



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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**ITH/11/6.COM/CONF.206/Decisions
Bali, 29 November 2011
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**CONVENTION FOR THE SAFEGUARDING OF THE
INTANGIBLE CULTURAL HERITAGE**

**INTERGOVERNMENTAL COMMITTEE FOR THE
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE**

**Sixth session
Bali, Indonesia
22 to 29 November 2011**

DECISIONS

DECISION 6.COM 2

The Committee,

1. Having examined document [ITH/11/6.COM/CONF.206/2](#),
2. Adopts the agenda of its sixth session as annexed to this Decision.

Agenda of the sixth session of the Committee

1. Opening of the session
2. Adoption of the agenda of the sixth session of the Committee
3. Admission of observers
4. Adoption of the summary records of the fifth session of the Committee
5. Report by the Committee to the General Assembly on its activities (June 2010 to June 2012)
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
7. Report of the Consultative Body on its work in 2011
8. Evaluation of nominations for inscription in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
9. Evaluation of proposals to the 2011 Register of Best Safeguarding Practices
10. Evaluation of International Assistance requests greater than US\$25,000
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
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
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
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
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
16. Reflection on the criteria for inscription on the Lists
17. Mechanism for sharing information to encourage multinational nominations
18. Treatment of correspondence from the public or other concerned parties concerning nominations
19. Accreditation of non-governmental organizations
20. Draft plan for the use of the resources of the Fund
21. Proposals for the celebration of the tenth anniversary of the Convention
22. Use of the emblem of the Convention by category 2 centres

23. Date and venue of the seventh session of the Committee
24. Election of the members of the Bureau of the seventh session of the Committee
25. Any other business
26. Adoption of the List of Decisions
27. Closure of the session

DECISION 6.COM 3

The Committee,

1. Considering Rule 8 of the Rules of Procedure of the Intergovernmental Committee,
2. Having examined document [ITH/11/6.COM/CONF.206/3 Rev.](#),
3. Recalling its Decisions [4.COM 4](#), [5.COM 3](#) and [5.COM 9](#),
4. Further recalling [Article 8.4](#) of the Convention,
5. Welcomes to its sixth session the independent experts and accredited NGOs members of the Consultative Body for examination in 2011 of nominations for inscription on the Urgent Safeguarding List, the Register of Best Safeguarding Practices and requests for international assistance greater than US\$25,000, as follows:
 - Mr Pablo Carpintero
 - Ms Rusudan Tsursumia
 - Ms Adi Meretui Ratunabuabua
 - Ms Claudine-Augée Angoue
 - Mr Abderrahman Ayoub
 - Maison des cultures du monde
 - Česká národopisná společnost / Société ethnologique tchèque
 - Fundación Erigaie / Fondation Erigaie
 - Craft Revival Trust
 - African Cultural Regeneration Institute – ACRI
 - جمعية لقاءات للتربية والثقافات / Association Cont'Act pour l'éducation et les cultures
6. Authorizes the participation, as observers, in the seventh, eighth and ninth sessions of the Committee, of intergovernmental organizations other than those referred to in [Rule 8.2](#) of its Rules of Procedure, non-governmental organizations, public or private bodies and private persons, with recognized competence in the various fields of intangible cultural heritage, as follows:
 - African Intellectual Property Organization (A.I.P.O.)
 - International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)
 - Research Centre for Islamic History, Art and Culture (IRCICA)
 - Mr Manuel Guevara (PhD student in anthropology, École des Hautes Études en Science Sociales, Paris)

DECISION 6.COM 4

The Committee,

1. Having examined document [ITH/11/6.COM/CONF.206/4 Rev.](#),
2. Adopts the summary records of the Committee's fifth session contained in this document.

DECISION 6.COM 5

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/5](#),
2. Recalling [Article 30](#) of the Convention,
3. Noting with satisfaction the continued rapid pace of ratification, and welcoming with enthusiasm those thirteen States that have become party to the Convention since the third session of the General Assembly,
4. Further noting the growing enthusiasm among States Parties to participate in 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, while acknowledging the challenges posed by that ever-increasing interest,
5. Thanks all States Parties, non-governmental organizations and individuals that provided support to the work of the Committee through their services as independent examiners or as members of the Consultative Body, the Subsidiary Body or the Bureau;
6. Emphasizes the importance of the global capacity-building programme for the effective implementation of the Convention at the national level, recalls the necessity of sufficient human and financial resources in order to extend its reach, and invites State Parties and other donors to reinforce their support to capacity building;
7. Thanks those numerous States Parties that have made generous voluntary supplementary contributions to the Intangible Cultural Heritage Fund or provided other extra-budgetary support to strengthen the implementation of the Convention;
8. Adopts the provisional report on its activities between the third and fourth sessions of the General Assembly included in Document ITH/11/6.COM/CONF.206/5 ;
9. Delegates to its Bureau the authority to approve the completed final report before the next session of the General Assembly.

DECISION 6.COM 6

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/6 Rev.](#),
2. Recalling [Articles 7](#), [29](#) and [30](#) of the Convention concerning reports by the States Parties,
3. Further recalling Chapter V of the Operational Directives,
4. Thanks the five States Parties that submitted periodic reports for the 2011 reporting cycle and invites the two States Parties that have not yet submitted the expected reports to duly submit them at the earliest opportunity;
5. Decides to submit to the General Assembly the 'Overview and summary of the 2011 reports of States Parties on the implementation of the Convention and on the current status of all elements inscribed on the Representative List', as presented in Document ITH/11/6.COM/CONF.206/6 Rev. ;
6. Emphasizes the importance of the periodic reporting exercise as an opportunity for each State Party to take stock of its own progress in implementing the Convention, as a tool for the Committee to assess needs and priorities for international cooperation, in particular for strengthening the capacities of States Parties to implement the Convention, and as a means of monitoring the status of elements inscribed on the Representative List and analysing the impact of such inscriptions;

7. Requests the Secretariat to inform States Parties concerned at least twelve months prior to the respective deadline for submission of periodic reports and encourages States Parties concerned to respect the statutory deadlines in submitting their periodic reports.

DECISION 6.COM 7

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/7](#),
2. Recalling Chapter I of the Operational Directives and its Decision [5.COM 9](#),
3. Expresses its satisfaction with the work of the Consultative Body and the present report and thanks its members for their efforts;
4. Invites States Parties when elaborating nominations to the Urgent Safeguarding List, proposals to the Register of Best Safeguarding Practices and requests for International Assistance greater than US\$25,000 to take careful heed of the observations and suggestions offered by this Consultative Body and to endeavour to submit nominations, proposals and requests of the highest quality, providing all of the information needed for their proper examination and evaluation;
5. Considers that each nomination, proposal or request should constitute a unique and original document and reminds submitting States that duplication of text from another nomination, proposal or request, or use of previously published material without proper attribution, is not acceptable;
6. Further invites States Parties when elaborating nominations, proposals and requests to bear in mind that the Urgent Safeguarding List, Register of Best Safeguarding Practices and International Assistance are intended to allow States Parties to contribute to the safeguarding of intangible cultural heritage in a spirit of cooperation and mutual assistance, for example through the elaboration of multinational nominations;
7. Underlines that nominations to the Urgent Safeguarding List should concentrate on the situation of the element within the territory(ies) of the submitting State(s), while acknowledging the existence of same or similar elements outside its(their) territory(ies), and further decides that submitting States should not refer to the viability of such intangible cultural heritage outside of their territories or characterize the safeguarding efforts of other States;
8. Reaffirms that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants in all stages of the identification, the inventorying, the preparation and elaboration of nominations, proposals and requests, as well as in the planning and implementation of safeguarding measures;
9. Encourages States Parties to address in nominations, proposals and requests the participation of women, children and youth in their elaboration as well as in the implementation of safeguarding measures, giving particular attention to the transmission of intangible cultural heritage from generation to generation and to raising awareness of its significance;
10. Further encourages States Parties to consider the fundamental importance of intangible cultural heritage as a guarantee of sustainable development, to integrate considerations of sustainable development into safeguarding measures proposed in nominations to the Urgent Safeguarding List and requests for International Assistance, and to propose for possible selection for the Register of Best Safeguarding Practices programmes, projects or activities that place sustainable development at their core;
11. Encourages States Parties to mention in the nominations, proposals and requests, any additional documentation to allow a better understanding of nominations, proposals and requests.

