Sixth session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage
22-29 November 2011, Bali, Indonesia

MEDIA KIT
You will find in this kit ...

1. Sixth Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, basic information
2. The Agenda of the Committee’s meeting
3. Questions and answers
4. Intangible heritage in different countries
5. Inscription process
6. Facts and figures
7. List elements proposed for inscription in 2011, including contacts for interviews
1. Sixth Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (6.COM)

22 to 29 November 2011, Bali, Indonesia

Bali International Convention Centre (BICC)
Address: Kawasan BTDC, Lot N3, Nusa Dua, Bali 80363, Indonesia
Tel: +62 361 771 906/ Fax: +62 361 771 908
http://www.baliconvention.com

The Committee’s main functions are to promote the objectives of the Convention for the Safeguarding of the Intangible Cultural Heritage objectives, provide guidance on best practices and make recommendations on measures for safeguarding intangible cultural heritage. The Committee examines States’ reports on the implementation of the Convention, nominations submitted by countries for inscription on the ICH Lists and proposals for programmes and projects that best reflect the objectives of the Convention; it is also in charge of granting international assistance. The Committee’s 24 members are elected by the General Assembly of the States Parties according to rules of equitable geographical representation and rotation.

Chairperson: Aman Wirakartakusumah (Indonesia)
Vice-Chairs: Albania, Nicaragua, Niger, Morocco and Spain
Rapporteur: Ion de la Riva (Spain)

Committee 24 members:
Albania, Azerbaijan, Burkina Faso, China, Croatia, Cuba, Cyprus, Czech Republic, Grenada, Indonesia, Iran (Islamic Republic of), Italy, Japan, Jordan, Kenya, Madagascar, Morocco, Nicaragua, Niger, Oman, Paraguay, Republic of Korea, Spain and Venezuela (Bolivarian Republic of)

For online media kit, live webcast of the Committee meeting and more please go to: http://www.unesco.org/culture/ich/en/6COM/

Secretariat of the Convention:
Ms Cécile Duvelle, Secretary of the Convention
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Mr Edmond Moukala, Responsible for media
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Media inquiries in Bali:
Mr Rasul Samadov
E-mail. r.samadov@unesco.org

Media inquiries in Paris:
Ms Isabelle Le Fournis
2. Agenda of the Committee’s meeting

This year the Committee will have the longest meeting it has ever held (seven working days). It will be preceded by an NGO Forum on 22 November, to promote civil society exchange and partnerships.

<table>
<thead>
<tr>
<th>Tuesday 22 November 2011</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>As of 8.30 a.m.</td>
<td>Registration of participants</td>
</tr>
<tr>
<td>9.30 a.m. – 3 p.m.</td>
<td>NGO Forum</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>1. Official opening ceremony</td>
</tr>
<tr>
<td></td>
<td>The opening will be attended by the Minister of Education and Culture, Coordinating Minister of the People’s Welfare Republic of Indonesia, Governor of Bali and UNESCO’s Director-General Irina Bokova. The opening statement of the Director-General will highlight the main challenges the Convention faces today.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wednesday 23 November 2011</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>As of 8 a.m.</td>
<td>Registration of participants</td>
</tr>
<tr>
<td>8.30 – 9 a.m.</td>
<td>Bureau meeting</td>
</tr>
<tr>
<td>9 a.m. – 1 p.m.</td>
<td>2. Adoption of the agenda of the sixth session of the Committee</td>
</tr>
<tr>
<td></td>
<td>3. Admission of observers</td>
</tr>
<tr>
<td></td>
<td>4. Adoption of the summary records of the fifth session of the Committee</td>
</tr>
<tr>
<td></td>
<td>5. Report by the Committee to the General Assembly on its activities (June 2010 to June 2012)</td>
</tr>
<tr>
<td></td>
<td>An occasion to get an overview of the activities undertaken during the past 18 months: number of new ratifications, inscriptions, financial assistance, capacity-building activities, etc.</td>
</tr>
<tr>
<td></td>
<td>See working document ITH/11/6.COM/CONF.206/5</td>
</tr>
<tr>
<td></td>
<td>6. Examination of the reports of States Parties on the implementation of the Convention and on the current status of all elements inscribed on the Representative List</td>
</tr>
<tr>
<td></td>
<td>Five countries will report for the first time, six years after their ratification of the Convention, on the measures they took to implement the Convention (legislative, regulatory and other measures, update on elaboration of inventories, etc.): Algeria, China, Central African Republic, Japan and Mauritius. They will also report on the status of the elements inscribed on the Representative List. See working document ITH/11/6.COM/CONF.206/6</td>
</tr>
<tr>
<td>1 – 2.30 p.m.</td>
<td>Lunch break</td>
</tr>
<tr>
<td>2.30 – 6 p.m.</td>
<td>7. Report of the Consultative Body on its work in 2011</td>
</tr>
<tr>
<td></td>
<td>This body of six independent experts and six accredited NGOs was established by the Committee at its 2010 session to examine 2011 nominations to the Urgent Safeguarding List, proposals for the Register of Best Safeguarding Practices and international assistance requests greater than US$25,000. Its report gives an overview of its working methods and provides observations and recommendations on a number of transversal issues common to all three procedures. See working document ITH/11/6.COM/CONF.206/7</td>
</tr>
</tbody>
</table>
8. Evaluation of nominations for inscription in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

23 nominations are to be evaluated by the Committee on the basis of the recommendations of the Body. See table of recommendations by the Consultative Body in Annex.

See working document ITH/11/6.COM/CONF.206/8

<table>
<thead>
<tr>
<th>Thursday 24 November 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30 – 9 a.m.</td>
</tr>
<tr>
<td>9 a.m. – 1 p.m.</td>
</tr>
<tr>
<td>1 – 2.30 p.m.</td>
</tr>
<tr>
<td>2.30 – 6 p.m.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Friday 25 November 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30 – 9 a.m.</td>
</tr>
<tr>
<td>9 – 11.30 a.m.</td>
</tr>
<tr>
<td>11.30 a.m. – 1.30 p.m.</td>
</tr>
<tr>
<td>1.30 – 6 p.m.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Saturday 26 November 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30 – 9 a.m.</td>
</tr>
<tr>
<td>9 a.m. – 1 p.m.</td>
</tr>
<tr>
<td>1 – 2.30 p.m.</td>
</tr>
</tbody>
</table>
See working document ITH/11/6.COM/CONF.206/10 |
| 11. | Examination of the annual report of Belarus on the results of the measures taken to ensure the safeguarding of the 'Rite of Kalyady Tsars (Christmas Tsars)' inscribed on the Urgent Safeguarding List in 2009 |
See working document ITH/11/6.COM/CONF.206/11 |
<table>
<thead>
<tr>
<th>Time</th>
<th>Item</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.30 – 6 p.m.</td>
<td>12. Establishment of a Consultative Body for the examination in 2012 of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, proposals to the Register of Best Safeguarding Practices and requests for international assistance greater than US$25,000, and adoption of its terms of reference</td>
<td>The Committee should decide on the new composition of the Consultative Body for the 2012 cycle, in reappointing some incumbents and selecting new members to ensure continuity in the work of the Body. See working document ITH/11/6.COM/CONF.206/12</td>
</tr>
<tr>
<td>6 – 7 p.m.</td>
<td>13. Report of the Subsidiary Body on its work in 2011 and evaluation of nominations for inscription in 2011 on the Representative List of the Intangible Cultural Heritage of Humanity</td>
<td>This body of six members of the Committee was established by the Committee at its 2010 session to examine 2011 nominations to the Representative List. Its report gives an overview of its working methods and provides observations and recommendations on a number of transversal issues common to all nominations to the Representative List. It provides recommendations of the Body to inscribe or reject a nomination, or to refer it to the submitting State for additional information. The Committee will evaluate 49 nominations on the basis of the recommendations of the Body. See table of recommendations by the Subsidiary Body in Annex. Nominations at: <a href="http://www.unesco.org/culture/ich/index.php?lg=en&amp;pg=00411">http://www.unesco.org/culture/ich/index.php?lg=en&amp;pg=00411</a> See working document ITH/11/6.COM/CONF.206/13</td>
</tr>
</tbody>
</table>

**Sunday 27 November 2011**

<table>
<thead>
<tr>
<th>Time</th>
<th>Item</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30 – 9.00 a.m.</td>
<td>Bureau meeting</td>
<td></td>
</tr>
<tr>
<td>9.00 a.m. – 1 p.m.</td>
<td>13. Report of the Subsidiary Body on its work in 2011 and evaluation of nominations for inscription in 2011 on the Representative List of the Intangible Cultural Heritage of Humanity</td>
<td></td>
</tr>
<tr>
<td>1 – 2.30 p.m.</td>
<td>Lunch break</td>
<td></td>
</tr>
</tbody>
</table>

**Monday 28 November 2011**

<table>
<thead>
<tr>
<th>Time</th>
<th>Item</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.30 – 9.00 a.m.</td>
<td>Bureau meeting</td>
<td></td>
</tr>
<tr>
<td>9.00 a.m. – 1 p.m.</td>
<td>14. Establishment of a Subsidiary Body for the examination in 2012 of nominations for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, and adoption of its terms of reference</td>
<td>The Committee should decide on the new composition of the Subsidiary Body for the 2012 cycle, reappointing some incumbents and selecting new members to ensure continuity in the work of the Body. See working document ITH/11/6.COM/CONF.206/14</td>
</tr>
<tr>
<td></td>
<td>15. Report of the open ended intergovernmental working group on possible measures to improve the treatment of nominations to the Representative List by the Committee, its Subsidiary Body and the Secretariat</td>
<td></td>
</tr>
</tbody>
</table>
Considering the challenges facing the Convention with the high number of nominations submitted every year, the Committee is engaged in intense debate on possible solutions that should take into account both the human and financial resources available, and the time allocated for the decision-making of the Committee for inscriptions. Limits to the total number of nominations per year will be discussed during this debate.
See working document ITH/11/6.COM/CONF.206/15

| 16. | Reflection on the criteria for inscription on the Lists |
| 1 – 2.30 p.m. | Lunch break |

| 17. | Mechanism for sharing information to encourage multinational nominations |
| 2.30 – 6 p.m. | Many elements of intangible heritage concern several countries and their safeguarding calls for a cooperative rather than a competitive approach. The Committee has repeatedly encouraged the submission of multinational nominations to the Lists, considering these exemplify the Convention’s purpose of promoting international cooperation. To ensure that States are informed in advance, an on-line interactive form is proposed, enabling States Parties to share information on the nominations they submit. |
|  | See working document ITH/11/6.COM/CONF.206/17 |

| 18. | Treatment of correspondence from the public or other concerned parties concerning nominations |
| 6 – 7 p.m. | Guidelines are proposed for the treatment of correspondence received from the public, NGOs or others regarding nominations. Nominations could be posted online and publicly accessible as soon as they are submitted, to benefit from comments from civil society or States during the examination process. |
|  | See working document ITH/11/6.COM/CONF.206/18 |

| 19. | Accreditation of non-governmental organizations |
| 6 – 7 p.m. | See working document ITH/11/6.COM/CONF.206/19 |

**Tuesday 29 November 2011**

| 8.30 – 9 a.m. | Bureau meeting |
| 9 a.m. – 1 p.m. | Accreditation of non-governmental organizations |
| | 20. | Draft plan for the use of the resources of the Fund |
| | See working document ITH/11/6.COM/CONF.206/20 |

| 1 – 2.30 p.m. | Lunch break |
| 2.30 – 6 p.m. | Proposals for the celebration of the tenth anniversary of the Convention |
| | The tenth anniversary of the Convention in 2013 will be an occasion for the international community to conduct an initial assessment and identify challenges, constraints and opportunities related to the implementation of the Convention. A dedicated interface should allow States to regularly update information on activities and celebrations |
| | See working document ITH/11/6.COM/CONF.206/21 |

| 22. | Use of the emblem of the Convention by category 2 centres |

**MEDIA KIT**
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>23.</td>
<td>Date and venue of the seventh session of the Committee</td>
</tr>
<tr>
<td>24.</td>
<td>Election of the members of the Bureau of the seventh session of the Committee</td>
</tr>
<tr>
<td>25.</td>
<td>Any other business</td>
</tr>
<tr>
<td>26.</td>
<td>Adoption of the List of Decisions</td>
</tr>
<tr>
<td>27.</td>
<td>Closure of the session</td>
</tr>
</tbody>
</table>
Result of the work done by the Subsidiary Body (Representative List) and the Consultative Body

URGENT SAFEGUARDING LIST

Of the 23 candidates for the Urgent Safeguarding List, 22% were recommended for inscription, with three others subject to options on which the Committee will have to decide.

