artistic crafts sector of which the element is one of the excellences and which prevented, for three months, the holders from going to their laboratories except for the risk of being sanctioned, the holders of the “Art of glass beads”, as soon as possible, started their business again and their number remained unchanged compared to the ICH02 form of March 2019 (142 holders). Similarly, the transmission has been strongly compromised and, only now, it is possible to think, with a reduced number of practitioners, of formal and informal transmission but with the strong limitation of having to remain at an interpersonal distance according to the rules in force with the result that the holder does not can promptly correct practitioners' gestures and posture. In September, with the limitations, ten bearers will be engaged in informal broadcasting activities, as part of Venice Glass Week. Overall, all the events organized in attendance between June and September for the promotion and visibility of the element involve an estimated audience of 350 people. The possible continuation of the current health situation and related regulations makes transmission extremely difficult and therefore if the health emergency persists it will be necessary to create new targeted safeguard actions in this sector. Furthermore, the pandemic has forced the use of remote digital methods including unregulated e-commerce which strongly penalizes, being virtual, the possibility of sharing and transmitting all that is the value and cultural significance of the element that could instead be perceived through the experience of the shop and the artisan laboratory by coming into close contact with the owner, his knowledge, his personal history (sounds, heat of the flame, atmosphere, language, memories, sensory experience of noise...). This is a risk if the situation continues, therefore actions will be necessary to ensure ethical communication, tools for visibility and participation and investments in events that ensure that the owners' shops emerge beyond the city of Venice itself and its lagoon. Currently, the community of the art of glass beads, to organize any initiative, can rely almost exclusively on its own channels for the dissemination of news and the involvement of the public.

## Question C.3

### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.



Following registration, the opportunities for visibility and awareness of the element and of the PCI in general have multiplied. For example: in June 2021 two national networks realized a series of shots on the Art of glass beads for a special dedicated to Venice and its cultural heritage and some short documentaries were made on the Art of glass beads as one of the 14 UNESCO-ICH Italian Elements.

During the World Tourism Event (Padua September 2021), the Veneto Region dedicated a space to the Art of glass beads. It was the first time and allowed to give visibility to the Art of Glass Beads but also to the Intangible Cultural Heritage in general at an international level. In the same period, a photo shoot was carried out at the headquarters of the Committee to create a regional archive and the Veneto Region undertook to create a digital version and a paper version brochure.

At the local level, the municipality of Venice asked some holders who are members of the committee to hold eight workshops for adults and children to transmit the knowledge related to the art of glass beads.

The registration was an opportunity to get in touch with other holders who practice the art of glass beads in other countries such as, for example, a threader and a bead maker in Japan with whom the committee has started an enrichment exchange reciprocal.

## **Question C.4**

### **C.4. Efforts to promote or reinforce the element**

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Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The committee and its bearers have long been committed to promoting the element through an activity much appreciated by families: the Bead Hunt, a treasure hunt, organized annually in the Venice districts. This activity was an inspiration for another association in the area, Venti di Cultura, which involved an “impiraressa”, a member of the committee, in one of her European projects entitled Arsenalia which concerns an urban game to be played inside the 'Arsenal of Venice in which the “impiraressa” has a strategic role. This new collaboration represents a further step forward in promoting and strengthening the element thanks to the involvement of civil society. The “impiraressa” protagonist of the urban game has been called to participate, together with the Venti di Cultura Association, in a dedicated conference in which she will represent the element and which will be held on July 15 at the headquarters of the Council of Europe. in Italy in Venice.

In July 2021, a representative of the committee was invited to bring his contribution in the context of a conference promoted by the Ancient Games Association of Verona which organizes the Tocati festival which is embarking on the international path for registration in the Register of Good practice. This occasion has favored a further strengthening of the element in terms of shared assets.

Another recent measure to strengthen and promote the element internationally is the participation of some committee members at the Sars-Poteries Glass Bead Biennial in France, which will be held next September.