DECISION 6.COM 8

The Committee,

1. Recalling [Article 17](#) of the Convention and Chapter I of the Operational Directives, as well as its Decision [5.COM 9](#),
2. Having examined Document [ITH/11/6.COM/CONF.206/8](#) and its corrigendum and addendum and Document ITH/11/6.COM/CONF.206/7, as well as the nomination files submitted by the respective States Parties,
3. Taking note of Document [ITH/11/6.COM/CONF.206/INF.7](#),
4. Congratulates the communities whose intangible cultural heritage is inscribed on the Urgent Safeguarding List and commends the States Parties concerned for having submitted nominations that satisfy the respective criteria;
5. Further commends the communities and States Parties for their involvement in the nominations of elements that were proposed for inscription, but that could not be inscribed at this time and encourages them to consider the invitation to submit revised nominations for a subsequent cycle;
6. Further encourages States Parties to nominate elements that are suitably specific, i.e. those with which communities, groups and, where appropriate, individuals, identify themselves;
7. Invites States Parties to nominate elements that are suitably inclusive, whose contours can be well described in terms of their transmission process, to ensure the viability of the intangible cultural heritage;
8. Reminds States Parties that each intangible heritage element has its own community and its own situation; each element calls for specific safeguarding measures adapted to its situation; and each nomination should result from an individual process of elaboration that will not be the same from one case to another;
9. Further reminds States Parties to present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen;
10. Recalls that inscription on the Urgent Safeguarding List does not necessarily entail that International Assistance will be available to support proposed safeguarding measures, and that the latter is subject to its own separate application and evaluation procedures;
11. Invites the State Parties to submit multinational nominations while recognizing the complexity they present to the States Parties and communities concerned.

DECISION 6.COM 8.1

The Committee

1. Takes note that Armenia has nominated **Ashoogh love romance: performance, music and text of the Armenian bard tradition** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Armenian Ashoogh is a folk-professional tradition that combines poetry, music and storytelling. Performances blend love stories with legends, true events and supernatural tales and are characterized by unique imagery and expressive techniques. Performers improvise on the basis of traditional knowledge, applying a particular style of performance in accordance with the venue, audience and situation. Ashoogh songs are usually played at festivals, weddings, funerals and on other special occasions, with the bard accompanying himself on a variety of plucked or bowed lutes. Ashoogh love romances are manifestations of Armenian heritage, highly appreciated for their cultural values, and instil a strong sense of identity. The bearers of Ashoogh

music include both professional and non-professional composers, performers, poets and instrumentalists. The skills and knowledge are handed down from teacher to apprentice via oral transmission, often at coffeehouses, though nowadays also at Ashoogh music schools. Today the songs of famous Armenian bards are part of the repertoire of folk professional artists, permanently recreated in the art of a young generation of Ashooghs. Frequently heard at festivals and concerts, Ashoogh is widely broadcast by a special television channel that features its performances.

2. Decides that, from the information provided in nomination file 00529, **Ashoogh love romance: performance, music and text of the Armenian bard tradition** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The Ashoogh, as a popular romantic tradition, provides the Armenian community with a strong sense of identity and conveys important cultural values;
 - U.4: The communities and individuals concerned, particularly the Ashoogh singers, participated actively in the nomination process and provided their free, prior and informed consent to it;
 - U.5: The element has been included in a national inventory of intangible cultural heritage in the Republic of Armenia, administered by the Ministry of Culture.
3. Further decides that, from the information provided in nomination file 00529, **Ashoogh love romance: performance, music and text of the Armenian bard tradition** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.2: Although the practice experienced a break of several decades in its transmission, the submitting State has not adequately distinguished those parts of the Ashoogh tradition that are vital from those, if any, that may be facing risks of disappearance;
 - U.3: The State has not presented a well-structured safeguarding plan that clearly prioritizes measures strengthening those parts of the Ashoogh phenomenon that may be threatened.
4. Decides not to inscribe **Ashoogh love romance: performance, music and text of the Armenian bard tradition** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding at this time and invites the State Party to submit a revised nomination that responds more fully to the criteria, for evaluation by the Committee in a subsequent cycle;
5. Recalls Decision [5.COM 6](#) inviting States Parties to elaborate files with utmost care, in order to avoid provoking misunderstanding among communities in any way, with a view to encouraging dialogue and mutual respect among communities, groups and individuals;
6. Further invites the State Party in that context to focus on the meaning of this practice within its territory, while recognizing its continuity with other related singing traditions and avoiding unsubstantiated claims of its uniqueness, particularly those ascribing such uniqueness to religious factors;
7. Encourages the State Party to prepare a better conceived safeguarding plan including measures that are clearly focused on those elements within the overall practice that may be threatened, accompanying them with more concrete information concerning priorities, approaches, timetable and costs.

DECISION 6.COM 8.2

The Committee

1. Takes note that Armenia has nominated **Vardavar, Armenian summertime water festival** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Vardavar is a summer festival celebrated in Armenia during which participants splash water at one another and the rose (*vard*) plays a prominent role. Pre-Christian in origin, Vardavar now incorporates local cultural traditions from various regions including healing and purification beliefs and pilgrimages to holy places dedicated to the Christian saint, John the Baptist (Saint Karapet in Armenian). 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, and in some cases 'hidden' love. Vardavar traditions also include singing, dancing, fortune-telling, puppetry and wrestling matches. The water-splashing is preceded by the decoration of the Khndoum tree with roses and apples; it is then taken in procession to a nearby spring or river, where a woman dances and utters ritual phrases before the tree is burned as a sacrifice. All the rituals and sacrifices were originally forms of water worship for summer rains to enable the people to survive drought. The festival is actively celebrated nationwide by Armenians and minorities of all ages.

2. Decides that, from the information provided in nomination file 00528, **Vardavar, Armenian summertime water festival** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.5: The element has been included in the List of Intangible Cultural Heritage Protected by the Republic of Armenia, administered by the Ministry of Culture.

3. Further decides that, from the information provided in nomination file 00528, **Vardavar, Armenian summertime water festival** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Despite the popularity that the festival enjoys among the Armenian people, the submitting State has not addressed all the significant features of the celebration or explained how these instil a sense of identity and continuity in the community; nor has it described the characteristics of bearers and practitioners or the current modes of transmission of the knowledge and skills related to it;

U.2: The State has not presented sufficient information about the frequency and extent of the celebration's practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences or its sustainability; furthermore it has not clearly distinguished those practices that may be in need of urgent safeguarding from those that are vital and active;

U.3: Although there is evidence of the commitment of both the submitting State and the communities concerned, the State has not provided a coherent and feasible safeguarding plan and the proposed safeguarding measures focus primarily on research and documentation and do not address the modes of transmission or sufficiently reflect the aspirations of the community;

U.4: Although the nomination includes a number of letters from people supporting the element's inclusion in the inventory of the Republic of Armenia, it does not include evidence of their free, prior and informed consent to its nomination to the Urgent Safeguarding List, and the nomination does not appear to reflect the widest possible participation of the community, in particular in the conception and implementation of the safeguarding plan.

4. Decides not to inscribe **Vardavar, Armenian summertime water festival** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding at this time and invites the State Party to submit a revised nomination that responds more fully to the criteria, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to better define the threats facing the element and to focus its safeguarding plan on those practices, if any, that are endangered;
6. Encourages the State Party to approach the nomination process more deliberately, in particular regarding community involvement in the safeguarding plan and the elaboration of relevant measures to meet the need of urgent safeguarding;
7. Further encourages the State Party to give careful attention to the linguistic quality of the nomination, as this would enhance the comprehension of the element and the threats facing it.