<table>
<thead>
<tr>
<th>Decision</th>
<th>File</th>
<th>Title</th>
<th>State</th>
<th>Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 6.COM 8.1</td>
<td>00529</td>
<td>Ashoogh love romance: performance, music and text of the Armenian bard tradition</td>
<td>Armenia</td>
<td>No</td>
</tr>
<tr>
<td>2. 6.COM 8.2</td>
<td>00528</td>
<td>Vardavar, Armenian summertime water festival</td>
<td>Armenia</td>
<td>No</td>
</tr>
<tr>
<td>3. 6.COM 8.3</td>
<td>00521</td>
<td>Yaokwa, the Enawene Nawe people’s ritual for the maintenance of social and cosmic order</td>
<td>Brazil</td>
<td>Split</td>
</tr>
<tr>
<td>4. 6.COM 8.4</td>
<td>00519</td>
<td>Long-necked lute and epic singing in Cambodia</td>
<td>Cambodia</td>
<td>No</td>
</tr>
<tr>
<td>5. 6.COM 8.5</td>
<td>00492</td>
<td>Traditional Anglo-Broto fanfare in Ouaka Prefecture</td>
<td>Central African Republic</td>
<td>No</td>
</tr>
<tr>
<td>6. 6.COM 8.6</td>
<td>00530</td>
<td>Hezhen Yimakan storytelling</td>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>7. 6.COM 8.7</td>
<td>00516</td>
<td>Paach ceremony</td>
<td>Guatemala</td>
<td>No</td>
</tr>
<tr>
<td>8. 6.COM 8.8</td>
<td>00509</td>
<td>Saman dance</td>
<td>Indonesia</td>
<td>Yes</td>
</tr>
<tr>
<td>9. 6.COM 8.9</td>
<td>00535</td>
<td>Naqqāli, Iranian dramatic story-telling</td>
<td>Iran</td>
<td>Yes</td>
</tr>
<tr>
<td>10. 6.COM 8.10</td>
<td>00534</td>
<td>Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf</td>
<td>Iran</td>
<td>Yes</td>
</tr>
<tr>
<td>11. 6.COM 8.11</td>
<td>00523</td>
<td>Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community</td>
<td>Kenya</td>
<td>No</td>
</tr>
<tr>
<td>12. 6.COM 8.12</td>
<td>00520</td>
<td>Secret society of the Kôrêdugaw, the rite of wisdom in Mali</td>
<td>Mali</td>
<td>No</td>
</tr>
<tr>
<td>13. 6.COM 8.13</td>
<td>00524</td>
<td>The Moorish epic T’heydinn</td>
<td>Mauritania</td>
<td>Split</td>
</tr>
<tr>
<td>14. 6.COM 8.14</td>
<td>00548</td>
<td>Coaxing ritual for camel calves</td>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>15. 6.COM 8.15</td>
<td>00543</td>
<td>Folk long song performance technique of Limbe performances - circular breathing</td>
<td>Mongolia</td>
<td>Split</td>
</tr>
<tr>
<td>16. 6.COM 8.16</td>
<td>00545</td>
<td>Mongolian calligraphy</td>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>17. 6.COM 8.17</td>
<td>00542</td>
<td>Mongolian traditional Cham dance</td>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>18. 6.COM 8.18</td>
<td>00544</td>
<td>Mongolian traditional practices of the worshipping of sacred sites</td>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>19. 6.COM 8.19</td>
<td>00541</td>
<td>Performance of the Mongolian epic of Jangar</td>
<td>Mongolia</td>
<td>No</td>
</tr>
<tr>
<td>20. 6.COM 8.20</td>
<td>00531</td>
<td>Eshuva, Harâkmbut sung prayers of Peru’s Huachipaire people</td>
<td>Peru</td>
<td>No</td>
</tr>
<tr>
<td>21. 6.COM 8.21</td>
<td>00517</td>
<td>Al Sadu, traditional weaving skills in the United Arab Emirates</td>
<td>United Arab Emirates</td>
<td>No</td>
</tr>
</tbody>
</table>
## REGISTER OF BEST SAFEGUARDING PRACTICES

Out of 12 proposals for Best Safeguarding Practices, 33% were recommended for inscription.

<table>
<thead>
<tr>
<th>Decision</th>
<th>File</th>
<th>Title</th>
<th>State</th>
<th>Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 6.COM 9.1</td>
<td>00499</td>
<td>Voice of the voiceless</td>
<td>Argentina</td>
<td>No</td>
</tr>
<tr>
<td>2. 6.COM 9.2</td>
<td>00513</td>
<td>A programme of cultivating ludodiversity: safeguarding traditional games in Flanders</td>
<td>Belgium</td>
<td>Yes</td>
</tr>
<tr>
<td>3. 6.COM 9.3</td>
<td>00504</td>
<td>Call for projects of the National Program of Intangible Heritage</td>
<td>Brazil</td>
<td>Yes</td>
</tr>
<tr>
<td>4. 6.COM 9.4</td>
<td>00505</td>
<td>Documentation of the Purubora language: a contribution to the safeguarding of linguistic heritage</td>
<td>Brazil</td>
<td>No</td>
</tr>
<tr>
<td>5. 6.COM 9.5</td>
<td>00502</td>
<td>Fandango’s Living Museum</td>
<td>Brazil</td>
<td>Yes</td>
</tr>
<tr>
<td>6. 6.COM 9.6</td>
<td>00500</td>
<td>‘Popular Artist’s Room’ Programme (SAP Programme)</td>
<td>Brazil</td>
<td>No</td>
</tr>
<tr>
<td>7. 6.COM 9.7</td>
<td>00503</td>
<td>Viola Correa Popular Culture Series</td>
<td>Brazil</td>
<td>No</td>
</tr>
<tr>
<td>8. 6.COM 9.8</td>
<td>00515</td>
<td>The Táncház method: a Hungarian model for the transmission of intangible cultural heritage</td>
<td>Hungary</td>
<td>Yes</td>
</tr>
<tr>
<td>9. 6.COM 9.9</td>
<td>00514</td>
<td>Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth</td>
<td>Latvia</td>
<td>No</td>
</tr>
<tr>
<td>10. 6.COM 9.10</td>
<td>00511</td>
<td>Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia</td>
<td>Spain</td>
<td>Yes</td>
</tr>
<tr>
<td>11. 6.COM 9.11</td>
<td>00508</td>
<td>The Atlas of the intangible heritage of Andalusia</td>
<td>Spain</td>
<td>No</td>
</tr>
<tr>
<td>12. 6.COM 9.12</td>
<td>00506</td>
<td>The role of ‘musical societies’ in safeguarding intangible cultural heritage of the Valencian Community</td>
<td>Spain</td>
<td>No</td>
</tr>
</tbody>
</table>

Total results Register of Best Safeguarding Practices: 4 Yes, 8 No

Total results Urgent Safeguarding List: 5 Yes, 3 Split decision, 15 No
INTERNATIONAL ASSISTANCE GREATER THAN US$25,000

None of the four requests for international assistance was accepted. The Consultative Body recommended that the Committee ask the submitting States to work on some improvements with the Secretariat, and to delegate to the Bureau the authority to approve the revised requests.

<table>
<thead>
<tr>
<th>Decision</th>
<th>File</th>
<th>Title</th>
<th>State</th>
<th>Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 6.COM 10.1</td>
<td>00550</td>
<td>Safeguarding the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru</td>
<td>Bolivia (Plurinational State of); Chile; Peru</td>
<td>Bureau</td>
</tr>
<tr>
<td>2. 6.COM 10.2</td>
<td>00549</td>
<td>Safeguarding and revitalizing the Mongolian traditional epic</td>
<td>Mongolia</td>
<td>Bureau</td>
</tr>
<tr>
<td>3. 6.COM 10.3</td>
<td>00557</td>
<td>Inventorying the intangible cultural heritage of four communities in Uganda</td>
<td>Uganda</td>
<td>Bureau</td>
</tr>
<tr>
<td>4. 6.COM 10.4</td>
<td>00555</td>
<td>Documentation, promotion and dissemination of the Candombe traditional drum calls, expressions of identity of the Sur, Palermo, and Cordón neighbourhoods in the city of Montevideo</td>
<td>Uruguay</td>
<td>Bureau</td>
</tr>
</tbody>
</table>

Total results International Assistance: 4 delegated to the Bureau

REPRESENTATIVE LIST

Out of 49 nominations for the Representative List, 34 % of files were recommended for inscription.

<table>
<thead>
<tr>
<th>Decision</th>
<th>File</th>
<th>Title</th>
<th>State</th>
<th>Recommendation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 6.COM 13.1</td>
<td>00537</td>
<td>Shapavalstva (felt-making) and Katrushnkite Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers</td>
<td>Belarus</td>
<td>Refer</td>
</tr>
<tr>
<td>2. 6.COM 13.2</td>
<td>00404</td>
<td>Leuven age set ritual repertoire</td>
<td>Belgium</td>
<td>Yes</td>
</tr>
<tr>
<td>3. 6.COM 13.3</td>
<td>00421</td>
<td>Chinese shadow puppetry</td>
<td>China</td>
<td>Yes</td>
</tr>
<tr>
<td>4. 6.COM 13.4</td>
<td>00426</td>
<td>Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus</td>
<td>China</td>
<td>Refer</td>
</tr>
<tr>
<td>5. 6.COM 13.5</td>
<td>00428</td>
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Total results Representative List: **17 Yes, 26 Refer and 5 No**
3. Questions and answers

What is intangible cultural heritage?
Intangible cultural heritage ("ICH") refers to the practices, representations, expressions, knowledge and know-how, transmitted from generation to generation within communities, created and transformed continuously by them, depending on the environment and their interaction with nature and history.

Heritage, as it is transmitted from generation to generation.
Cultural, as it provides to communities a sense of identity and continuity, as culture does.
Intangible, as it lies essentially in the human spirit, is transmitted by imitation and immersion in a practice, and doesn’t necessarily require a specific place or material objects.

Intangible cultural heritage exists only in the present. The expressions of the past that are no longer practised are part of cultural history, but are not intangible cultural heritage as defined in the Convention for the Safeguarding of Intangible Cultural Heritage.
Intangible cultural heritage is what communities today recognize as part of their cultural heritage. Therefore, it is often called “living heritage”.

Why is it important?
Intangible cultural heritage adapts permanently to the present and constitutes cultural capital that can be a powerful driver for development. Food security, health, education, sustainable use of natural resources – intangible cultural heritage is a wealth of knowledge to be used in many aspects of life. Women hold a special place in the transmission of intangible heritage and have knowledge that contributes to their empowerment and to revenue generation.

ICH is also vital for maintaining cultural diversity in the face of globalization. Understanding ICH contributes to intercultural dialogue, encourages mutual respect and ensures social cohesion. The importance of ICH is not the cultural manifestation itself; it lies in its significance to communities. Its value is both intangible and tangible, linked to the social and economic effects of the knowledge and skills transmitted through it.