## **Question C.5**

### **C.5. Community participation**

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Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Since the enrollment in December 2020, taking into account the current health emergency that has severely limited the possibility of organizing public events and initiatives until the month of May, the committee and all the bearers have consulted numerous times via the web, arriving at the conception and organization of a series of events to be held between June 2021 and June 2022. The strong participation of the community is revealed in the high number of initiatives proposed including: individual or small group workshops, meetings in schools, production and dissemination of multimedia material, various projects of artistic installations, urban games, workshops in collaboration with organizations that deal with cultural mediation, photographic exhibitions with attention to intangible cultural heritage, performance, awarding of an annual prize to those who have contributed to the preservation of the element. From May 2021 the owners have begun to concretely realize and personally contribute according to their abilities and possibilities to the following proposals: photographic exhibition, entitled "Di mano in mano", inaugurated on 29 June, focused on intangible aspects. The holders participated by deciding in first person the theme of each single photo, making available spaces for the shooting, objects, tools, their hands as subjects of the photos. They took care of the set-up in all its aspects. Conception of an artistic installation entitled "Through" whose main meaning is the intergenerational transmission of knowledge, which will be inaugurated on September 3, 2021. The owners have designed the project, carried out inspections on the site of the installation to verify its feasibility, equally divided the number of beads to be created or recovered in their family deposits to reach the total number of 1600 pearls. They will take care of the construction and complete assembly of the work. They also organized a teaser with the aim of giving citizenship a preview and creating an expectation. It was a performance titled "Yes We Bead" which took place on June 30th. The performance brought together in the unusual role of performers 9 holders of different ages, sexes and origins who staged a phase of creation of the work that required the passage from hand to hand of different beads and their threading.

## Question C.6

### C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

a. the competent body(ies) involved in its management and/or safeguarding;  
Ministry of Culture, Veneto Region, Municipality of Venice

b. the organization(s) of the community or group concerned with the element and its safeguarding.

Committee for the Safeguarding of the Art of Venetian Glass Beads

## Question C.7

### **C.7. Participation of communities in preparing this report**

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

For the preparation of this report, the board of the Committee met to evaluate the best ways of participating that however took into account the work commitments of the holders and the rules to be followed in relation to the current health situation, the restrictions for the presence at Venice of the G20 and the fact that even today the Committee does not have a sufficiently large seat to collect all the holders safely. Having taken note of all these aspects, the management opted to organize six different meetings remotely via the web platform. The board of the Committee has previously sent the report appropriately translated into Italian to the individual bearers, via e-mail, to facilitate understanding and ensure maximum participation. Overall, during the various meetings, 87 members out of 142 participated, the board having taken note of all the observations, met in presence at its headquarters to proceed with the synthesis and translation into English of the report.

# C01708

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Falconry, a living human heritage <i>Multiple: United Arab Emirates, Austria, Belgium, Croatia, Czechia, France, Germany, Hungary, Ireland, Italy, Kazakhstan, Republic of Korea, Kyrgyzstan, Mongolia, Morocco, Netherlands, Pakistan, Poland, Portugal, Qatar, Saudi Arabia, Slovakia, Spain, Syrian Arab Republic</i>	2021

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Falconry expresses itself in multiple cultural domains, in particular, 'social practices, rituals and festive events, and 'knowledge and practices concerning nature and the universe. These include traditional skills, traditional knowledge about the biology and behaviour of birds and the environment, the making of falconry equipment, and linguistic and artistic expressions found in idioms, painting, sculpture, poetry, rituals and music.

Falconry promotes social inclusion while it is practised by people of all ages, men and women, amateurs and professionals. Bearers and practitioners come from all walks of life, societies, cultures, linguistic and religious backgrounds.

The community involved in the practice of falconry, which in 2016 numbered about 500 members, is steadily increasing, especially among young people and women. It includes both individuals, a small group of practitioners and local, regional, or national falconry associations distributed all over Italy.