DECISION 6.COM 8.3

The Committee

1. Takes note that Brazil has nominated Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Enawene Nawe people live in the basin of the Juruena River in the southern Amazon rainforest. They perform the Yaokwa ritual every year during the drought period to honour the Yakairiti spirits, thereby ensuring cosmic and social order for the different clans. The ritual links local biodiversity to a complex, symbolic cosmology that connects the different but inseparable domains of society, culture and nature. It is integrated into their everyday activities over the course of seven months during which the clans alternate responsibilities: one group 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. The ritual combines knowledge of agriculture, food processing, handicrafts (costumes, tools and musical instruments) and the construction of houses and fishing dams. Yaokwa and the local biodiversity it celebrates represent an extremely delicate and fragile ecosystem whose continuity depends directly on its conservation. However, both are now seriously threatened by deforestation and invasive practices, including intensive mining and logging, extensive livestock activity, water pollution, degradation of headwaters, unregulated processes of urban settlement, construction of roads, waterways and dams, drainage and diversion of rivers, burning of forests and illegal fishing and trade in wildlife.

2. Decides that, from the information provided in nomination file 00521, **Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The Yaokwa ritual constitutes a pillar of the life and universe of the Enawene Nawe people, and the entire society, including the youngest members, is involved in its practice and transmission;

U.2: The submitting State has identified the threats to the viability of the Yaokwa ritual, particularly the threats to the territory and eco-system of the Enawene Nawe people whose existence is necessary for expressing the intangible cultural heritage;

U.3: The measures presented by the State aim on the one hand at strengthening the protection of the Enawene Nawe people's environment and on the other hand at strengthening their material, financial and organizational capacities in order to

provide them with the means to manage and protect their land and to defend their interests with greater self-reliance;

U.4: The Enawene Nawe community participated actively in the nomination process and provided evidence of its free, prior and informed consent;

U.5: The Yaokwa ritual was recognized as Brazilian Intangible Cultural Heritage in November 2010 by the National Institute of Historical and Artistic Heritage (IPHAN), with the initiative of the Enawene Nawe people.

3. **Inscribes Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. **Invites** the State Party to ensure that the safeguarding measures regarding the protection of the territory of the Enawene Nawe people are more fully associated with measures concerning the intangible cultural heritage aspects of Yaokwa;
5. **Further invites** the State Party to detail the safeguarding plan in order to define clearly the expenses and responsibilities and ensure the full participation of the community;
6. **Finally invites** the State Party to submit a report on the implementation of these measures, for examination by the Committee at its eighth session, in conformity with Paragraph 161 of the Operational Directives.

DECISION 6.COM 8.4

The Committee

1. **Takes note** that Cambodia has nominated **Long-necked lute and epic singing in Cambodia** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Chapey Dang Veng is the Cambodian long-necked lute that lends its name to an epic singing tradition. The lute not only provides the epic singer with a pitch reference to help stay in key, but it also creates spaces between the singing parts, allowing the singer time to breathe and to think of what to sing next. Epic singers may be male or female, young or old, but all must be proficient in memorizing, improvising, versifying, singing and playing the lute. The tradition is closely interwoven with the life and traditional customs and beliefs of the Khmer people, and 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 usually performed at traditional and religious celebrations, particularly in rural Cambodia in village temple grounds, with the epic stories and themes being selected by the performer to suit the occasion. Transmission of skills takes place within families and villages, with young apprentices learning through observation and gradual participation in rehearsals and performances. Chapey Dang Veng is still recovering from the loss of almost all the epic singers under the Khmer Rouge. Attempts at revitalizing the tradition are ongoing, but places for training and performance are lacking, as are financial and technical support.

2. **Decides** that, from the information provided in nomination file 00519, **Long-necked lute and epic singing in Cambodia** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Singing and playing the long-necked lute are closely linked to the social and cultural traditions, beliefs and customs of the Cambodian people, persisting despite the disruptions of the Khmer Rouge period, even if now found in changed performance contexts and transmitted primarily through academic means;

U.2: The current practice of the singing, and in particular its traditional modes of transmission, are threatened by the limited number of aging practitioners and the

lack of occasions for performance and transmission, as well as by limited financial resources devoted to safeguarding;

U.5: The long-necked lute and singing were included in the inventory of intangible cultural heritage of Cambodia published in 2004 by the Ministry of Culture and Fine Arts.

3. Further decides that, from the information provided in nomination file 00519, **Long-necked lute and epic singing in Cambodia** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.3: The submitting State has not defined a clear safeguarding strategy with defined roles, responsibilities and results that reflects the widest possible participation of the communities and that responds effectively to the threats identified;

U.4: Participation of the community in the nomination process and in the implementation of safeguarding measures appears to be very limited and the nomination does not provide convincing evidence of the free, prior and informed consent of practitioners to inscription on the Urgent Safeguarding List.

4. Decides not to inscribe **Long-necked lute and epic singing in Cambodia** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding at this time and invites the State Party to submit a revised nomination that responds more fully to the criteria, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to provide a clearer and more complete description of the element, providing an adequate level of detail for all its various aspects;
6. Calls upon the State Party to ensure the widest possible participation of practitioners in the nomination process as well as in the elaboration of effective and sustainable safeguarding measures;
7. Encourages the State Party to elaborate a concrete and relevant safeguarding plan, giving particular attention to strengthening the capacities for the transmission of the practice within its community and taking into account improvisation as a central aspect of oral transmission;
8. While welcoming the support of key institutions such as the Department of Performing Arts and Royal University of Fine Arts, cautions against processes of folklorization and academicization.

DECISION 6.COM 8.5

The Committee

1. Takes note that the Central African Republic has nominated the **Traditional Ango-Broto fanfare in Ouaka Prefecture** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The music and dance of the traditional Ango-Broto fanfare are an expression of the spirit of the ancestors of the Broto community, a subgroup of the Banda people in Ouaka Prefecture, Central African Republic. The musicians perform in groups including young and old, male and female, using side-blown horns made from the roots (*ango*) of fruit trees or the horns of wild animals. This music was formerly performed exclusively at three-month-long initiation rituals held for 5-year-old boys, deep in the bush. During this period young people received educational instruction and learned to master the horns, proceeding from the highest-pitched to the lowest. They also learned to make the horns, from gathering the materials to completing the finished objects, as well as traditional dance costumes. The fanfare was also traditionally performed on occasions such as the death of an elder or traditional leader and when organizing hunting and fishing expeditions. Although the initiation rituals happen rarely today or only in

attenuated form, the fanfare still finds an important place at official ceremonies, parades, weddings, funerals and other events. The number of bearers is diminishing due to the advancing age of current bearers, the propagation of Christianity at the expense of local beliefs and the spread of HIV-AIDS and other pandemics.

2. Decides that, from the information provided in nomination file 00492, the **Traditional Ango-Broto fanfare in Ouaka Prefecture** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: Although the Ango-Broto fanfare is no longer fully integrated in its ritual context of initiation, it is performed in social and official events and remains a vital expression of the Broto community while enjoying a wider significance for the larger national community; however, the description of the element is thin and the exact nature of what is to be safeguarded should be better defined;
 - U.2: The submitting State has demonstrated the need for urgent safeguarding of the fanfare as a vehicle of cultural values and has identified real threats to its current viability, including the reduced number of bearers, the weakness of traditional modes of transmission, and the change in context from initiation rituals to festivals;
 - U.5: It appears that the element is included in an inventory in progress, although a more definite statement to this effect and a clear demonstration that it has been drawn up in conformity with Articles [11](#) and [12](#) would have been welcomed.
3. Further decides that, from the information provided in nomination file 00492, the **Traditional Ango-Broto fanfare in Ouaka Prefecture** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.3: Despite the obvious goodwill of the submitting State, it has not described any current or recent efforts to safeguard the element nor explained how it will create favourable conditions for future safeguarding and capacity building of the community; the State has also not elaborated a well-conceived safeguarding plan that responds to the threats identified, reflects the full commitment and support of concerned Broto communities and foresees the inclusion of other communities in the wider geographic area that also practise the fanfare;
 - U.4: The State has not demonstrated the widest possible participation of the communities in the nomination process, particularly in the planning and conception of the safeguarding measures, although the nomination includes evidence of their free, prior and informed consent.
4. Decides not to inscribe the **Traditional Ango-Broto fanfare in Ouaka Prefecture** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding at this time and invites the State Party to submit a revised nomination that responds more fully to the criteria, for evaluation by the Committee in a subsequent cycle;
5. Encourages the State Party to provide fuller justification for its focus on one community among several within its territory that practise similar fanfares;
6. Invites the State Party to ensure the widest possible participation of the community in the nomination process as well as in the elaboration of effective and sustainable safeguarding measures;
7. Further invites the State Party to elaborate a coherent safeguarding plan that takes into account the contemporary forms of the element while respecting and reinforcing traditional modes of transmission and contexts of performance.