Find out more and see examples in the brochure included in this kit and at http://www.unesco.org/culture/ich/en/kit/

Why is this UNESCO’s concern?
As the only United Nations agency with a specific mandate in culture, UNESCO works to safeguard cultural heritage and promote cultural diversity as a force for dialogue and development. It encourages international cooperation and knowledge-sharing and supports Member States in building their human and institutional capacities.

What is UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage?
Adopted in 2003 after 60 years of work in this domain, the Convention is the international community’s first binding multilateral instrument intended to safeguard and raise the profile of this heritage. Its goal is to incite countries to care about and look after the ICH present on their territories.

What are the responsibilities of States that ratify the Convention?
At the national level, States Parties are asked to take the necessary measures to safeguard the ICH present on their territory: define and inventory the ICH, with the participation of the communities concerned; adopt policies and establish institutions to monitor and promote it; encourage research; and take other appropriate safeguarding measures, always with the full consent and participation of the communities concerned. Each State Party submits regular progress reports to the Committee, starting six years after ratifying the Convention. The first ever submitted reports are coming this year (see the Agenda of the Committee).
States are also invited to nominate elements to the List of Intangible Cultural Heritage In Need of Urgent Safeguarding, the Representative List of the Intangible Cultural Heritage of Humanity, and the Register of Best Safeguarding Practices, which are all mechanisms to focus international attention on ICH. States also have the possibility of asking for international assistance from the Fund for the Safeguarding of the Intangible Cultural Heritage. The resources of this Fund consist of contributions made by States Parties.

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


What are the criteria for the Lists?
To be inscribed on either of the Lists, an element must satisfy five inscription criteria. Three of these are common to both the Urgent Safeguarding List and the Representative List. First, the element proposed must fit the definition of ICH in Article 2 of the Convention. The element must also be included in an inventory, and nominated with the consent and widest possible participation of the communities concerned.

Safeguarding measures must be elaborated, and the State must demonstrate, for the Urgent Safeguarding List, that despite the efforts of the State and community concerned, the viability of the element is at risk.

For the Representative List, the State has to demonstrate that inscription of the submitted element will promote visibility of the intangible cultural heritage and awareness of its significance, encourage dialogue and reflect the cultural diversity of the world.

See nomination forms and explanations of the criteria at:

Who decides what elements are inscribed and how the Fund is used?
The 24-member Intergovernmental Committee, which meets every year in November. All the States that have ratified the Convention – 137 to date – meet in the General Assembly every two years to decide on strategy and elect the Committee. The Committee evaluates nominations submitted by States Parties for inscription on the Lists and considers requests for international assistance (see agenda of sixth session). For the Urgent Safeguarding List, the Register of Best Safeguarding Practices and requests for sums greater than US$25,000, the Committee bases its decisions on recommendations from its Consultative Body of experts and NGOs. A Subsidiary Body composed of six States Members of the Committee gives recommendations to the Committee for the inscriptions on the Representative List.

What is the impact of inscription on the Lists for communities and States?
The UNESCO delegate from Peru recently reported what happened in his country last year after two elements were inscribed on the Representative List: “These two elements belong to small communities. Yet when the news of the inscriptions came out (and was covered in all the media) in Peru, this became a national celebration that lasted about two weeks, to the surprise of all those working in culture. As if Peru had won the football World Cup! After that there was a process of reflection nationwide. All of a sudden universities, research centres, cultural associations and the communities, with very little involvement from the government, organized symposia, meetings, round tables, workshops. In Peru, the Division for Intangible
Heritage was established in 2003, so we have been working for almost 10 years now, but in terms of the momentum, we can really say that everything started with the inscription. Communities on their own initiative started preparing files to present for the Representative List. In Peru, even at the grassroots, even in villages, there is now a growing knowledge of the Convention and of intangible heritage and this is a very, very interesting process.

What is the difference between the 1972 World Heritage Convention and the 2003 Intangible Cultural Heritage Convention?
The World Heritage Convention deals with monuments, cultural sites and natural sites of outstanding universal value; experts and site managers are key actors for identification and protection; communities are involved.

The Intangible Cultural Heritage Convention deals with practices, representations, expressions, knowledge, skills that communities recognize as their cultural heritage; communities and bearers are key actors for safeguarding and transmission; experts are associated.

Questions and answers part 2: ICH Issues. Pertinent questions

How can you safeguard something intangible?
Not in the same way that you safeguard other cultural heritage. Because ICH is living heritage, safeguarding requires strengthening and reinforcing the diverse and varied circumstances, tangible and intangible, that are necessary for the continuous evolution and interpretation of intangible cultural heritage, as well as for its transmission to future generations. It is necessary to find a balance between safeguarding it and allowing it to grow and adapt to the community’s present reality – which may even mean allowing it to die out.


Is the idea for countries to nominate as many elements to the Lists as possible?
No, the Lists are not intended to be a global inventory. The first priority of the 2003 Convention is to encourage States Parties to safeguard intangible cultural heritage present on their territories, whether or not it is listed internationally. There is no competition in the number of elements inscribed! And the number of elements inscribed by a country doesn’t mean it is richer in terms of ICH than another that has no elements inscribed.

Isn’t the Representative List just a beauty contest?
No. The elements are not inscribed because they are beautiful, original, authentic or unique, but because they are intangible cultural heritage and meaningful to their communities. The objectives of the List are to ensure better visibility of the ICH and awareness of its significance, and to encourage dialogue which respects cultural diversity.

If an element, for example a carnival, is on the Representative List, does it mean it is superior to other carnivals?
No. Inscription does not imply an element is “better” or universally valuable, only that it is valuable to the community or individuals who are the bearers of the element.

What about cultural practices that are controversial – like bullfighting – or even contrary to internationally recognized human rights?
For the purpose of the Convention, only ICH that is compatible with international human rights instruments, mutual respect among communities and sustainable development can be considered. Elements considered controversial can spark fruitful debate.
Are endangered languages and religion included in UNESCO’s definition of ICH?
No, not as such. Specific languages cannot in themselves be nominated as elements to the Lists, but only as vehicles of the intangible heritage of a given group or community.

Many intangible heritage elements do depend on highly specialized languages traditionally used by the community concerned, and thus certain aspects of a language may need to be safeguarded as vehicles of ICH. A majority of Member States, however, did not think that the ICH Convention was the ideal instrument for safeguarding the world’s linguistic diversity. In a similar way, organized religions cannot be nominated specifically as elements for inscriptions, although much intangible heritage has spiritual aspects. ICH elements relating to religious traditions are normally presented as belonging under the domain of “knowledge and practices concerning nature and the universe” or “social practices, ritual and festive events”. States have very different linguistic, religious, ethnic and other diversities that have an impact on groups’ sense of identity within the State. Trying to reach consensus over the place to give language or religion within ICH policies would have seriously delayed the elaboration of the Convention.

How are we sure it is the communities and not the State wanting to safeguard certain elements?
States Parties must provide evidence of the communities’ consent as part of their nomination files and must also demonstrate that the communities are fully involved in the safeguarding process.

Isn’t there a risk that inscription of elements will be misappropriated for commercial gain?
When profit from tourism or craft production, for instance, becomes a goal in itself, to the possible detriment of the element in its community context, we can talk about “over-commercialization”. Communities should not lose control over the processes. But economic income can be important in the practice and transmission of an ICH element, as when it provides a group’s livelihood. Economic value can contribute to safeguarding in ways welcomed by the community.

Is there a limit to the number of elements a State can nominate?
Not at present, but the subject is being debated. The examination process is painstaking and should not be compromised by excessive quantity.

Why haven’t all countries ratified the Convention?
They will. In some countries, constitutional frameworks or domestic considerations mean that ratification is slower. But the Convention has been met with enthusiasm around the world and has been ratified more quickly than any other UNESCO treaty.
4. Intangible heritage in different countries

The following examples illustrate how countries around the world are implementing the Convention. More: http://www.unesco.org/culture/ich/en/kit/

Traditional banking in Vanuatu
Pig tusks, woven mats and stringed shells have not only cultural but also economic value in Vanuatu: they are used instead of money. In 2004, the Vanuatu Cultural Centre (VKS) launched a project to promote a banking system based on traditional wealth items. The project, stressing the functions and values of traditional approaches, spread throughout the country. It reached the level of government policy when 2007 was declared “Year of the Traditional Economy”.

Oral poetry leads to literacy in Yemen
Government-sponsored literacy classes for rural Yemeni women were making little progress because their content, geared to modern economies, was not relevant to the women’s daily lives, based on traditional herding and fishing. A new program focused on oral, or spoken, poetry, which plays a prominent role in Yemeni society, did the trick. The women began to write down the songs and proverbs they composed. The effect was doubly positive: as women learners became more socially active, their poems began to reflect modern issues, thereby invigorating the endangered oral tradition.

Documentation revives Tham Roc puppetry in Viet Nam
The rod puppetry of the Tay people of Tham Roc village in Thai Nguyen province, north of Hanoi, had not been performed for decades when a few villagers began looking for ways to revive it. In 1999, a researcher at the national Museum of Ethnology, himself a Tay, suggested the museum make a video. The project motivated village elders to take the puppets out of storage and bring them back to life. The video’s success led to more shows, the skills of making and manipulating puppets were reestablished, and the tradition is going strong again.

Photographing living heritage in Kenya
In 2010, 12 professional photographers were trained to hone their skills to document living heritage. Their photos of traditions and craftsmanship in Nairobi were then presented as an exhibition and published as a book.

Reviving traditional transmission of Georgian polyphony
Polyphonic singing, music with two or more separate melodic voices, is a popular tradition that used to be a central part of all areas of everyday life in Georgia, from ploughing fields to curing illnesses and celebrating festivities. With the support of UNESCO a project was launched to support the viability of the traditional polyphony. As a result seven youth folk centers were set up in different regions to transmit the musical tradition. At each centre, 10 to 15 young students received training for a three-year period.

Cocolo dancing tradition in the Dominican Republic
The Cocolo dancing tradition first emerged in the mid-nineteenth century among Caribbean-English speaking immigrant workers who had come to the Dominican Republic. The community remained culturally and linguistically distinct and established their own churches, schools, benevolent societies and mutual assistance lodges. Cocolo drama performances take place at Christmas, on St Peter’s Day and at carnivals. UNESCO, in close cooperation with community members, developed a project to contribute to the revitalization of the tradition. It aimed to improve practice conditions by enhancing recognition of the tradition and increasing financial support. It was also an opportunity for the Cocolo community to discuss strategies to safeguard their cultural expressions, and helped raise awareness at a national level. Another vital step was the legal registration of the Cocolo community, which in the long term may secure the tradition bearers’ official status and recognition within Dominican society.
5. Inscription process

Eligibility

Only States Parties to the Convention can submit nominations. States are encouraged to cooperate to propose multi-national nomination.

Nomination

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

Examination

Phase 1: States submit to the Secretariat by 31 March for evaluation by the Committee 18 months later

Phase 2: The Secretariat checks the files and requests missing information; revised files must be completed and returned by 30 September.

Phase 3: The appropriate body (Consultative Body or, for the Representative List, Subsidiary Body of Committee) undertakes examination of the files; it issues final recommendations in May or June. Its reports are sent to Committee four weeks before the annual November session.

Phase 4: At its annual November session, the Intergovernmental Committee evaluates nominations and reports and makes decisions.

Reporting

Every six years after ratifying the Convention, each State Party submits a periodic report to the Committee on the measures taken to implement the Convention, as well as on the status of elements inscribed on the Representative List.