The inscription of Italian Falconry in the 2016 UNESCO Representative List of the Intangible Cultural Heritage has proven an important cultural achievement, allowing the local falconers' community to disseminate accurate and extensive knowledge of their heritage, closely tied to the natural environment. The need for a healthy environment, rich in biodiversity, for a good practice of falconry, makes falconers themselves sentinels and guardians of their territory. Falconers thought the practice of their art significantly contributed to disseminating the principles of the 2003 Convention and the values of Intangible Cultural Heritage to young people and civil society. Public representations, meetings and capacity building workshops organized in Italy from 2016 represent a non-formal transmission that guarantees accessibility and broad participation of civil society. The bearers and practitioners contribute to disseminate knowledge, cultural meanings and ethical values through cultural activities, publications, exhibitions, and audio-visual materials. Falconry is an excellent example of a global multidisciplinary approach to Intangible Cultural Heritage values in the schools embracing unique knowledge of history, art, literature, geography, environment, biology, ethics, flight physics.

## Question C.2

### C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

One of the main aspects of falconry as a living heritage is sharing one's passion and knowledge with friends and passing it on from generation to generation. Due to the actual pandemic in the last two years, falconry as a living heritage has been negatively impacted. Falconry needs to be practised, going outside daily in the countryside to train the birds of prey, and this wasn't allowed during the lockdown periods in 2020. COVID-19 emergencies so directly threaten the transmission and viability of Falconry as Intangible Cultural Heritage, which provides a crucial foundation for the identity and well-being of the Falconers communities.

All the activities planned according to the project "Art of falconry: safeguarding plan for a sustainable relationship between man, birds of prey and nature" presented by the Coordination of the Associations signatories of the UNESCO nomination file for funding applications under Law 77/2006 (Law February 20, 2006, n.77 "Special measures for the protection and use of Italian sites and elements of cultural, landscape and environmental interest, included in the list of world heritage, placed under UNESCO protection) reserved for the elements included in the UNESCO Representative List, evaluated by the MiBACT with a positive response in June 2019 had to be rescheduled according to the new COVID regulations.

To better identify the possible threats due to a misidentification of falconry and its meaning, the falconers' Community conducted a survey open also to civil society, collecting more than 1.100 replies. The results of the survey pointed out problems of de-contextualization (OD 102 (a), 171) and misrepresentation (OD 102 (b) of falconry practice.

A growing aversion to hunting and initiatives such as collecting signatures for a referendum to abolish hunting can make the practice of falconry and its transmission to new generations.

In this situation with no simple future prospects, it becomes more and more important to involve

Community representation and governance, identify safeguarding activities based on threats and risks and make sure that safeguarding activities contribute to the viability of the ICH, balancing different priorities.

### Question C.3

#### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

This inscription played a significant role in ensuring visibility of the ICH and raising awareness at the local, national, and international levels, also raising the attention on the importance of collaboration and mutual respect among communities, experts, and NGOs. Falconry history is a significative example of awareness humankind's unity, intercultural exchanges' development. Respect for cultural diversity, tolerance, dialogue, cooperation, in a climate of mutual trust and understanding, are among the best guarantees of international peace and security. Communities started to consider themselves as "Heritage Communities", sharing a common cultural heritage. The process of engaging communities directly allows strengthening their ability to participate meaningfully in making conservation and management decisions. The falconry cultural heritage, strongly related to nature-culture interlinkages, has provided a significant opportunity to facilitate a shift in respective management and conservation approaches alone and to the pursuit of the well-being of both heritage and society (people and the environment). Several Italian Association of Falconry became members of International Association for Falconry and Conservation of Birds of prey and many Italian falconers are directly involved in IAF International Working Group (UNESCO, Youth, Women, Translation, Welfare). Daily contacts with falconers of other countries, sharing the same cultural heritage with different traditions and practices, contribute to intercultural dialogue and encourages mutual respect between different forms of life. With the globalization and the rapid development of new information and communication technologies, the falconers community represent a challenge for cultural diversity and create the conditions for renewed dialogue among cultures and civilizations.