DECISION 6.COM 8.6

The Committee

1. Takes note that China has nominated **Hezhen Yimakan storytelling** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Yimakan storytelling is essential to the worldview and historical memory of the Hezhen ethnic minority of north-east China. Narrated in the Hezhen language, 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. This oral heritage highlights the defence of ethnic identity and territorial integrity, but also preserves traditional knowledge of shamanic rituals, fishing and hunting. Yimakan performers improvise stories without instrumental accompaniment, alternating between singing and speaking, and make use of different melodies to represent different characters and plots. They usually train in a master-apprentice relationship within their own clans and families, although today outsiders are increasingly accepted for apprenticeship. As the Hezhen have no writing system, Yimakan plays a key role in preserving their mother tongue, religion, beliefs, folklore and customs. However, with the acceleration of modernization and the standardization of school education, the Hezhen mother tongue is now endangered. At present, only the elders can speak their native language. This loss has become a major obstacle to the promotion and sustainability of the Yimakan tradition. Only five master storytellers are currently capable of performing the episodes – a situation aggravated by the deaths of a number of veteran storytellers, and the departure of younger generations to cities in search of employment.

2. Decides that, from the information provided in nomination file 00530, **Hezhen Yimakan storytelling** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The Yimakan contributes to the identity and cohesion of the Hezhen people, constituting a vector of their history and values and providing them a sense of continuity; it serves as collective memory, and functions both for education and for entertainment during major seasonal tasks and festive events;

U.2: Despite the best efforts of the Hezhen, both at the individual and association levels, the viability of Yimakan storytelling is at risk, particularly the traditional system of oral transmission and apprenticeship, due to limited numbers of elder storytellers and lack of interest among younger generations;

U.3: A four-year action plan is elaborated to safeguard and promote this element, with clear objectives and budget, and with the consent of all actors concerned; the safeguarding measures seek to strengthen the viability of the Yimakan storytelling and bolster its transmission, and are backed up with the needed financial support;

U.4: The participation of local communities and practitioners in the nomination process is evident, particularly from the careful attention paid to codes of conduct and the ethic of respect for customary practices, and their free, prior and informed consent is provided;

U.5: Within China's multi-tiered inventorying system, Yimakan storytelling is included in inventories at the county, prefecture, province and State levels that are updated every two years; the State-level inventory is under the responsibility of the Department of Intangible Cultural Heritage of the Ministry of Culture.

3. Inscribes **Hezhen Yimakan storytelling** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;

4. Commends the community concerned and the State Party on a clear and well prepared safeguarding plan;
5. Invites the State Party to simplify the procedures for accepting apprentices in order to develop a more inclusive safeguarding plan for Yimakan storytelling in schools at both the formal and informal level;
6. Encourages the State Party to strengthen the implementation of strategies to ensure the long-term sustainability of storytelling, to increase its attractiveness as a livelihood and to strengthen its transmission;
7. Recalls the importance of respecting customary practices governing the circumstances in which stories can be told as well as the relevant cultural, environmental and spiritual protocols.

DECISION 6.COM 8.7

The Committee

1. Takes note that Guatemala has nominated **Paach ceremony** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Paach ceremony is an ancestral Mayan tradition, with Catholic influences, held in the town centre of San Pedro Sacatepéquez in the department of San Marcos, Guatemala. The celebration gives thanks to nature for a good corn harvest, and strengthens the community's cultural identity, encouraging social cohesion and intercultural dialogue. The ceremony involves thirteen people: four Prayer Sayers (Parlamenteros), four Auxiliary Prayer Sayers, four Godmothers responsible for creating and dressing effigies made of corncobs and for coordinating the preparation and serving of food, and one Board Member who plays percussion. 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 the prayer in the Maya Mam language and marimba music and dancing. The Paach ceremony is transmitted from generation to generation through families and is based on the direct selection of bearers who meet certain criteria of community service. Bearers use wooden wands as a symbol of their authority and wear ponchos that represent physical purity. In recent years practice of the ceremony has declined and the procession of the Prayer Sayers has rarely taken place. Lack of knowledge of the ceremony among younger generations has reduced their interest and enthusiasm, and the advanced age of current Prayer Sayers risks a breach in transmission.

2. Decides that, from the information provided in nomination file 00516, **Paach ceremony** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The meaning of the Paach ceremony is grounded in an ancient Mayan worldview that is an integral part of the community's life today; the ceremony reinforces members' cultural identity and demonstrates processes of syncretism and hybridization in its orally transmitted ritual, music, dance, food and other expressions;

U.2: The Paach ceremony has been marginalized to peripheral public and domestic spaces, contributing to a lack of recognition and support from the local population and authorities; its viability today depends on a limited number of elderly bearers, and the main threats concern changes in everyday life, absence of knowledge of or interest in the tradition among the youth, and the economic insecurity of the bearers;

- U.4: A number of community members were consulted during the nomination process, although a fuller demonstration that their consent was fully informed and of their future involvement in safeguarding measures would have been welcomed;
- U.5: The Paach ceremony is registered by the Registry of Cultural Goods of the Directorate of Cultural and Natural Heritage in the Ministry of Culture and Sports.
3. Further decides that, from the information provided in nomination file 00516, **Paach ceremony** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
- U.3: Although an ambitious and expensive safeguarding plan is elaborated, no financing seems to be assured and its feasibility cannot therefore be determined; the plan does not appear to reflect sufficiently the aspirations and involvement of the community concerned, and consequently its sustainability cannot be assessed.
4. Decides not to inscribe **Paach ceremony** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding at this time and invites the State Party to submit a revised nomination that responds more fully to the criteria, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to develop a sustainable safeguarding plan aimed clearly at addressing the identified threats, proportionate to the resources that are available or can realistically be mobilized, and with a clearer involvement of the bearers in the conception and implementation of the safeguarding measures.

DECISION 6.COM 8.8

The Committee

1. Takes note that Indonesia has nominated **Saman dance** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:
- The Saman dance is part of the cultural heritage of the Gayo people of Aceh province in Sumatra. Boys and young men perform the Saman sitting on their heels or kneeling in tight rows. Each wears a black costume embroidered with colourful Gayo motifs symbolizing nature and noble values. The leader sits in the middle of the row and leads the singing of verses, mostly in the Gayo language. These offer guidance and can be religious, romantic or humorous in tone. 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 – in unison or alternating with the moves of opposing dancers. These movements symbolize the daily lives of the Gayo people and their natural environment. The Saman is performed to celebrate national and religious holidays, cementing relationships between village groups who invite each other for performances. The frequency of Saman performances and its transmission are decreasing, however. Many leaders with knowledge of the Saman are now elderly and without successors. Other forms of entertainment and new games are replacing informal transmission, and many young people now emigrate to further their education. Lack of funds is also a constraint, as Saman costumes and performances involve considerable expense.
2. Decides that, from the information provided in nomination file 00509, **Saman dance** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
- U.1: Involving a community of not only players and trainers but also enthusiasts, prominent religious leaders, customary leaders, teachers and government officials, Saman dance promotes friendship, fraternity and goodwill and strengthens awareness of the historical continuity of the Gayo people;