An individual report of each element inscribed on the List of ICH in need of Urgent Safeguarding is submitted every four years after its inscription to monitor its state of viability.
6. Facts and figures

- States that ratified the Convention, by region

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- Representative List – 213 elements

  Multinational elements – 13
  National elements – 200

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- List of Intangible Cultural Heritage in need of Urgent Safeguarding – 16 elements inscribed

  No multinational elements

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<td>0</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>16</strong></td>
<td><strong>100 %</strong></td>
<td><strong>9</strong></td>
<td><strong>100 %</strong></td>
</tr>
</tbody>
</table>
• Programmes, projects and activities for the safeguarding of ICH already considered to best reflect the principles and objectives of the Convention – 3 elements

<table>
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<tr>
<th>Regions</th>
<th>Number of elements</th>
<th>% of total by region</th>
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<td>Arab States</td>
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<tr>
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<tr>
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<tr>
<td>TOTAL</td>
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<td>100%</td>
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1 For the 2010 cycle there were no inscriptions due to the change in cycle sequence


• Nominations to be evaluated during the 6th session of the Committee (from 22 to 29 November 2011, Bali, Indonesia)

<table>
<thead>
<tr>
<th>Type of files</th>
<th>Total presented to the Committee</th>
<th>Positive recommendations</th>
<th>Negative recommendations (+refers in case of Representative List)</th>
<th>% Positive/Negative</th>
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<tr>
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<td>Representative List</td>
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<td>Register of Best Practices</td>
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<td>7</td>
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• Capacity building activities undertaken by UNESCO in 2011

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<th>Regions</th>
<th>Number of trainers trained to deliver UNESCO’s capacity building curriculum</th>
<th>Number of training workshops supported by the UNESCO Regular Programme in 2010-2011</th>
<th>Funds mobilized for capacity building</th>
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<td>14% - (980,000)</td>
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<tr>
<td>Asia and the Pacific</td>
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<td>8</td>
<td>24% - (1,680,000)</td>
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<tr>
<td>Europe and North America</td>
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<td>1% - (70,000)</td>
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<td>24% - (1,680,000)</td>
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<tr>
<td>TOTAL</td>
<td>73</td>
<td>28</td>
<td>100% - (7,000,000)</td>
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</tbody>
</table>

Accredited NGOs, statistics per region

<table>
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<tr>
<th>Regions</th>
<th>Number of NGOs approved by the General Assembly (last decision in June 2010)</th>
<th>Number of NGOs recommended for accreditation in 2010</th>
<th>Number of NGOs proposed for accreditation in 2011</th>
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<tr>
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A few dates

June 2008       | General Assembly adopts the first Operational Directives for implementation of the Convention: the inscription cycle can start
November 2008   | Committee incorporates 90 elements previously proclaimed Masterpieces of intangible heritage in the Representative List.
September 2009  | Committee inscribes first 12 elements on the Urgent Safeguarding List and 3 elements on the Register of Best Safeguarding practices, as well as 76 new elements on the Representative List
November 2010   | Committee inscribes 47 new elements on the Representative List and 4 elements on the Urgent Safeguarding List.

7. List of elements presented in 2011 with contacts for interviews

The list of elements and corresponding contacts are presented in the following order:

- List of Intangible Cultural Heritage in Need of Urgent Safeguarding
- Register of Best Safeguarding Practices
- Evaluation of International Assistance requests greater than US$25,000
- Representative List of the Intangible Cultural Heritage of Humanity
Draft decision 8.1, nomination 00529

Armenia

Ashoogh love romance: performance, music and text of the Armenian bard tradition

Armenian Ashoogh is a popular tradition that combines poetry, music and storytelling to recount love stories, legends, true events and supernatural tales. Ashoogh songs are usually played at festivals, weddings, funerals and on other special occasions, with the bard accompanying himself or herself on a variety of plucked or bowed lutes. The skills and knowledge are handed down from teacher to apprentice via oral transmission, often at coffeehouses, though nowadays also at Ashoogh music schools.

Recommendation not to inscribe
(see motivation in draft decision 8.1)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.1

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Draft decision 8.2, nomination 00528

Armenia

Vardavar, Armenian summertime water festival

Vardavar is a summer festival celebrated in Armenia and derived from pre-Christian rituals to bring rain. The rituals begin with processions of young girls who carry filled water jugs, roses and stones. The elder generation prepares home-made milk products and special cookies for the celebration, and everyone splashes water at one another as a demonstration of goodwill. Vardavar traditions also include singing, dancing, fortune-telling, puppetry and wrestling matches. The festival is actively celebrated nationwide by Armenians and minorities of all ages.

Recommendation not to inscribe
(see motivation in draft decision 8.2)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.2

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Draft decision 8.3, nomination 00521

Brazil

Yaokwa, the Enawene Nawe people’s ritual for the maintenance of social and cosmic order

The Enawene Nawe people living in the southern Amazon rainforest perform the Yaokwa ritual each year during the seven-month dry season to honour the Yakairiti spirits and ensure cosmic and social order. The different clans alternate responsibility: one embarks on fishing expeditions throughout the area while another prepares offerings of rock salt, fish and ritual food for the spirits, and performs music and dance. Yaokwa and the local biodiversity it celebrates represent an extremely delicate and fragile ecosystem whose continuity depends directly on its conservation.

Recommendation split decision
(see motivation in draft decision 8.3)


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Draft decision 8.4, nomination 00519

Cambodia

Long-necked lute and epic singing in Cambodia

Chapey Dang Veng is the Cambodian long-necked lute that lends its name to an epic singing tradition; it can be performed by males or females, young or old, but all must be proficient in memorizing, improvising, versifying, singing and playing the lute. A good epic singer can call on a corpus of knowledge encompassing Buddhist literature, folk tales, legends, poetry and current events. Chapey Dang Veng is still recovering from the loss of almost all the epic singers under the Khmer Rouge.

Recommendation not to inscribe
(see motivation in draft decision 8.4)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.4

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Draft decision 8.5, nomination 00492

Central African Republic

Traditional Ango-Broto fanfare in Ouaka Prefecture

The music and dance of the traditional Ango-Broto fanfare express the spirit of the ancestors of the Broto community, a subgroup of the Banda people. The musicians perform in groups including young and old, male and female, using side-blown horns made from the roots of wild fruit trees. This music was formerly performed at three-month-long initiation rituals held for 5-year-old boys, deep in the bush; today the fanfare finds an important place at official ceremonies, parades, weddings, funerals and other events.

Recommendation **not to inscribe**
(see motivation in draft decision 8.5)


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Draft decision 8.6, nomination 00530

China

Hezhen Yimakan storytelling

Narrated in the language of the Hezhen people of north-east China, and taking both verse and prose forms, Yimakan storytelling consists of many independent episodes depicting tribal alliances and battles, including the defeat of monsters and invaders by Hezhen heroes. Yimakan performers improvise stories without instrumental accompaniment, alternating between singing and speaking, and make use of different melodies to represent different characters and plots. Yimakan plays a key role in preserving the Hezhen mother tongue, religion, beliefs, folklore and customs.

Recommendation **to inscribe**
(see motivation in draft decision 8.6)


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feiyibaohu@163.com
List of Intangible Cultural Heritage in Need of Urgent Safeguarding

Draft decision 8.7, nomination 00516

Guatemala

Paach ceremony

The Paach ceremony is an ancestral Mayan tradition, with Catholic influences, that gives thanks to nature for a good corn harvest and strengthens the cultural identity of the community of San Pedro Sacatepéquez. The ceremony begins with the spiritual and physical preparation of the officiants along with their instruments, a procession to the ceremonial sites, the recitation of a prayer in the Maya Mam language and marimba music and dancing. Transmitted from generation to generation through families, it encourages social cohesion and intercultural dialogue.

Recommendation **not to inscribe**
(see motivation in draft decision 8.7)


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45909826
olgxicara@hotmail.com

Draft decision 8.8, nomination 00509

Indonesia

Saman dance

Boys and young men among the Gayo people of Aceh province in Sumatra perform the Saman sitting on their heels or kneeling in tight rows. Dancers clap their hands, slap their chests, thighs and the ground, click their fingers, and sway and twist their bodies and heads in time with the shifting rhythm. The verses they sing offer guidance and can be religious, romantic or humorous in tone. The Saman is performed to celebrate national and religious holidays, cementing relationships between villages.

Recommendation **to inscribe**
(see motivation in draft decision 8.8)


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harry.waluyo@budpar.go.id; harry.waluyo@gmail.com
Draft decision 8.9, nomination 00535

Iran (Islamic Republic of)

Naqqāli, Iranian dramatic story-telling

Naqqāli dramatic performance has long played an important role in Iranian society, from the courts to the villages. The performer – the Naqqāl – recounts stories in verse or prose accompanied by gestures and movements, and sometimes instrumental music and painted scrolls. Both entertainers and bearers of Persian literature and culture, Naqqāls need to be acquainted with local cultural expressions, languages and dialects, and traditional music. Naqqāli requires considerable talent, a retentive memory and the ability to improvise with skill to captivate an audience.

Recommendation to inscribe
(see motivation in draft decision 8.9)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.9

Contact for further inquiries on the nomination
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yadollahparmoun@yahoo.com

Draft decision 8.10, nomination 00534

Iran (Islamic Republic of)

Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf

Iranian Lenj vessels are traditionally hand-built from wood and are used by inhabitants of the northern coast of the Persian Gulf for sea journeys, trading, fishing and pearl diving. The traditional knowledge surrounding Lenjes includes oral literature, performing arts and festivals, in addition to the sailing and navigation techniques and terminology and weather forecasting, and the skills of wooden boat-building. Today, wooden Lenjes are being replaced by cheaper fibreglass substitutes and the philosophy, culture and traditional knowledge of sailing in the Persian Gulf are gradually fading.

Recommendation to inscribe
(see motivation in draft decision 8.10)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.10

Contact for further inquiries on the nomination
Ms Atoosa Mo’meni
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List of Intangible Cultural Heritage in Need of Urgent Safeguarding

Draft decision 8.11, nomination 00523

Kenya

**Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community**

During these three interrelated rites of passage, a group or age-set of Maasai boys pass together from being children to being morans (warriors), then adults and then elders. Enkipaata is a circumcision rite inducting boys into the first stages of moranhood. Eight years later, Eunoto marks the passage into adulthood and the adoption of adult responsibilities, while Olngesherr marks the end of life as a moran and the beginning of eldership. Young morans are educated by Maasai elders through apprenticeship, mentorship, guidance and frequent consultation.

**Recommendation not to inscribe**
(see motivation in draft decision 8.11)

[Link to nomination and draft decision](http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.11)

**Contact for further inquiries on the nomination**
Ms Gladys Gatheru
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ggwangechi@yahoo.co.uk

Draft decision 8.12, nomination 00520

Mali

**Secret society of the Kôrédugaw, the rite of wisdom in Mali**

For the Bambara, Malinké, Senufo and Samogo peoples of Mali, the secret society of the Kôrédugaw is a rite of wisdom performed at festivals and many other occasions. Initiates provoke laughter with behaviour characterized by gluttony, caustic humour and wit, but also possess great intelligence and wisdom. The society educates, trains and prepares children to cope with life and to deal with social problems. The Kôrédugaw symbolize generosity, tolerance, inoffensiveness and mastery of knowledge, embodying the rules of conduct that they advocate for others.

**Recommendation not to inscribe**
(see motivation in draft decision 8.12)

[Link to nomination and draft decision](http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.12)

**Contact for further inquiries on the nomination**
Mr Klessigué Sanogo
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Ministère de la culture
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00223 66 73 47 77
sanogoklessigue@yahoo.fr
Draft decision 8.13, nomination 00524

Mauritania

Moorish epic T'heydinn

The T'heydinn epic encompasses dozens of poems in the Hassaniya language lauding the glorious feats of Moorish emirs and sultans and preserving the collective memory of society. Sung by griots and accompanied by traditional stringed instruments such as the lute, harp and kettledrum, the poems are passed down from father to son, with young griots first learning the instrumental skills before being initiated into the poetic tradition. Performances are occasions for regional tribal and family reunions, strengthening social ties and promoting social peace and mutual assistance.