### Question C.4

#### C.4. Efforts to promote or reinforce the element

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Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

In 2018 the five signatory Italian Associations of Falconry entrusted the NGO Istituto Oikos (Milan, Italy) to design and submit project proposals to the Italian Ministry of the Culture (MiC). In August 2018, Istituto Oikos delivered a recommendation to the MiC to draft a safeguarding plan for Falconry in Italy, which was eventually funded in June 2019. The project is still ongoing and underwent an extension to December 2021 caused by the Covid pandemics. The project is

addressing several topics related to the safeguarding of Falconry, including a preliminary study on the state-of-the-art of the ICH in Italy (social, legal and environmental frameworks; surveys on the national ICH community and the stakeholders' attitudes towards the Element; SWOT analysis of the Falconry in Italy) and the identification and drafting of governance instruments (including Ethical principles), aimed at delivering the safeguarding plan, which is currently being drafted in a participatory manner. A 2-day capacity building workshop for the community on the safeguarding plan was organized in October 2019 with the support of international experts. The project also includes several awareness-raising activities (educational leaflets, website on Falconry as ICH, educational videoclips on raptor biology and falconry, feasibility study on national cultural routes on Falconry in Italy).

In 2021 Istituto Oikos was granted by the MiC with another project focused on additional awareness-raising activities (chiefly, the realisation of a travelling exhibit on the Element and the drafting of a communication plan).

## Question C.5

### C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The community of the Falconers, some groups of enthusiasts of the practice and experts are daily involved in the falconry safeguarding.

Falconers have always participated, even if unconsciously, in the practice and transmission of their ICH element. The art of practice falconry, the knowledge of nature and biodiversity are the key elements of their cultural heritage. The UNESCO recognition in 2016 and the beginning of a shared process for defining a structured safeguarding plan (funded by Law 77) in 2019 allowed falconers to start a more conscious and organized approach to ensure the viability of their element, its continued practice and transmission and to undertake safeguarding activities.

For the first time, the community found itself to formally analyze the risks and threats to viability as current problems hampering the enactment and transmission of falconry. Loss of function and meaning (OD 117), de-contextualization (OD 102 (a), 171), misrepresentation (OD 102 (b)) or misappropriation of ICH (OD 117) were highlighted as main problems.

With the support of the Institute OIKOS (NGO) and University of Insubria at a national level and of the International Association for Falconry and Conservation of Birds of Prey (IAF) at an international level, various activities of safeguarding have begun with the direct participation of falconry associations, but also of groups of practitioners for the protection.

In this ongoing process, the Communities are directly involving in the inventory the main cultural heritage elements (intangible and tangible) related in Italy to the practice of falconry through the Centuries. In a future step this inventory will be available online for researchers and enthusiasts of the practice and will exchange data with international archive.

With the help of experts, NGO's and University was produced documentation to support falconry practice and to avoid misinterpretation. Documents on "Falconry and Animal Welfare" and "Ethical Guidelines" almost in their final version have seen a great interest and directly involvement of the falconer's community. These documents, once completed and approved by the scientific and administrative bodies, will be a very important tool for the falconry safeguarding and for the falconers themselves.



## Question C.6

### C.6. Institutional context

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The ICH is under the Italian Ministry of the Culture (Ministero della Cultura, MiC – UNESCO Office), which earmark funds to the national ICH elements yearly through competitive calls for proposals. In 2016, five Associations signed the National Candidature for the Inscription of the Falconry as Italian ICH (Circolo Falconieri d'Italia, Federazione Italiana Falconieri – FIF, Unione Nazionale Cacciatori con il Falco – UNCF, Ordine Falconieri d'Italia – OFI, Associazione Fondazione Lanario). The Associations include a community of 280 people. In 2018, the associations signed an agreement with the NGO Istituto Oikos, operating in wildlife conservation and management since 1996. The agreement aims to entrust the NGO with designing and submitting project proposals to the Italian Ministry of the Culture (MiC).

## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

To ensure the broadest possible participation of the falconers' communities in preparing this report, different measures have been adopted. Due to the COVID-19 pandemic, online webinars and digital communication have been the main instruments used to inform and obtain input and feedback from community members.

To widely disseminate and easily collect responses and feedback from the falconer community, was created an online version of the monitoring consultation using a Google Form. This online form, partially summarized and simplified compared to the original document, was shared on Facebook and allowed to collect a lot of information directly from the community itself. All the information collected directly from falconers has been elaborated and used as a crucial shared base for the compilation of this report.