- U.2: Saman dance faces weakening informal and formal modes of transmission due to reduced opportunities for performance and the disappearance of the cultural spaces where transmission takes place, associated with social, economic and political changes that include penetration of mass media and the rural-urban migration of the younger generations; knowledge of the element is diminishing and commercial activities are increasing, posing a threat to the continued meaning of Saman dance to its community;
- U.3: Ongoing local processes for safeguarding Saman dance, promoted within the community as well as from the authorities, are complemented by a coherent and detailed safeguarding plan presented with the participation of the community, the local government, and national level institutions, with objectives that clearly respond to the risks identified;
- U.4: The submitting State has established that the nomination resulted from a widely participatory process with the bearers and the community being involved at every stage and level; the free, prior and informed consent of trainers, players, enthusiasts, and community and government representatives has been clearly and unambiguously given;
- U.5: Despite the loss of important documentation on the Saman dance destroyed in the 2004 tsunami, the Office for Safeguarding of History and Cultural Values, Banda Aceh submitted inventory data that was accepted in 2010 by the Directorate General of Cultural Values, Arts and Film of the Department of Culture and Tourism.
3. Inscribes **Saman dance** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
 4. Commends the State Party's efforts to ensure the widely inclusive participation of communities who suffered in recent years from great damage caused by a natural disaster, which demonstrates the healing power of intangible cultural heritage and epitomizes the spirit of the Convention;
 5. Invites the State Party to reinforce the educational programme proposed in its safeguarding plan in order to revitalize traditional modes of transmission of the Saman dance in the *mersah* dormitories for young men;
 6. Encourages the State Party to promote the participation of NGOs, the academic sector and/or cultural associations in relevant safeguarding activities, while setting clear responsibilities for the overall coordination of the safeguarding efforts.

DECISION 6.COM 8.9

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **Naqqāli: Iranian dramatic story-telling** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Naqqāli is the oldest form of dramatic performance in the Islamic Republic of Iran and has long played an important role in 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. Naqqāls function both as entertainers and as bearers of Persian literature and culture, and 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. The Naqqāls wear simple costumes, but may also don ancient helmets or armoured jackets during performances to help recreate battle scenes. Female Naqqāls perform before mixed audiences. Until

recently, Naqqāls were deemed the most important guardians of folk-tales, ethnic epics and Iranian folk music. Naqqāli was formerly performed in coffeehouses, tents of nomads, houses, and historical venues such as ancient caravanserais. However, a decline in the popularity of coffeehouses, combined with new forms of entertainment, has resulted in diminishing interest in Naqqāli performance. The aging of master performers (*morsheds*) and the decreasing popularity among younger generations have caused a steep drop in the number of skilled Naqqāls, threatening the survival of this dramatic art.

2. Decides that, from the information provided in nomination file 00535, **Naqqāli: Iranian dramatic story-telling** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: A form of dramatic story-telling of historical or fictitious narratives, Naqqāli was the main keeper of folk tales, ethnic epics and popular music in Iran; its theatrical conventions continue to inspire Iranian artists in their performances and serve as a source of Iranian identity;
 - U.2: Although a significant number of Naqqāli story-tellers as well as apprentices still exist, a rapid decrease in its popularity among young people and fewer opportunities to perform threaten the continuity of its transmission;
 - U.3: Safeguarding measures covering a wide variety of aspects involved in this element aim at strengthening Naqqāli transmission and performance; these measures are based on the participation of diverse parties, including the Naqqāls, researchers, local authorities and State offices;
 - U.4: The joint work of researchers and officials for several years has made possible the wide participation of the story-telling community in the nomination process and its free, prior and informed consent;
 - U.5: Naqqāli was included in 2009 in the National Inventory of Intangible Cultural Heritage in Need of Urgent Safeguarding, administered by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.
3. Inscribes **Naqqāli: Iranian dramatic story-telling** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Encourages the State Party to ensure that financial resources are made available to implement the ambitious safeguarding plan that was included in the nomination;
5. Further encourages the State Party to give greater attention to raising awareness among the young, including educational institutions, in order to keep the story-telling art alive and maintain its interest among younger generations.

DECISION 6.COM 8.10

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Iranian Lenj vessels are traditionally hand-built 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 that are closely associated with sailing, and the skills of wooden boat-building itself. The navigational knowledge used to sail Lenjes was traditionally passed on from father to son. Iranian navigators could locate the ship according to the positions of the sun, moon and stars; they used special formulae to calculate latitudes

and longitudes, as well as water depth. Each wind was given a name, which along with the colour of water or the height of waves was used to help forecast the weather. Specific music and rhythms also constituted inseparable parts of sailing in the Persian Gulf, with sailors singing particular songs while working. Nowadays, the community of practitioners is small and mainly comprises older people. Wooden Lenjes are being replaced by cheaper fibreglass substitutes, and wooden Lenj construction workshops are being transformed into repair shops for older Lenjes. The philosophy, ritualistic background, culture and traditional knowledge of sailing in the Persian Gulf are gradually fading, although some of the associated ceremonies continue to be practised in a few places.

2. Decides that, from the information provided in nomination file 00534, **Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The construction and use of traditional Iranian boats require a broad set of skills in the areas of craftsmanship and knowledge of nature and the universe, along with their respective technical vocabularies, and contribute to the identity of the Iranian people and the various communities concerned;
 - U.2: The diminishing number of practitioners, economic changes, adoption of cheaper manufacturing technologies, and introduction of modern navigation methods combine to threaten the viability of the element; knowledge of it is compartmentalized among different groups, who are not aware of the philosophy, ritual background and complete form of the tradition;
 - U.3: The submitting State has proposed a wide-ranging set of relevant safeguarding measures, including a capacity-building programme, although the provision of financial support to the tradition bearers and a number of details such as a complete timetable would have been welcomed;
 - U.4: The submitting State has provided evidence of collaboration between key stakeholders who have been involved in the elaboration of the nomination and have provided their free, prior and informed consent;
 - U.5: The element was included in 2009 in the National Inventory of Intangible Cultural Heritage in Need of Urgent Safeguarding, administered by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.
3. Inscribes **Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Welcomes the financial commitment of the State to support a safeguarding plan focussed on the strengthening of capacities of boat-builders;
5. Invites the State to develop a careful timetable for the implementation of the safeguarding plan and to avoid measures that may be too academic or may lead to the museumification of the element, rendering it inaccessible to the tradition bearers.

DECISION 6.COM 8.12

The Committee

1. Takes note that Mali has nominated the **Secret society of the Kôrêdugaw, the rite of wisdom in Mali** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The secret society of the Kôrêdugaw is a rite of wisdom central to the cultural identity of the Bambara, Malinké, Senufo and Samogo peoples of Mali. Initiates dress in ragged

coats adorned with red bean necklaces and a large quantity of miscellaneous items. They 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. Its members also act as social mediators and play key roles in festivals and many other occasions. The Kôrêdugaw are also herbalists and traditional therapists whose knowledge of plants is used to cure illnesses, ward off bad luck, treat childless women and impart blessings. They symbolize generosity, tolerance, inoffensiveness and mastery of knowledge, embodying the rules of conduct that they advocate for others. Members come from all social and professional groups, irrespective of ethnicity, gender or religion, and one becomes a Kôrêduga by inherited status, instruction by spirits or training with a master. Knowledge and know-how are transmitted during annual initiation ceremonies. Today, traditional modes of transmission are threatened by the decreasing number of initiates due to the predominance of urban lifestyles among younger generations, and ritual practices take place less and less regularly.