Recommendation split decision
(see motivation in draft decision 8.13)


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namyimrs@yahoo.fr / namiyimrs2000@yahoo.fr

Draft decision 8.14, nomination 00548

Mongolia

Coaxing ritual for camel calves

Camel milk is an important source of food in Mongolia's Gobi desert, and camels are vital to the lives of the region’s nomadic peoples. The coaxing ritual is used by herders to save newborn camel calves orphaned or rejected by their mothers. A camel mare is coaxed into accepting an orphaned or estranged calf by the singing of a melody accompanied by the horse-head fiddle. Transmitted by elder to younger herders, the ritual is diminishing, with a drop in the numbers of camels and herders.

Recommendation not to inscribe
(see motivation in draft decision 8.14)


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Draft decision 8.15, nomination 00543

Mongolia

Folk long song performance technique of Limbe performances - circular breathing

The Limbe is a side-blown flute of hardwood or bamboo, traditionally used to perform Mongolian folk long songs. Through the use of circular breathing, Limbe performers are able to produce the continuous, wideranging melodies characteristic of the long song. Limbe playing is characterized by euphonious melodies, melisma, hidden tunes and skilful and delicate movements of the fingers and tongue. The small number of skilled performers has become cause for concern, with only fourteen individual Limbe practitioners remaining.

Recommendation split decision
(see motivation in draft decision 8.15)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.15

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Draft decision 8.16, nomination 00545

Mongolia

Mongolian calligraphy

Mongolian calligraphy expresses ancient traditional literature, culture, knowledge, intellectual education and innate human sensuality through the brush strokes used in writing the distinct, vertically written Classical Mongolian script. It requires an equal combination of hand, eye and mental artistry and skill, using brush, ink, paper and strop. To learn to write excellently with a brush requires devotion, diligence, patience and endurance. At present, transmission of the calligraphy is weakening, particularly among younger generations, even if the script itself is enjoying a revival.

Recommendation not to inscribe
(see motivation in draft decision 8.16)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=407#8.16

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Draft decision 8.17, nomination 00542

**Mongolia**

**Mongolian traditional Cham dance**

Cham dance is a Buddhist monastic tradition, a complex cultural, religious and healing ritual consisting of dance movements, tantric prayers and meditation. Originating in India and Tibet, it has been enriched with diverse Mongol cultural elements, including heroic figures of folk myths and epics, elements of shamanism and archaic religious phenomena. More than a hundred different roles are performed by actors wearing costumes of different colours and huge paper masks, accompanied by an orchestra consisting of a large trumpet, flute, drum, cymbal, conch and hand-drum.

Recommendation **not to inscribe**
(see motivation in draft decision 8.17)


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Draft decision 8.18, nomination 00544

**Mongolia**

**Mongolian traditional practices of the worshipping of sacred sites**

Mongolian worship ceremonies are performed at sacred sites to invoke assistance from nature deities: in the summer for timely rain and abundant pastures, and in the autumn for the protection of humans and livestock from a harsh winter. The ritual praises of the ceremony are followed by a festival with horse racing, wrestling and archery competitions. The tradition encompasses many forms of intangible cultural heritage, and builds a sense of community and solidarity among the people, while strengthening awareness of the importance of protecting the environment.

Recommendation **not to inscribe**
(see motivation in draft decision 8.18)


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Draft decision 8.19, nomination 00541

**Mongolia**

**Performance of the Mongolian epic of Jangar**

The Mongolian epic of Jangar is recounted and sung by a Jangarchi or epic singer during public events such as weddings and the Naadam festival and accompanied by instrumentation such as the horse-head fiddle, lute and spike fiddle. Each epic singer has his own distinctive style of singing: softer, more guttural, calmly, or animatedly. The epic cycle consists of around seventy episodes, each of seven to eight hundred lines, telling of gifted and courageous heroes, and interconnected with stories of King Jangar.

Recommendation **not to inscribe**
(see motivation in draft decision 8.19)


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Draft decision 8.20, nomination 00531

**Peru**

**Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people**

The Huachipaire are an indigenous ethnic group speaking the Harákmbut language and living in Peru’s southern Amazon tropical forest. The Eshuva or sung prayer is an expression of Huachipaire religious myths, performed for healing or as part of traditional ceremonies. According to oral tradition, the Eshuva songs were learned directly from the forest’s animals, and are sung to summon nature spirits to help to alleviate illness or discomfort or promote well-being. Performed without musical instruments Eshuva songs are sung only in the Harákmbut language.

Recommendation **not to inscribe**
(see motivation in draft decision 8.20)


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Draft decision 8.21, nomination 00517

**United Arab Emirates**

**Al Sadu, traditional weaving skills in the United Arab Emirates**

Al Sadu is a traditional form of weaving practised by Bedouin women in rural communities of the United Arab Emirates to produce soft furnishings and decorative accessories for camels and horses. Bedouin men shear the sheep, camels and goats, and women gather in small groups to spin and weave, exchanging family news and occasionally chanting and reciting poetry. Girls learn by watching during these gatherings and are gradually given tasks to do, such as sorting the wool, before learning the more intricate skills involved.

Recommendation not to inscribe
(see motivation in draft decision 8.21)


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Draft decision 8.22, nomination 00518

**United Arab Emirates**

**Children’s traditional games in the United Arab Emirates**

Emirati children’s games, once practised throughout the United Arab Emirates, are today rarely played except in rural communities in the north and on family desert camping trips or during religious holidays and celebrations. Accompanied by songs or lyrical dialogues and employing tools and toys made from local materials, the games vary according to gender, age, environment and season, and are acquired through observation and practice. Local community-based informal modes of transmission have been weakened and knowledge of these traditional games has all but died out.

Recommendation not to inscribe
(see motivation in draft decision 8.22)


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Draft decision 8.23, nomination 00538

**Viet Nam**

**Xoan singing of Phú Thọ Province, Viet Nam**

Xoan singing is practised in Phú Thọ Province, Viet Nam, in the first two months of the lunar year. Xoan guilds traditionally performed in sacred spaces such as temples, shrines and communal houses for the spring festivals. Xoan singing is accompanied by dancing and musical instruments such as clappers and a variety of drums. Knowledge, customs and techniques for singing, playing and dancing are traditionally transmitted orally by the guild leader. In recent years the singing has been taken up by clubs and other performing groups.

Recommendation to **inscribe**

(see motivation in draft decision 8.23)


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Programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention

Draft decision 9.1, nomination 00499

Argentina

Voice of the voiceless

The Voice of the Voiceless programme aims to safeguard expressions of music, rituals and dance of cultural communities that have been historically marginalized and deprived of a voice, such as indigenous groups and people of African descent. It documents performances through sound recordings released through the Voice of the Voiceless Collection, a series of CDs with accompanying audiovisual documentaries and books. The programme also includes an educational project to disseminate field research in high schools, which emphasizes the importance of cultural diversity and of safeguarding intangible heritage.

Recommendation not to inscribe
(see motivation in draft decision 9.1)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.1

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Draft decision 9.2, nomination 00513

Belgium

A programme of cultivating ludodiversity: safeguarding traditional games in Flanders

Ludodiversity refers to the wide diversity in games, sports, physical exercises, dances and acrobatics. The non-governmental organization Sportimonium has taken measures to safeguard the heritage of games and sports in Flanders, Belgium, including shooting games, bowl games, throwing games and ball games. Safeguarding measures undertaken by Sportimonium include support to specialized and umbrella organizations, publications, festivals, demonstrations, exchanges of expertise, promotion activities, loan services providing people with traditional games equipment, and a Traditional Games Park. The basis for the programme is systematic documentation and research, whose results can be consulted in a documentation centre.

Recommendation to inscribe
(see motivation in draft decision 9.2)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.2

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Programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention

Draft decision 9.3, nomination 00504

Brazil

Call for projects of the National Programme of Intangible Heritage

Each year, a national call for projects from the Programa Nacional de Patrimônio Imaterial (PNPI) encourages and supports safeguarding initiatives and practices proposed by Brazilian local government bodies or non-profit private organizations. The projects must involve the participation of the community and groups concerned, promote social inclusion and improvement of the life conditions of creators and bearers of such heritage, and respect individual and collective rights. The Intangible Heritage Department of IPHAN (National Historical and Artistic Heritage Institute) in Brasilia selects the projects, after evaluation by a national committee of specialists.

Recommendation to inscribe
(see motivation in draft decision 9.3)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.3

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Draft decision 9.4, nomination 00505

Brazil

Documentation of the Purubora language: a contribution to the safeguarding of linguistic heritage

The decimation of the Puruborá indigenous people by disease during the 1940s brought the Puruborá language to the verge of extinction. In 2001 the Linguistic Department of the Museu Emílio Goeldi initiated a project with the support of the Puruborá people to study and scientifically document their language. Documentation sessions were recorded and filmed, with materials digitized and stored in a permanent archive accessible to the community. A Puruborá orthography was developed, and written and audiovisual materials were produced for the community.

Recommendation not to inscribe
(see motivation in draft decision 9.4)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.4

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Programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention

Draft decision 9.5, nomination 00502

Brazil

Fandango’s Living Museum

The Caburé Cultural Association, a non-governmental organization, conceived Fandango’s Living Museum to promote safeguarding actions for fandango, a popular music and dance expression in coastal communities in southern and south-eastern Brazil. Approximately 300 local practitioners have participated in an open-air community museum and a circuit of visiting and exchanging experience, cultural and research centres, and places for selling local handicrafts. The museum promotes awareness-raising by organizing local performances, runs workshops with schoolteachers, publishes books and CDs, operates a website, and makes bibliographic and audiovisual collections available.

Recommendation to inscribe
(see motivation in draft decision 9.5)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.5

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Draft decision 9.6, nomination 00500

Brazil

Popular Artist’s Room Programme (SAP Programme)

The National Centre of Folklore and Popular Culture created the Popular Artist’s Room Programme (SAP Programme) in 1983 to provide a forum for the dissemination of artistic expressions, cultural representations and practices. The programme organizes forty-day exhibitions, where artisans interact with the public, give workshops and lectures, meet with other artisans to discuss solutions to shared difficulties, and promote, disseminate and sell their work. The programme also involves field surveys, ethnographic research and photographic documentation of the techniques and modes of transmission of practices.

Recommendation not to inscribe
(see motivation in draft decision 9.6)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.6

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Programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention

Draft decision 9.7, nomination 00503

Brazil

Viola Correa Popular Culture Series

The Viola Correa Popular Culture Series publishes CDs documenting the traditional rural music of Central Brazil. It strives for technical excellence and quality during research, especially in audio recording and related products, and ethical and fair relationships with the communities, groups and folk artists for the promotion of their traditions. The project’s activities take place in cooperation with the bearers and communities, including contract settlement, copyright issues and musical production. To date the series consists of six published CDs.

Recommendation not to inscribe
(see motivation in draft decision 9.7)


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Draft decision 9.8, nomination 00515

Hungary

Táncház method: a Hungarian model for the transmission of intangible cultural heritage

The Táncház (‘dance-house’) model of teaching folk dance and music combines traditional forms of acquisition with modern pedagogical and folkloristic methods. Anyone regardless of age, competence or prior exposure can become an active participant. The aim is to establish a value-based, community-building, entertaining yet educational form of recreational activity through the practice and transmission of intangible cultural heritage. An annual National Táncház Festival and Fair constitutes the largest meeting of bearers, mediators and enthusiasts, and workshops, camps, playhouses and handicraft clubs have also developed.

Recommendation to inscribe
(see motivation in draft decision 9.8)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.8

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Programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention

Draft decision 9.9, nomination 00514

Latvia

Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth

Developed by the Latvian National Commission for UNESCO in cooperation with the Suiti community, the Ministry of Culture and other partners, the project consists of a set of activities and initiatives designed to strengthen the role of intangible cultural heritage in the everyday life of the local community and assist transmission through formal and non-formal education measures. These include integration of Suiti cultural studies into the school curriculum in the Suiti community, and the involvement of Suiti youth in documenting oral testimonies on intangible cultural heritage.