As a final consideration, however, it is important to underline how this type of report requested directly from communities was very demanding and often far beyond their cultural skills. The support of some experts people, was necessary for facilitated the data collection.



# C01395

## C

### C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Truffle hunting and extraction in Italy, traditional knowledge and practice	2021

### Question C.1

#### C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Truffle-hunting and extraction is a circumstantial path, made up of spies, conjectures, alerted and refined senses, aimed at grasping signs, traces, signals, appearances, circumstances, reminders that the truffle hunter warns emits in place starting from the coordinates space-time fruit of his memory. The transmission of complex knowledge related to the search for truffles, shapes and of the practices related to this underground fungus, which is hidden in the quarryman, represents a topical path, like memory is transmitted from one generation to another, and how the skills are intangible heritage. They mostly they formed an important part of the family hereditary axis going from father to son, from grandfather to grandson. The element, in fact, it has been constantly passed on between generations mainly in an informal way and within the nuclei relatives and parents and helped develop a sense of belonging to a larger community by opening up to others possibility of training / information so as not to do interrupt the flow of knowledge and skills. Today the community, made up of Associations and individual holders, it is directly involved in the formation of young people through the organization of courses and training projects. To the at the same time, through the dissemination of the cultural value of search and quarrying of truffles linked to the various territories, the community promotes other environmental, cultural, historical resources, that this intangible element is capable of exalt and tow. Associations represent a form of

sharing between keepers and practitioners, organize and participate in forms of formal transmission of the element; they favor and organize interventions on free-seeking lands, in agreement with public or private owners, to safeguard the truffle habitat by designing and practicing works by forest maintenance and renewal.

## Question C.2

### C.2. Assessment of its viability and current risks

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Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The element depends on a set of knowledge, which pertains to water regulation, to the functionality of the water systems of surface, governing small wooded areas, and the maintenance of biodiversity. Climate-change represents a crucial factor for the safeguarding of the element and the ability to maintain micro-environments, such as the management of the microclimate of a truffle ground, to monitoring the changes underway, Ground cover with mulch, the orientation of plant screens, correct practice of pruning, the creation of micro reservoirs, the elimination of competing plants are management practices that stand ensuring good results in maintaining optimal conditions natural but also to recover compromised sites. The more truffle hunters will have access to the knowledge of the natural habitats of the element and the more sustainable management practices and techniques can be adopted, aimed at respecting the element and regenerating the truffle species. Learning to maintain habitats is good practice for effective mitigation of thermal and rainfall changes.

## Question C.3

### C.3. Contribution to the goals of the List

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Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the element was declared during the XVI Intergovernmental Committee of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, in December 2021. A part of the recent UNESCO recognition, since the beginning, the nomination and safeguarding process has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Several public activities have been undertaken with a special focus on the cultural aspects and social functions of the element. To pursue the ethical and respectful communication of UNESCO 2003 Convention, the community and the UNESCO Office of the Ministry of Culture elaborated an informative publication on the approach and main features of the element as ICH. Additionally, it is ongoing the elaboration of ethics guidelines for the element communication, to raising awareness of ICH

significance for the society at large and promote a cooperative networking and exchanges of good practices.

## **Question C.4**

### **C.4. Efforts to promote or reinforce the element**

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Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The safeguard measures described are characterized by the orientation to the growth of sensitivity and transmission of environmental, identity and community value of the element. The the same promotion and enhancement initiatives, in fact, put at the center are the aspects of sustainable management that respect the nature, people and animals and are based on knowledge e direct practices of holders and practitioners. From the 90s and in recurring temporal way, bearers and practitioners collaborate voluntarily for: the consolidation and dissemination of studies with particular reference to vegetation, to cultivated soil, to natural grazing areas; the mapping of good practices to be adopted in natural areas of spontaneous growth of the truffle plant which identify the peculiarity of the element for its cultural traits and needs ecological aspects of local habitats; to promote conferences and seminars; to organize courses and workshops in schools and museums; to hold courses for younger generations and targets specific people including disabled; the organization of cultural events. Particular attention in recent times has been also attributed to the role and profile of the truffle hunter as an emblem of the knowledge and practice of the element. By removing rotting vegetation, clearing a stream of obstructions, guide the growth development of a plant with appropriate pruning, direct the entry of sunlight into the woods, clean up the riverbeds are actions that have contributed to the preservation of natural areas of truffle-species and regeneration.