2. Decides that, from the information provided in nomination file 00520, **Secret society of Kôrêdugaw, the rite of wisdom in Mali** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The Kôrêdugaw play an important role as cultural mediators of social conflict, thus acting as instruments of socialization that contribute to the harmony and continuity of society, and to the maintenance of dialogue and amicable relations;
 - U.2: The viability of the Kôrêdugaw tradition is threatened by social transformations touching all aspects of life in Mali, particularly the reduction in the number of practitioners and the loss of its ritual function in favour of entertainment and profit, contrary to its philosophy;
 - U.3: The safeguarding measures proposed by the State Party, which include legislative measures, awareness raising and documentation, will widely enhance the visibility of the element, including the revitalization and practice of its ritual and social functions;
 - U.4: The submitting State has involved the community through extensive consultations during the elaboration of the nomination, and the nomination includes the free, prior and informed consent of the Kôrêdugaw practitioner associations;
 - U.5: Kôrêdugaw was included in 2010 on the inventory of national cultural heritage, administered by the National Directorate of Cultural Heritage in the Ministry of Culture.
3. Inscribes **Secret society of Kôrêdugaw, the rite of wisdom in Mali** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Encourages the State Party to reinforce the safeguarding measures by emphasizing the ritual and social functions of the secret society of Kôrêdugaw;
5. Invites the State Party to further strengthen a detailed plan focusing on a wider spectrum of aspects of the element that would guarantee its ultimate revitalization and viability;
6. Further invites the State Party to submit a report on the implementation of the safeguarding plan for examination by the Committee at its eighth session, in conformity with Paragraph 161 of the Operational Directives.

DECISION 6.COM 8.13

The Committee

1. Takes note that Mauritania has nominated the **Moorish epic T'heydinn** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The T'heydinn epic encompasses dozens of poems lauding the glorious feats of Moorish emirs and sultans. It propounds ancestral values underpinning the way of life of the Moorish community in Mauritania, and constitutes a literary and artistic manifestation of the Hassaniya language. Griots perform the epic accompanied by traditional stringed instruments such as the lute and harp, and the kettledrum. Griots preserve the collective memory of society through the poems, passing down knowledge and skills from father to son, with young griots first learning the instrumental skills before being initiated into the poetic tradition. The T'heydinn constitutes a permanent bond between the griots and their tribe, with a particular repertoire distinguishing each griot family. The epic is performed at social events including weddings, reconciliation ceremonies and invitations. Performances are occasions for regional tribal and family reunions, strengthening social ties and promoting a culture of social peace and mutual assistance. Performance of the T'heydinn epic is, however, in decline. Griots with full knowledge of the epic are few in number and most are elderly. Moreover, demand for performance has decreased and young griots tend to perform the epic in abridged form or know only certain episodes, which threatens the viability of the T'heydinn epic.

2. Decides that, from the information provided in nomination file 00524, the **Moorish epic T'heydinn** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The T'heydinn epic serves an important function in Mauritanian society as a repository of cultural memory, transmitted from generation to generation among the griots who are its masters;

U.2: Changing socio-economic contexts, particularly the disruption of the system of artistic patronage by royal families, affect the modes of transmission and the social spaces where performances occur, placing the element at risk because it is performed only occasionally and in much-shortened forms;

U.3: A number of safeguarding measures are elaborated, aiming specifically at research and documentation of the T'heydinn epic, and at formalizing transmission within the communities of tradition bearers;

U.4: Griot associations and masters participated actively in the elaboration of the nomination, and it includes the free, prior and informed consent of two practitioner organizations that bring together griots, poets and composers;

U.5: The T'heydinn epic is included in the national inventory of cultural heritage maintained by the Department of Cultural Heritage of the Ministry of Culture, Youth and Sport.

3. Inscribes the **Moorish epic T'heydinn** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Encourages the State Party to formulate safeguarding measures aimed at the younger generations, beyond the griot families themselves, including public education programmes, so that enlarged public interest can sustain the epic tradition in the future by creating increased demand for performances, thereby contributing to the griots' livelihood and encouraging them to continue performing;
5. Further encourages the State Party to take particular care that the safeguarding measures, particularly those concerned with documentation and research, do not aim

at standardizing or codifying the epic in a fixed form and instead reflect the importance of variation and improvisation.

DECISION 6.COM 8.15

The Committee

1. Takes note that Mongolia has nominated **Folk long song performance technique of Limbe performances – circular breathing** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

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, wide-ranging melodies characteristic of the long song. Players breathe in through the nose while simultaneously blowing out through the mouth, using air stored in their cheeks to play the flute without interruption. Single stanzas of folk long song last approximately four to five minutes. A single song consists of three to five or more stanzas, which requires performance of the flute to continue uninterrupted for twelve to twenty-five minutes. Traditional training methods used to acquire this technique include continuously blowing at a candle flame without extinguishing it and blowing through a straw into a glass of water. Limbe playing is characterized by euphonious melodies, melisma, hidden tunes and skilful and delicate movements of the fingers and tongue. The small number of bearers of the element has become cause for concern with a considerable decrease in groups and individual practitioners. This has been caused in part by the predominance of international musical forms and training systems. At present, the frequency and extent of this traditional element's practice are unstable with only fourteen Limbe practitioners remaining.

2. Decides that, from the information provided in nomination file 00543, **Folk long song performance technique of Limbe performances – circular breathing** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

- U.1: The technique of performing the Limbe during the folk long song provides a sense of identity to the community of Limbe players;
- U.2: Although tenacious elders continue to convey their expertise and a large number of skilled flute players exists among whom the circular-breathing technique can potentially be spread, the technique of Limbe performance to accompany the folk long song is not widely encountered;
- U.3: The safeguarding measures proposed, including transmission and teaching, are well formulated and benefit from solid institutional support;
- U.4: All the interested parties have participated in the nomination process and have accordingly provided their free, prior and informed consent;
- U.5: The element has been included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia, maintained by the Cultural Heritage Centre in the Ministry of Education, Culture and Science.

3. Inscribes **Folk long song performance technique of Limbe performances – circular breathing** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Invites the State Party to further elaborate a feasible safeguarding plan that aims to enable a favourable environment for the practice not only of the circular breathing technique but also of the folk long song;

5. Recommends the State Party to refine the safeguarding methodology to include the folk long song and to identify funding resources that correspond to the activities proposed in the safeguarding plan.

DECISION 6.COM 8.20

The Committee

1. Takes note that Peru has nominated **Eshuva, Harákmbut sung prayers of Peru's Huachipaire people** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

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 such as the drinking of *masato*, a traditional beverage made of fermented manioc, and the initiation of new Eshuva singers. 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. Eshuva songs are performed without musical instruments and sung only in the Harákmbut language. As such they play a key role in safeguarding the language and preserving the group's values and worldview. Transmission takes place orally, with the singer teaching apprentices the specific function of each song according to the ailment it is meant to heal. Eshuva songs are at the risk of being lost, however, since transmission has been interrupted due to lack of interest on the part of Huachipaire youth, recent internal migration and the influence and assimilation of external cultural elements. At present, there are only twelve known singers among the Huachipaire.

2. Decides that, from the information provided in nomination file 00531, **Eshuva, Harákmbut sung prayers of Peru's Huachipaire people** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The Eshuva prayers, sung in the Harákmbut language, are a fundamental expression of the Huachipaire community's worldview and have been handed down from generation to generation, serving to maintain their mother tongue;

U.2: Changes in the socio-economic structure of the community, emigration of young people, and an interruption in the chain of transmission of the knowledge associated with these sung prayers combine to threaten its continuity;

U.3: The actual efforts of safeguarding the element will be strengthened by the process of the transmission by the elders through the performances of their myths and songs in the *malocas* or houses of memory and of the knowledge about other expressions to the youth. This will be completed by the research and registration. The contribution of the community will be also secured by the validation of the information through the communities' assembly and participatory workshops;

U.4: The Huachipaire communities have adopted the Huachipaire ethno-development plan with the Regional Bureau of Culture of Cusco. This means that the Huachiparies themselves are involved in the process of safeguarding as main actors and managers; the community of Santa Rosa de Huacaria sent tangible evidence of its free, prior and informed consent in the form of a traditional arrow adorned with feathers of local birds and symbolizing the will and commitment of the people;

U.5: The element was declared in March 2010 to be Cultural Heritage of the Nation by the Ministry of Culture's Directorate of Registration and Studies of Culture in Contemporary Peru.