Recommendation not to inscribe
(see motivation in draft decision 9.9)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.9

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Draft decision 9.10, nomination 00508

Spain

Atlas of the intangible heritage of Andalusia

The Atlas of the intangible heritage of Andalusia of the Instituto Andaluz del Patrimonio Histórico (IAPH) aims to register, document, disseminate and safeguard intangible cultural heritage in Andalusia. Initial registration in forty Andalusian districts has been completed, reaching a total of 1,500 records. The project also works to raise awareness of intangible cultural heritage through audiovisual documents and publications, information campaigns, festivals and workshops. It creates specialized programmes in schools and universities; organizes seminars, conferences, radio programmes, documentaries and television broadcasts; and promotes formal and nonformal education.

Recommendation not to inscribe
(see motivation in draft decision 9.10)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=408#9.10

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Programmes, projects and activities for the safeguarding of intangible cultural heritage considered to best reflect the principles and objectives of the Convention

Draft decision 9.11, nomination 00511

**Spain**

**Revitalization of the traditional craftmanship of lime-making in Morón de la Frontera, Seville, Andalusia**

The traditional practice of lime-making was a source of employment for Morón de la Frontera and a marker of its identity, but the kilns fell into disuse and transmission of knowledge ceased. The Cultural Association of the Lime Kilns of Morón was established to raise awareness of the practice and importance of lime-making and to improve living conditions for craftspeople, and gave birth to an ethnographic centre and a living museum that displays the working process in situ and promotes transmission of techniques to new generations.

Recommendation **to inscribe**

(see motivation in draft decision 9.11)


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Draft decision 9.12, nomination 00506

**Spain**

**The role of ‘musical societies’ in safeguarding intangible cultural heritage of the Valencian community**

The ‘musical societies’ of the Valencian Community perform in rituals, civic and festive celebrations, and maintain the region’s music. A network of music schools encourages the transmission and preservation of regional traditions and values, and aids the development and promotion of Valencian music and the preservation of archives and instruments. The societies provide citizens with a space for social participation and cultural exchange. The Valencian Institute of Music has been created to develop and update inventories of local music, and to promote and transmit it.

Recommendation **not to inscribe**

(see motivation in draft decision 9.12)


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Draft decision 10.1, financial request 00550

Bolivia (Plurinational State of); Chile; Peru

Safeguarding the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru

This project intends to contribute to safeguarding the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru through the identification, promotion and recognition of their music and oral traditions. The project is to be realized in twenty-seven communities from the Altiplano plateau and areas around Lake Titicaca. The Regional Centre for the Safeguarding of the Intangible Cultural Heritage in Latin America (CRESPIAL) is responsible for its implementation, with the support of national technical teams in each country. The project aims to train representatives and bearers of Aymara communities in Bolivia, Chile and Peru in compiling and recording Aymara music and oral traditions. Local authorities and the communities concerned are to participate in the identification of musical genres at risk and the compilation of oral traditions. The project also plans to work with primary school teachers to encourage children to continue to practise and transmit Aymara intangible cultural heritage. The project’s publications (on CD and in print) will be widely disseminated to public schools throughout the region. This project is an outgrowth of multinational collaboration involving dialogue and alliances between the three countries, and was recognized by the Committee in 2009 for its potential contributions to safeguarding.

Recommendation not to inscribe
(see motivation in draft decision 10.1)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=409#10.1

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Draft decision 10.2, financial request 00549

Mongolia

Safeguarding and revitalizing the Mongolian traditional epic

The Mongolian traditional epic, or Tuuli, constitutes a living oral encyclopaedia of Mongolian histories, myths, legends and folk songs, and has been inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. Epics are learnt by rote and transmitted from fathers to sons within kinship circles. Singers are renowned for their remarkable memory, imagination and commitment. They traditionally perform during events such as State affairs, weddings, the Naadam festival, a child's first haircut, hunting expeditions and worship of sacred sites for the purpose of summoning prosperity. Mongolian epic performers endeavour to transmit their knowledge to the younger generation, but changing socio-economic conditions and the proliferation of mass entertainment media have placed the epic at severe risk. International assistance is requested to allow the Centre for Cultural Heritage of the Ministry of Education, Science and Culture, together with the Association of Mongol Tuuli, to implement a safeguarding plan that emphasizes training young performers to sustain intergenerational transmission; raising awareness among the general public; promoting and enhancing the skills of performers and enriching their repertoire; and creating a socio-economic and legal framework for safeguarding the element. The plan aims to revitalize and safeguard the epic and ensure its viability through training courses, exhibitions, festivals, seminars, documentary and training videos, guidebooks, and home-tutoring and training centres.

Recommendation **not to inscribe**
(see motivation in draft decision 10.2)


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Draft decision 10.3, financial request 00557

Uganda

Inventorying the intangible cultural heritage of four communities in Uganda

Uganda is home to more than forty ethno-linguistic communities, each with its distinct traditions and practices. The Ministry of Gender, Labour and Social Development proposes to begin inventorying the intangible cultural heritage present on Uganda’s territory and to raise awareness of its importance through pilot community-based inventories in four locations. The programme will be undertaken in six phases: the establishment of a national strategy for inventorying intangible heritage; community and district consultation; capacity-building workshops on community-based inventorying; fieldwork to identify elements; compilation of four inventories; and final workshops and dissemination. The beneficiary communities will choose elements for inventorying, provide detailed information on them and prioritize those in need of urgent safeguarding. They will also identify community resource persons, opinion leaders and tradition bearers; introduce the project to the communities; review the methodology for inventory-making; identify community representatives to attend training; and select a non-governmental, community-based organization to act as local coordinator. At its end, the project will have identified elements in need of urgent safeguarding. The skills acquired by district culture officers can be utilized to train officers from other districts in inventorying intangible cultural heritage in other Ugandan communities.

Recommendation not to inscribe
(see motivation in draft decision 10.3)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=409#10.3

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Draft decision 10.4, financial request 00555

**Uruguay**

**Documentation, promotion and dissemination of the Candombe traditional drum calls, expressions of identity of the Sur, Palermo, and Cordón neighbourhoods in the city of Montevideo**

Candombe traditional drums calls, or “llamadas,” of the Sur, Palermo and Cordon neighbourhoods of Montevideo, Uruguay, originated with African slaves. They are performed in neighbourhood streets and at carnivals by drum groups, accompanied by dancing and singing. Candombe is usually transmitted through families respected for their drum skills. However, since the 1990s, rising house prices have dispersed Candombe communities, leading to the loss and dilution of their heritage. The project plans to strengthen Candombe by recovering historic material about the heritage, making new recordings, conducting awareness-raising activities at education centres, holding training workshops, and producing a documentary film and audio CD to be broadcast and disseminated at Candombe performances and talks countrywide. A travelling exhibition will also be organized. The bearer community has taken part in the design of safeguarding actions through the Advisory Group for Candombe. The advisory group has links with other associations of people of African descent, who will assist in the gathering of written, oral, and musical information, cooperate in organizing and implementing educational activities, and foster the transmission and dissemination of Afro-Uruguayan culture.

Recommendation **not to inscribe**
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Draft decision 13.1, nomination 00537

Belarus

Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers

Shapavalstva is a traditional method for producing felt goods from sheep’s wool, such as boots, hats, mittens, jackets and overcoats. Some thirty felt-makers in the Dribin District of Belarus pass on its skills and secrets from generation to generation within families, and sell their goods together at local marketplaces. The craft is communicated in a unique trade jargon called Katrushnitski Lemezen’, found exclusively within this felt-making community. The local museum hosts the Shapaval Association, a children’s studio and a felt-making workshop.

Recommendation to refer to the submitting State Party for additional information (see motivation in draft decision 13.1)


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Draft decision 13.2, nomination 00404

Belgium

Leuven age set ritual repertoire

The age sets of Leuven, Belgium, are a decade-long rite of passage for men who share the same year of birth. Men form their group at age forty and participate in social and cultural activities that culminate ten years later with a celebration around the city’s statue of the prophet Abraham. Each age set chooses its own medal, flag and uniform, and has a ‘godfather’ a decade older. The age set rituals provide participants and the entire city with a strong sense of identity.

Recommendation to inscribe (see motivation in draft decision 13.2)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.2

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Draft decision 13.3, nomination 00421

China

Chinese shadow puppetry

Chinese shadow puppetry is a form of theatre whereby colourful silhouette figures perform traditional plays against a back-lit cloth screen, accompanied by music and singing. Puppeteers make the figures from leather or paper and manipulate them by means of rods to create the illusion of moving images. The puppeteers’ skills of simultaneously manipulating several puppets, improvisational singing, and playing various musical instruments are handed down in families and troupes, passing from master to pupil. Puppetry spreads knowledge, promotes cultural values and entertains the community, especially the youth.

Recommendation to inscribe
(see motivation in draft decision 13.3)


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Draft decision 13.4, nomination 00426

China

Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus

Chinese Zhusuan is the knowledge and practice of mathematical calculation through moving beads on an abacus, a rectangular device of bamboo or wood with beads strung along thirteen to nineteen rods divided into two decks. Practitioners perform mathematical calculations including addition, subtraction, multiplication, division, exponential multiplication and higher equations. Zhusuan formulas have easy-to-learn rhymes that represent the specific calculation rules and summarize the calculation practices. Zhusuan is transmitted from generation to generation and is now supported by clubs and associations responsible for teaching, research and organizing competitions.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.4)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.4

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Craftsmanship of making Chinese Oolong tea

The craftsmanship of making Chinese Oolong tea originates from Wuyishan in Fujian Province. The technique consists of several procedures from collecting fresh leaves to baking them at high then low temperatures in a bamboo cage. Inspiring poems, songs and dances, Oolong tea plays a central role in everyday culture including the tea ceremony. A Tea Sacrifice ceremony is held once a year in hopes of a good harvest. Oolong tea production is usually transmitted between father and son or master and apprentice.

Recommendation to refer to the submitting State Party for additional information (see motivation in draft decision 13.5)


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Raosanling, a ritualized cultural space of the Bai people in Dali

Raosanling is an annual three-day religious festival celebrated by the Bai ethnic group of Yunnan Province, China. It traditionally takes place at three sacred places in the Erhai lake basin. From the 23rd to the 25th of the fourth lunar month, thousands of Bai converge to make sacrifices to their village patron gods. Participants wear hats decorated with flowers, adorn their foreheads with sun-like patterns, carry gourds indicating fertility, and dance and sing. The festival is the occasion for courtship and celebrates human procreation.

Recommendation to refer to the submitting State Party for additional information (see motivation in draft decision 13.6)

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Draft decision 13.7, nomination 00423

China

Sacrificial rite in the Confucian Temple

The sacrificial rite in the Confucian Temple is a celebration of the birthdate of Confucius, held every 28 September in Qufu, his hometown. Participants slowly enter the temple through the main gate then light incense and candles after which devotees bow three times and make offerings of wine and refined white silk, while an address is read. A feast is offered to pay respects to the spirit of Confucius. The rite embodies and promotes the Confucian philosophy transmitted by verbal communication and practical demonstration.

Recommendation to refer to the submitting State Party for additional information (see motivation in draft decision 13.7)


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Draft decision 13.8, nomination 00420

China

Shaolin Kung Fu, martial arts of Buddhist monks

Shaolin Kung Fu is a martial art that embodies the doctrines of Chan Buddhism as practised by monks of Shaolin Temple, Mount Songshan, China. Incorporating aspects of Buddhism, Confucianism and Taoism, it stresses the combination of movement, stillness, quickness, slowness and breath. Shaolin Kung Fu blends martial arts with meditation to attain a better knowledge of Chan Buddhism, in particular, regarding insights into nature and the universe. It is transmitted in master-disciple relationships via oral instruction and example.