## **Question C.5**

### **C.5. Community participation**

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Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The community that identifies itself in the element, includes a composed national interregional network by about 73,600 keepers and practitioners, called truffle hunters, gathered in 45 associated groups in the National Federation of Associations Italian truffle hunters (FNATI), from single truffle hunters not gathered in associations for a total of approximately 44,600 units and by another 12 Associations of truffles that together with the National Association City of the Truffle (ANCT) involving about 20,000 free prospectors and truffle-hunters. The vast community, distributed among the various Italian regional territories, has been able to express forms of collective solidarity by developing them in associations as a result of an aggregation voluntary organized in order to favor exchanges of practices and experiences between groups and individuals. The evolution of this setting produced a harmonious

relationship between bearer and the nature that underlies the transmission of knowledge and techniques related to sustainability. While in the family it is still the single older truffle hunter, grandfather or father, who teaches tricks, places, ways of research and quarrying so that the new ones generations may progressively feel part of the community ', organized associations contributed to intercepting groups of practitioners also from territories marginal by involving them on issues related to conservation of the habitat compromised by factors such as the abandonment of campaigns and the correlated urbanization, on the circumstantial knowledge that they favor the identification of truffle plants and on hunting and extraction techniques that allow to guarantee the renewability of the different species. On these experiences now shared, a national network was created born from forms of regional associations that today intervene in the both informal and formal intergenerational transmission. The ANCT and the FNATI represent a point of reference for sharing between holders e practitioners and dialogue with public institutions; they organize and participate in forms of formal transmission of the element; they favor and organize interventions on the land of free seeks, in agreement with public or private owners, for safeguard the truffle habitat by designing or practicing forest maintenance and renewal actions.

## Question C.6

### C.6. Institutional context

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Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Competent bodies involved in the management and safeguarding are:

Regions, Municipalities, Expertise Centers, Thematic Museums.

Main organizations of reference for the community or group concerned with the element and its safeguarding:

- FNATI Federazione Nazionale Associazioni Tartufai Italiani

Presidente, Fabio Cerretano

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## Question C.7

### C.7. Participation of communities in preparing this report

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Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

In accordance to the element patrimonialization process (and the recent inscription in the UNESCO RL) and variety of the community involved, participation is guaranteeing by the communities organizations themselves. Beside of the support and collaboration of institutions, NGO, Academies, the coordinated work at national level is also pursued by a community-based, permanent working group constituted by bearers and practitioners, without any discrimination of gender, coming from the various truffle areas throughout the regions, of technicians from the institutions, and experts of specialized Study Centres who worked supplementing different perspectives (cultural, environmental, forestry). The process of inclusion of bearers and practitioners disseminated throughout the national territory has been possible thanks to the activity of the truffle hunters community represented by FNATI, to the free associations of truffle hunters and to ANCT who encouraged by means of partnerships itinerant activities throughout the national territory (workshops, conferences), ensuring the gradual accessibility and inclusion of groups, individual bearers and truffle areas in accordance with the values of the element and of the community with which they identify themselves. This active participation is a direct evidence of the consent expressed by the community of bearers and practitioners who have identified the element and drawn up the inventory. Thanks to events, meetings, conferences and activities promoted by the vast and widespread community, the awareness of the element as intangible cultural heritage has grown also among the different stakeholders and the administrations (among which Municipalities, Regions, specialized Research Centers, etc.) and facilitated the participation of people and communities in all the Italian truffle areas, without any restriction to the accessibility of the element. For the specific case of the monitoring process, based on a constant collaborative relation with the Ministry of Culture, the community has been directly involved.

## Question D

Signature on behalf of the State

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**The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.**

**Name**

Salvatore Nastasi

**Title**

General Secretary - Ministry of Culture

**Date**

22-12-2021

**Signature**