4. Inscribes **Eshuva, Harákmbut sung prayers of Peru's Huachipaire people** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
5. Encourages the State Party to further develop a better conceived safeguarding plan with the full involvement of the communities concerned and with explicit focus on the specific threats that they face, emphasizing transmission of the element to children and its practice by them;
6. Further encourages the State Party to revise and structure a budget that reflects the activities and actions that may be identified in the safeguarding plan.

DECISION 6.COM 8.21

The Committee

1. Takes note that the United Arab Emirates has nominated **Al Sadu, traditional weaving skills in the United Arab Emirates** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

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 the wool is cleaned and prepared by the women. The yarn is spun on a drop spindle, then dyed, then woven on a floor loom using a warp-faced plain weave. The traditional colours are black, white, brown, beige and red, with distinctive patterns in the form of narrow bands of geometric designs. Weavers often gather in small groups to spin and weave, exchanging family news and occasionally chanting and reciting poetry. Such gatherings are the traditional means of transmission: girls learn by watching, and are gradually given tasks to do, such as sorting the wool, before learning the more intricate skills involved. However, the rapid economic development and social transformations brought about by the advent of oil in the Emirates have caused a sharp decline in the practice of Al Sadu. The pastoral Bedouin communities have dispersed among urban settlements, and young women increasingly work outside the home. The bearers of Al Sadu are now mostly older women whose numbers are declining.

2. Decides that, from the information provided in nomination file 00517, **Al Sadu, traditional weaving skills in the United Arab Emirates** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Developed by Bedouin women as an integral part of their nomadic life in the desert, the Al Sadu weaving skills have been transmitted through generations and recreated according to the community's current needs;

U.2: The decline of the pastoral mode of life, the decreasing number of practitioners, limited local economic opportunities for generating income and a lack of interest in learning traditional skills among the younger generation of women threaten the viability of the element;

U.3: The safeguarding measures correspond with the needs identified and can contribute to sustainable development and awareness of the element while improving the economic situation of the bearers; activities include regional and local training centres, governmental and NGO funds, awards and promotion activities, education and capacity building, and intellectual property protection;

U.4: A number of documents are provided expressing the consent of important actors and organizations that were involved in the elaboration of the nomination;

U.5: Al Sadu weaving has been included in the Intangible Cultural Heritage Inventory of the Emirate of Abu Dhabi, maintained by the Abu Dhabi Authority for Culture and Heritage (ADACH).

3. Inscribes **Al Sadu, traditional weaving skills in the United Arab Emirates** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Commends the State Party for the breadth and diversity of safeguarding measures proposed, but encourages it to ensure that practitioners are fully involved in their planning and implementation;
5. Takes note that weaving is widely practised in the region and further encourages the State Party to consider a multinational nomination.

DECISION 6.COM 8.22

The Committee

1. Takes note that the United Arab Emirates has nominated **Children's traditional games in the United Arab Emirates** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Emirati children's games, once practised throughout the United Arab Emirates, are today rarely played except in rural communities in the northern emirates and on family desert camping trips. The games promote the socialization of children, including the transmission of linguistic and cultural traditions and accepted communal values. Many games are accompanied by songs or lyrical dialogues and employ tools and toys made from local materials. The games vary according to gender, age, environment and season, and are acquired through traditional methods of observation and practice, with adults having knowledge of the rules and songs of the games. Traditional games are rarely played informally nowadays, but some are performed during religious holidays and celebrations. Old small-scale communities have changed profoundly as a result of dispersal and relocation to modern suburbs, and the community demographics that supported the games have been undermined. Local community-based informal modes of transmission have been weakened and knowledge of these traditional games has all but died out. Of almost two hundred traditional games identified by researchers in the 1990s, only twenty to thirty are known and played by children today. Eleven have been selected to receive urgent safeguarding measures aimed at preserving and promoting their continued practice.

2. Decides that, from the information provided in nomination file 00518, **Children's traditional games in the United Arab Emirates** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: It is through these traditional games that children construct their identities and learn the values of their society; they are transmitted informally among children as well as through instruction from adults who know the associated songs and rules of the games;

U.2: Economic prosperity and demographic changes associated with urbanization have weakened the informal modes of transmission within communities and led to the disappearance of traditional places for play, while modern games are preferred;

U.5: Children's traditional games have been included in the Intangible Cultural Heritage Inventory of the Emirate of Abu Dhabi, maintained by the Abu Dhabi Authority for Culture and Heritage (ADACH).

3. Further decides that, from the information provided in nomination file 00518, **Children's traditional games in the United Arab Emirates** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.3: The submitting State has not explained the basis on which specific games are selected to be the focus of safeguarding efforts, nor is it clear that those efforts

can accomplish the objectives identified; the measures do not yet constitute a well-structured safeguarding strategy fully involving the communities concerned, in particular clubs and youth groups, and clearly demonstrating a national commitment to safeguard children's games.

U.4: The submitting State has not demonstrated the participation of a wide variety of the concerned parties, in particular children and parents' associations, in the elaboration of the nomination, although there is substantial evidence of free, prior and informed consent from a number of schools and organizations.

4. Decides not to inscribe **Children's traditional games in the United Arab Emirates** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding at this time and invites the State Party to submit a revised nomination that responds more fully to the criteria, for evaluation by the Committee in a subsequent cycle;
5. Encourages the State Party to propose a more coherent set of safeguarding measures and to focus on those that reflect the contemporary urban context without privileging remote regions or idealizing past practices;
6. Further invites the State Party to illustrate the wider involvement of the community, particularly that of children, parents and teachers, in the elaboration of the nomination and the planning of safeguarding measures.

DECISION 6.COM 8.23

The Committee

1. Takes note that Viet Nam has nominated **Xoan singing of Phú Thọ Province, Viet Nam** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Xoan singing is practised in Phú Thọ Province, Viet Nam, in the first two months of the lunar year. Traditionally, singers from Xoan guilds performed songs in sacred spaces such as temples, shrines and communal houses for the spring festivals. There are three forms of Xoan singing: worship singing for the Hùng kings and village guardian spirits; ritual singing for good crops, health and luck; and festival singing where villagers alternate male and female voices in a form of courtship. Each Xoan music guild is headed by a leader, referred to as the *trùm*; male instrumentalists are called *kép* and female singers, *đào*. Although only four traditional guilds remain, in recent years the singing has been taken up by clubs and other performing groups. Xoan singing is accompanied by dancing and musical instruments such as clappers and a variety of drums. The music has a spare structure with few ornamental notes and simple rhythms, and Xoan is characterized by a modulation between singers and instrumentalists at the perfect fourth interval. Knowledge, customs, and techniques for singing, dancing and playing drum and clappers are traditionally transmitted orally by the guild leader. However, the majority of bearers are now over sixty years in age, and the numbers of people who appreciate Xoan singing have decreased, particularly among the younger generations.

2. Decides that, from the information provided in nomination file 00538, **Xoan singing of Phú Thọ Province, Viet Nam** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The residents of Phú Thọ Province recognize Xoan singing as part of their intangible cultural heritage that defines them as a community and provides them a sense of identity and continuity;

U.2: Transmission is weakened because of a lack of resources and particularly due to the lengthy time needed to master the songs; the bearers are all elderly and

young people migrate away from the province, while industrialization and changes in lifestyle and occupations contribute to a lack of interest;

- U.3: Practical measures have been taken by the communities and submitting State to strengthen the viability of Xoan singing, and viable and realistic plans are proposed for the next four years; both the communities and the State have demonstrated their commitments, with the State leading the effort;
 - U.4: The communities concerned, practitioners and institutions participated thoroughly in the nomination process, taking an active role in the planning and implementation of safeguarding measures and committing themselves to respect and protect the sacred aspects of the element;
 - U.5: Xoan singing is included in the inventories of the Vietnamese Institute for Musicology within the Vietnam National Academy of Music, of the Viet Nam Institute of Culture and Arts Studies within the Ministry of Culture, Sports and Tourism, and of the Department of Culture, Sports and Tourism of Phú Thọ Province.
- 3. Inscribes **Xoan singing of Phú Thọ Province, Viet Nam** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
 - 4. Invites the State Party to streamline the number of involved parties, to ensure that the community is fully involved in the implementation of the safeguarding plan and to undertake the necessary measures to ensure respect for the cultural and social contexts where Xoan singing is performed while preserving it from folklorization and the possible impacts of tourism.