Recommendation to refer to the submitting State Party for additional information (see motivation in draft decision 13.8)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.8

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Draft decision 13.9, nomination 00574

Colombia

Traditional knowledge of the jaguar shamans of Yurupari

The jaguar shamans of Yurupari are the common heritage of the many ethnic groups living along the Pirá Paraná River in southeastern Colombia. Using traditional knowledge and ritual practices, the shamans heal, prevent sickness and revitalize nature. During the Hee Biki ritual, male children learn the traditional guidelines for these practices as a part of their passage into adulthood. It is believed that shamans inherited their traditional knowledge from the all-powerful, mythical Yurupari, an anaconda who lived as a human and is embodied in sacred trumpets.

Recommendation to inscribe
(see motivation in draft decision 13.9)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.9

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Draft decision 13.10, nomination 00358

Croatia

Bećarac singing and playing from Eastern Croatia

Bećarac music is popular throughout eastern Croatia and deeply rooted in the cultures of Slavonia, Baranja and Srijem. Lead singers interchange vocal lines while creating, emulating and combining decasyllabic verses and shaping the melody, all the while accompanied by a group of singers and tambura band. Lead singers shape performances according to the context, often expressing thoughts and feelings otherwise inappropriate. Performances in informal situations or in contemporary festive events and celebrations last as long as the singers’ creativity and energy permits.

Recommendation to inscribe
(see motivation in draft decision 13.10)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.10

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Draft decision 13.11, nomination 00359

**Croatia**

**Nijemo Kolo, silent circle dance of the Dalmatian hinterland**

Nijemo Kolo is a Dalmatian closed circle dance performed by communities in southern Croatia exclusively without music, although vocal or instrumental performances may precede or follow it. Male dancers lead female partners in energetic, spontaneous steps, seemingly without defined rules, that publicly test the female’s skills. Today, Nijemo Kolo is mostly danced by village performing groups at local shows, carnivals and churches on saint days or at regional and international festivals. It is transmitted from generation to generation, although increasingly this occurs through cultural clubs.

Recommendation to inscribe
(see motivation in draft decision 13.11)


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Draft decision 13.12, nomination 00536

**Cyprus**

**Tsiattista poetic duelling**

Tsiattista is a lively, impromptu oral poetry performed in Greek Cypriot dialect whereby one poet-singer attempts to outdo another with clever verses of rhyming couplets often performed to the accompaniment of the violin or lute. Poets have a ready wit, rich vocabulary and active imagination and are able to respond to an opponent by improvising new couplets on specific themes within very strict time constraints. It has traditionally been performed by men at weddings, fairs and other public celebrations but recently women have begun performing.

Recommendation to inscribe
(see motivation in draft decision 13.12)


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Draft decision 13.13, nomination 00564

Czech Republic

Ride of the Kings in the south-east of the Czech Republic

The Ride of the Kings is an annual procession associated with the Christian feast of Pentecost in four small towns in south-eastern Czech Republic. An entourage of chanters, pageboys, the King and his royal cavalcade parade through town dressed in traditional costumes and riding decorated horses, stopping along the way to chant rhymes that comment humorously on the character and conduct of spectators who in turn give monetary gifts for a good performance. The specific practices and responsibilities of the event are transmitted from generation to generation.

Recommendation to inscribe (see motivation in draft decision 13.13)


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Draft decision 13.14, nomination 00440

France

Equitation in the French tradition

Equitation in the French tradition is a school of horseback riding that emphasizes harmonious relations between humans and horses. Practised throughout France and elsewhere, its most widely known community is the Cadre Noir of Saumur, based at the National School of Equitation. Here horsemen learn to combine human demands with respect for the horse’s body and mood. Riders desire to establish close relations with the horse and work towards achieving ‘lightness’. There is strong cooperation between generations and respect for the experience of older riders.

Recommendation split decision (see motivation in draft decision 13.14)


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Draft decision 13.15, nomination 00439

France

Limoges porcelain

Limoges porcelain is renowned for its delicacy, refined decorations and patterns, as well as its hardness, whiteness and translucence. Women and men are trained to develop skills necessary for the production of the ceramic tableware, including pattern sketching and making, model-making, trimming, adding buttons, spouts and handles, glazing, hand and 'filet' painting, embossing inlay work and mounting. Once completed, each piece is individually checked to guarantee its perfection. Craftspeople in workshops and factories perpetuate skills whose sustainability relies on local training and transmission of knowledge among generations.

Recommendation not to inscribe
(see motivation in draft decision 13.15)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.15

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Draft decision 13.16, nomination 00335

India

Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India

In the monasteries and villages of the Ladakh region of India, Buddhist lamas (priests) chant sacred texts representing the spirit, philosophy and teachings of the Buddha. The monks wear ritual clothing and use hand gestures and various musical instruments while praying for the spiritual and moral well-being of the people, for purification and peace of mind, to appease the wrath of evil spirits or to invoke the blessing of various Buddhas, Bodhisattvas, deities and rinpoches. Acolytes learn under the rigorous supervision of senior monks.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.16)


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Draft decision 13.17, nomination 00336

India

Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India

Chaar Bayt is a genre of lyrical poetry performed by Muslim men in three states of India. Originating in the Arab world, Chaar Bayt comprises sequences of four quatrains with end-rhymes, sung in a high pitch and accompanied by fast percussion rhythms. Groups sing during community festivities or during informal evening competitions of trading verses, lasting late into the night. Each group has a poet who writes new verses on diverse topics in various languages including the local Awadhi language, Urdu and Persian.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.17)


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Draft decision 13.18, nomination 00341

India

Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India

Hindu women in South India draw intricate Kolam designs on the thresholds of their houses to mark festivals, seasons and important events such as birth, first menstruation and marriage. They create ornate labyrinths to ensnare harmful spirits and to invite the blessings of Hindu deities, particularly Lakshmi, the goddess of wealth and prosperity. Sifting white rice powder through their fingers, women draw designs from the communal cultural memory, including motifs from nature and more. The tradition is passed down from mothers to daughters.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.18)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.18

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Draft decision 13.19, nomination 00353

India

Music and knowledge of the Veena stringed instrument

The Veena is a plucked string instrument, most often with four main and three drone strings and two gourd resonators, played to the rhythmic accompaniment of drums. Veena music and knowledge are imparted through a familial system, transmitted strictly through oral tradition without textual or recorded supporting material. Veena players are also trained singers of the Raga tradition. The Veena is one of the most sacred symbols of India, associated with Saraswati, the goddess of wisdom and knowledge.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.19)


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Draft decision 13.20, nomination 00349

India

Sankirtan, ritual singing, drumming and dancing of Manipur

Sankirtan is narrative singing and dancing within the framework of sacrosanct Hindu rituals and ceremonies practised in the state of Manipur, India. Sung at a high pitch by about ten singer-dancers and accompanied by drums and cymbals, Sankirtan is believed to be a visible form of divinity. It is performed in a prescribed temple or courtyard area with audience seated according to set rules. Narratives are mostly drawn from legends of Krishna with every sequence of the recital symbolizing a certain aspect of divinity.

Recommendation to refer to the submitting State Party for additional information
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Draft decision 13.21, nomination 00354

India

Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India

The craft of the Thatheras is traditional metalsmithing used to manufacture brass, copper and bronze utensils. The Thatheras are a lineage of craftspeople of 400 families who occupy a manufacturing settlement in the town of Jandiala Guru. Using hand bellows in their ground forges, the craftsmen carefully control the temperatures of the sheets of metal. They hammer and shape the heated sheets into various items that they weld together into utensils and then finish by polishing with acid, sand and tamarind juice.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.21)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.21

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Draft decision 13.22, nomination 00589

Iran (Islamic Republic of)

Music of the Iranian ethnic groups

Each Iranian ethnic group enjoys its own language, music, dance and art forms, which constitute an integral part of Iranian ethnic identity. The music and dances are performed individually or collectively. The music is transmitted orally between generations and can be divided into instrumental, performed with wind, string or percussion, and vocal. Iran has hundreds of different kinds of musical instruments, most specific to the characteristics of particular ethnic groups while others are shared across cultures, highlighting their shared heritage.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.22)


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Draft decision 13.23, nomination 00408

Japan

Chichibu Matsuri no Yataigyo to Kagura, Chichibu autumn festival of floats and kagura

The autumn festival of floats and Kagura takes place each December at the annual festival of the Chichibu Shrine near Tokyo. The event consists of a sacred parade with two symbolic poles and four floats ornately decorated and hand carried from the shrine to an auxiliary one. Activities include classical Kabuki dance drama, ritual dances and a form of Shinto theatrical dance, kagura. The rituals are transmitted by the community groups that maintain the ritual floats and symbolic poles.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.23)


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Draft decision 13.24, nomination 00407

Japan

Hon-minoshi, papermaking in the Mino region of Gifu Prefecture

Hon-minoshi is a traditional Japanese technique for producing handmade paper in the Warabi community of Gifu Prefecture. The fibres of paper mulberry trees are manually beaten then immersed in water mixed with the mucilage from the root of a mallow plant that allows the fibres to suspend evenly in the water. Sheets are formed using a framed bamboo screen then dried on boards. Today members of the Association for the Preservation of Hon-minoshi Papermaking transmit this technique to the younger generation.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.24)


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Draft decision 13.25, nomination 00411

Japan

Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima

Mibu no Hana Taue is a Japanese agricultural ritual asking the rice deity to assure an abundant rice harvest. It takes place in two communities of Hiroshima Prefecture on the first Sunday of June after rice transplanting is completed. Villagers, cattle, an elder leader and colourfully dressed girls re-enact the stages of planting and transplanting a rice field specially reserved for this event. Participants sing accompanied by drums, flutes and small gongs. Transmission is ensured by the elders who also oversee the ritual’s smooth execution.

Recommendation to inscribe
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Draft decision 13.26, nomination 00410

Japan

Oga no Namahage, New Year visiting of masked deities in Oga, Akita

Oga no Namahage is an annual Japanese celebration on the nights of 31 December and 15 January when visiting deities bless the people of a community. Young men, disguised as the deity ‘Namahage’, dress in costume and go house to house preaching proper behaviour, praying for a happy new year and eating dinner before departing. The Association for the Preservation of the Oga Namahage Ritual transmits the knowledge and skills through workshops, and two museums organize displays and lectures on Namahage.

Recommendation to refer to the submitting State Party for additional information
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Draft decision 13.27, nomination 00412

Japan

Sada Shin Noh, sacred dancing at Sada shrine, Shimane

Sada Shin Noh comprises a series of purification dances as part of the ritual changing of the rush mats performed every year on 24 and 25 September at the Sada Shrine in Matsue City, Japan. Dancers hold the rush mats to purify them before offering them to the deities to sit upon. Diverse types of dance are performed on a stage specially constructed within the shrine, accompanied by singing, flute and drums. Sada Shin Noh is transmitted from generation to generation by the community.

Recommendation to inscribe
(see motivation in draft decision 13.27)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.27

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Draft decision 13.28, nomination 00409

Japan

Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals

The float festival is celebrated twice yearly by inhabitants of Takayama City, Japan. The Spring Festival happens in April to mark the annual ritual of the Hie Shrine where the indigenous deity of Takayama is worshipped. The Autumn Festival occurs in October to denote the ritual of the Hachiman Shrine, a tutelary shrine. Both events feature elegantly decorated floats, some of which have marionettes. The float-makers administer the event and are committed to preserve the traditions and train successors.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.28)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.28

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Draft decision 13.29, nomination 00568

Mali; Burkina Faso; Côte d'Ivoire

Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire

The balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire is a pentatonic xylophone composed of eleven to twenty-one keys of varying lengths arranged on a trapezoidal frame with gourd resonators of varying sizes arranged beneath. Under the instruction of a teacher, one first learns to play a children’s balafon before advancing to full-size ones. Played solo or as part of an ensemble during festivities, prayers, work, funerals and more, the balafon is a symbol of community identity.

Recommendation to inscribe
(see motivation in draft decision 13.29)


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Draft decision 13.30, nomination 00575

Mexico

Mariachi, string music, song and trumpet

Mariachi is a traditional music and fundamental element of Mexican culture, transmitting values, heritage, history and different Indian languages. Traditional Mariachi ensembles include trumpets, violins, the vihuela and “guitarrón” (bass guitar), and may have four or more musicians who wear regional costumes adapted from the charro costume. Modern Mariachi music includes a wide repertoire of songs from different regions of the country and musical genres. Musicians learn by ear from father to son and through performances at festive, religious and civil events.

Recommendation to inscribe
(see motivation in draft decision 13.30)


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Draft decision 13.31, nomination 00540

Mongolia

Culture of the Mongol Deel

Deel is traditional Mongol clothing consisting of a caftan-like long garment, sash, belt, hat and boots. Every ethnic group has created and developed its own unique style, design and decorations, embodying specific features of their culture, origins and historic background. The Deel is practical as it can be adapted to different weather conditions and various lifestyle and social situations of the Mongolian people. However, with modernization there has been a decrease in the number of people wearing the Deel, especially among the youth.

Recommendation not to inscribe
(see motivation in draft decision 13.31)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.31

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Draft decision 13.32, nomination 00572

Mongolia

Mongolian shamanism

Mongolian shamanism includes religious beliefs and practises of shamans who enter trances to communicate with deities and spiritual beings who then possess the shaman’s body. Shamans wear costumes and masks and employ ritual artefacts specific for treatments or healing. Music, dance, chanting and sometimes animal sacrifices are part of these rituals. Shamans are believed to be divinely appointed at birth, showing prescribed signs as they age. Each disciple has a teacher but ancestral spirits are mainly responsible for transmitting the knowledge and skills.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.32)


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Draft decision 13.33, nomination 00546

Mongolia

Mongolian traditional contortion

Mongolian traditional contortion is a form of acrobatics involving dramatic bending and flexing of the human body into complicated positions including the human knot, head-sit, splits and dislocations. This is practised mostly by females who begin training in early childhood; for those who become contortionists a career rarely lasts past the age of 40. Contortion displays the beauty and flexibility of the human body, incorporating elements of Mongolian dance and Buddhist fine arts. It is performed at some rituals as well as festive events.

Recommendation not to inscribe
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Draft decision 13.34, nomination 00539

Mongolia

Traditional craftsmanship of Mongol Ger and its associated customs

The Ger is the traditional dwelling of Mongolia’s nomadic people and where most of their rituals and traditions take place. Made of a wooden frame, canvas and ropes, the Ger is portable, stable, comfortable, secure, resilient during earthquakes and weatherproof. The inside is furnished with light, portable furniture and a centrally placed stove. Many traditional craftspeople produce pieces that complete the Ger, including carpenters, painters, and makers of felt, rope, belts, canvas, and curtains. Young artisans are trained through home-based apprenticeships provided by experienced elders.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.34)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.34

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Draft decision 13.35, nomination 00573

Mongolia

Tsagaan Sar, celebration of the Mongolian New Year

Tsagaan Sar is the Mongolian lunar new year celebration. It is one of the most important events for all Mongols across the country. It lasts fifteen days during which families gather to renew and solidify ties, particularly between young and old, and to repay debts and resolve disagreements. People dress in traditional clothes, tell stories that transmit traditional knowledge, consume traditional dishes, play games, and practise customs that reinforce Mongolian identity, solidarity and continuity. Transmission occurs primarily within families.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.35)


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Draft decision 13.36, nomination 00371

Oman

Al ‘azi, elegy, processional march and poetry

Al ‘azi is a genre of sung poetry performed in the northern regions of the Sultanate of Oman and long regarded as the heritage, practice and collective memory of tribal Bedouin communities of the Omani desert. During processions, poets brandish swords while singing and reciting improvised poems in a Bedouin dialect or in Arabic. These describe historical events and relationships with other tribes. Al ‘azi is composed for and performed during social occasions and is transmitted among family and tribal groups.

Recommendation to refer to the submitting State Party for additional information
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Draft decision 13.37, nomination 00366

Oman

Al-Maydaan

Al-Maydaan is an Omani tradition of poetic jousting that incorporates sung poetry and dance. The poems can be four to ten verses long, focussing on plays on words, double meanings and puzzles. They are performed within a strict call and response framework whereby a row of men faces a row of women and accompanying drummers rhythmically punctuate the poetic exchanges between participants. Functioning both as entertainment and as art, Al-Maydaan plays an important role in celebrations and social events in local communities.

Recommendation not to inscribe
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Draft decision 13.38, nomination 00567

Peru

Pilgrimage to the sanctuary of the Lord of Qoyllur’i

The Pilgrimage to the sanctuary of the Lord of Qoyllur’i begins 58 days after Easter when people representing eight indigenous villages from around Cusco, Peru travel to the Sinakara sanctuary. This religious event plays itself out over 24 hours as people process up and down the mountain ending in the village of Tayancani at sunrise. Dances play a central role in the pilgrimage. The Council of Pilgrim Nations and the Brotherhood of the Lord of Qoyllur’i oversee activities and maintain the rules and codes of behaviour.

Recommendation to inscribe
(see motivation in draft decision 13.38)


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Draft decision 13.39, nomination 00563

Portugal

Fado, urban popular song of Portugal

A symbol of identity, Fado music is widely sung in Lisbon and represents a distinctly Portuguese multicultural synthesis of Afro-Brazilian music, local genres of song and dance, rural music, and urban song patterns of the early nineteenth century. Fado is typically performed by a solo male or female singer, accompanied by an acoustic guitar and the Portuguese "guitarra", a pear-shaped twelve-stringed lute. It is performed professionally and informally in grass-root associations and often transmitted over successive generations within the same families.

Recommendation to inscribe
(see motivation in draft decision 13.39)


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Draft decision 13.40, nomination 00459

Republic of Korea

Craftsmanship of Najeon, mother-of-pearl inlay

Najeon is the decorative craft of inlaying carefully cut pieces of mother-of-pearl into the lacquer-covered surface of objects such as wardrobes, cabinets, chests, tables and jewellery boxes. Techniques and traditional methods of najeon require extensive production time and finely-honed skills that are transmitted through apprenticeships or handed down to new generations as a part of family businesses. Tongyeong City is renowned for lacquer-ware with mother-of-pearl inlay, and its practitioners take great pride in their art and this regional heritage.

Recommendation split decision
(see motivation in draft decision 13.40)


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Republic of Korea

Jultagi, tightrope walking

Traditional Korean Jultagi is a distinctive form of tightrope walking that is accompanied by music and witty dialogue between the tightrope walker and an earthbound clown. The tightrope walker executes a variety of acrobatic feats along with jokes, mimicry, songs and dance, while a clown engages the tightrope walker in humorous banter and musicians play to accompany the entertainment. The Jultagi Safeguarding Association in Gyeonggi Province oversees the transmission of skills through apprenticeships with masters, public classes and summer camps.

Recommendation to inscribe
(see motivation in draft decision 13.41)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.41

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Republic of Korea

Royal cuisine of the Joseon dynasty

Today’s traditional Korean cuisine derives largely from the royal cuisine of the Joseon dynasty (1392-1910), originally served exclusively to the royal family. Composed of nearly 350 main and side dishes, rice cakes, desserts and beverages, the cuisine is based on the principles of cosmic harmony and balance, while employing diverse cooking methods like scalding, steaming, boiling, roasting, blending, pickling and fermenting. Two designated masters and two institutes are systematizing recipes, training practitioners and researching the food of the Joseon Dynasty.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.42)


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Draft decision 13.43, nomination 00449

Republic of Korea

Seokjeon Daeje, ceremony in honour of great Confucian scholars

Seokjeon Daeje is a traditional rite that pays tribute to the teachings and virtues of Confucius and other ancient sages and scholars. Held twice yearly in the second and eighth lunar months at the Confucian shrine in Sungkyunkwan, it involves twenty-seven officiants, forty-two musicians and sixty-four dancers. The ceremony is characterized by observances of ritual etiquette and order and performances of traditional music and dance based on Confucian ideals. The ceremony is transmitted through apprenticeships, lectures and courses given at two institutions.

Recommendation to refer to the submitting State Party for additional information
(see motivation in draft decision 13.43)

Link to nomination and draft decision http://www.unesco.org/culture/ich/index.php?lg=EN&pg=411#13.43

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Draft decision 13.44, nomination 00452

Republic of Korea

Taekkyeon, a traditional Korean martial art

Taekkyeon is a traditional Korean martial art that makes use of fluid, rhythmic dance-like movements to strike an opponent, while teaching consideration and moderation. The graceful movements are gentle and circular but can explode with enormous flexibility and strength, employing a variety of offensive and defensive skills. As a part of seasonal farming-related traditions, Taekkyeon serves to facilitate community integration and promotes public health. A great number of people practice it as a daily activity and the Korean Taekkyeon Association promotes its transmission.

Recommendation to inscribe
(see motivation in draft decision 13.44)


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Draft decision 13.45, nomination 00453

Republic of Korea

Weaving of Mosi (fine ramie) in the Hansan region

Weaving of Mosi is a process involving harvesting, boiling and bleaching ramie plants, spinning yarn from the fibre, and weaving it on traditional looms. Weaving is transmitted in women-led family operations where mothers transmit techniques and skills to their daughters or daughters-in-law. The region of Hansan, Republic of Korea, boasts fertile land and sea winds that allow ramie plants to thrive. Mosi cloth is used to produce a variety of clothing from dress suits and military uniforms to mourning garments.

Recommendation to refer to the submitting State Party for additional information
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Draft decision 13.46, nomination 00576

Spain

Festivity of ‘la Mare de Déu de la Salut’ of Algemesí

The Festivity of ‘la Mare de Déu de la Salut’ is a series of activities and performances celebrated every 7 and 8 September in Algemesí, Spain. These commence with ringing the bell of Basílica Menor de San Jaime followed by a parade. During the two days, almost 1,400 people participate in theatre, music, dance and performances organized in the historical areas of the city. All costumes, ornaments and accessories are handcrafted, and the dances and musical scores are passed by the townspeople from generation to generation.

Recommendation to inscribe
(see motivation in draft decision 13.46)


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Draft decision 13.47, nomination 00362

Spain

Fiesta of the patios in Cordova

For twelve days at the beginning of May, the city of Cordova celebrates the Fiesta of the patios when residents decorate their shared patios with abundant arrays of plants, carefully designed and attractively arranged for public viewing. The fiesta has two prominent elements: the ‘Patio Competition’ and the ‘Festival of the Patios of Cordova’. The competition awards prizes to patios in different categories based on their decorations. The festival consists of performances, normally in larger patios, of traditional Cordovan folk singing and dancing.

Recommendation not to inscribe
(see motivation in draft decision 13.47)


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Draft decision 13.48, nomination 00388

Turkey

Ceremonial Keşkek tradition

Keşkek is a traditional Turkish ceremonial wheat and meat dish prepared for wedding ceremonies, circumcisions and religious holidays. Women and men work together to prepare the dish in huge cauldrons, then serve it to the guests. Many community members participate in the various chores from selecting the wheat to saying blessings and prayers to carrying the wheat and to cooking it. The celebrations also include entertainment such as plays and musical performances. The cooking tradition is safeguarded and transmitted by master cooks to apprentices.

Recommendation to inscribe
(see motivation in draft decision 13.48)


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Draft decision 13.49, nomination 00387

Turkey

Craftsmanship, practices and beliefs of Nazar Boncuğu charms

Nazar Boncuğu is a handcrafted glass bead widely used in Turkey to ward off the evil eye. The beads are fashioned of glass molten in ovens and shaped with thin and thick iron tools to resemble an eye. They are used as accessories or decorations and believed to have positive effects in daily life, especially at times such as births, circumcisions and marriages. Glass-making is a traditional occupation in western Turkey where it is transmitted from generation to generation in the context of master-apprentice relationships.

Recommendation to refer to the submitting State Party for additional information (see motivation in draft decision 13.49)


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