DECISION 6.COM 9

The Committee,

- 1. Recalling [Article 18](#) of the Convention and Chapter I.3 of the Operational Directives concerning the criteria and procedures for selection of programmes, projects and activities that best reflect the principles and objectives of the Convention,
- 2. Further recalling its Decision [5.COM 9](#),
- 3. Having examined Document [ITH/11/6.COM/CONF.206/9](#) and addendum and Document ITH/11/6.COM/CONF.206/7, as well as the proposals submitted by the respective States Parties,
- 4. Taking note of Document [ITH/11/6.COM/CONF.206/INF.7](#),
- 5. Thanks the Consultative Body for its examination and recommendations;
- 6. Commends the six States Parties that submitted proposals of programmes, projects and activities for the safeguarding of the intangible cultural heritage for possible selection for the Register of Best Safeguarding Practices;
- 7. Invites States Parties, when proposing programmes, projects and activities, to take into due consideration the suggestions of the Consultative Body, *inter alia*:
 - a. To propose programmes, projects or activities with demonstrated effectiveness in safeguarding intangible cultural heritage and with a real potential to serve as models of safeguarding in other situations, particularly in developing countries;
 - b. To give careful attention to the quality of the proposal and to provide accurate information specific to the programmes, projects or activities concerned, along with concrete evidence of their effectiveness;
 - c. To give due attention to the transmission of knowledge and skills within a given community, and to its fullest possible participation in the implementation of

safeguarding measures and in the elaboration of the proposal to the Register of Best Safeguarding Practices;

8. Encourages States Parties to create favourable conditions for the implementation of the programmes, projects and activities selected as best reflecting the principles and objectives of the Convention, and further encourages international cooperation and exchange of experience between States that submitted proposals and those that might wish to adopt their methodologies and approaches;
9. Requests the Secretariat to assist it in fulfilling its obligations set out in Chapter I.13 of the Operational Directives, particularly in encouraging research on and evaluation of the effectiveness of safeguarding measures included in the programmes, projects and activities that it has selected and in promoting international cooperation in such research and evaluation.

DECISION 6.COM 9.1

The Committee

1. Takes note that Argentina has proposed **Voice of the Voiceless** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The Voice of the Voiceless programme aims to safeguard expressions of music, rituals and dance that form part of the intangible heritage of Latin America. It focuses particularly on cultural communities that have been historically marginalized and deprived of a voice, such as indigenous groups and people of African descent. The programme starts with field research to identify intangible heritage expressions and then documents performances through sound recordings. These recordings are released through the Voice of the Voiceless Collection, a series of CDs with accompanying audiovisual documentaries and books. The musicians and dancers identified are also involved in performances in the cultural regions concerned and in urban centres in Latin America. The programme further aims to facilitate the transmission of intangible heritage to youth and children. It includes an educational project to disseminate field research in schools and universities as well as indigenous communities and associations, which emphasizes the importance of cultural diversity and of preserving and safeguarding the intangible heritage of Latin America. The programme seeks to build cultural identities through intangible cultural heritage, transcending political borders and strengthening the social integration of beneficiary communities. Work has been accomplished to date in Argentina, Bolivia, Paraguay, Peru and Uruguay, and is foreseen for the remainder of South and Central America and the Caribbean.

2. Decides that, from the information provided in proposal 00499, **Voice of the Voiceless** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 The programme is aimed at preserving and promoting cultural expressions such as the oral traditions, music or dances of marginalized communities by means of multimedia technology, yet the submitted information does not state how these recordings actually serve to enhance the transmission of knowledge and practices within those communities;
 - P.2 While the programme has been carried out with different communities from several countries of South America, it is not clearly demonstrated that it has been done as an effort to promote international coordination or cooperation;
 - P.3 The programme reflects the principles and objectives of the Convention through its emphasis on working with communities, raising awareness, supporting

education projects in schools, promoting dialogue between cultures and encouraging respect for cultural diversity;

- P.4 The information regarding the outcomes and implementation strategies of the programme lacks definition, making it difficult to assess its real effectiveness in strengthening the viability and sustainability of the intangible cultural heritage concerned;
- P.5 Although it is stated that the communities were involved in every stage of the project and their consent was expressed by oral agreements, this does not evidence clearly that they are an active part of the process or have gained ownership of it;
- P.6 The submitting State has not well demonstrated that this is a model that may be easily replicated by other countries or in situations similar to this one;
- P.7 The submitting State has expressed its willingness to cooperate in the dissemination of the practice;
- P.8 Information is needed on experiences and outcomes of the programme that are susceptible to an assessment of their results;
- P.9 The programme aims at building cultural bridges between the different peoples who inhabit a vast region, and can therefore serve as a model for developing countries whose cultural realities transcend geographic boundaries.
3. Decides not to select **Voice of the Voiceless** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Recommends clarifying the implementation strategies that may lead to increasing the viability and sustainability of intangible cultural heritage, in particular regarding community involvement and ownership of the programme;
5. Invites the State Party to evidence efforts and channels of cooperation at the regional and international levels.

DECISION 6.COM 9.2

The Committee

1. Takes note that Belgium has proposed the **Programme of cultivating ludodiversity: safeguarding traditional games in Flanders** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

Ludodiversity refers to the wide diversity in games, sports, physical exercises, dances and acrobatics. The non-governmental organization Sportimonium, together with local communities and associations, has taken measures to safeguard the heritage of games and sports in Flanders, Belgium, including twenty-three types of traditional games, among them forms of 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: information on traditional games and sports has been gathered worldwide and can be consulted in a documentation centre in the Sportimonium. Another key safeguarding strategy is promoting awareness among players about the cultural significance of their intangible cultural heritage. Special attention is devoted to attracting new members, especially young people and women. The model of Sportimonium can be applied elsewhere. One

advantage of the programme is its modular design, divided into different phases that can be implemented according to local, regional, national and international contexts.

2. Decides that, from the information provided in proposal 00513, the **Programme of cultivating ludodiversity: safeguarding traditional games in Flanders** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 Four decades old, this programme articulates safeguarding measures including revitalization, documentation, research and awareness-raising that have reinforced traditional sports and games in a contemporary urbanized society; its strength lies in the integrated approach of mobilizing wide community involvement, the innovative idea of loan services and the transformation of a museum to an interactive play and leisure space;
 - P.2 Through several dissemination strategies, the organizations involved have shared their experience internationally; the programme has the potential for further encouraging cooperation in promoting traditional games as viable elements of intangible cultural heritage in other countries;
 - P.3 The programme reflects the spirit of the convention by reinforcing the viability of intangible cultural heritage; it has developed innovative methods with the bearers' participation, particularly involving young people, and contributes to regional cultural identity;
 - P.4 The programme has proven to be effective in strengthening the viability of traditional games, demonstrating tangible results, keeping practices alive, improving their transmission and increasing community involvement; academic researchers have evaluated the effectiveness of its methodology, implementation and results in recent years;
 - P.5 The programme has involved tradition bearers, researchers, non-governmental organizations and public institutions, with most individual participants belonging to the principal institution that leads the project;
 - P.6 The tools and strategies developed by the programme can serve as a model and have the potential to be implemented at the international level involving diverse stakeholders;
 - P.7 The responsible organizations and the submitting State have expressed their willingness to disseminate the programme as a best practice of safeguarding intangible cultural heritage, if selected;
 - P.8 The results of the programme, including education, institutional support to communities, documentation and steady growth in participants, can be measured and have been assessed through qualitative and quantitative research;
 - P.9 Because of its modularity the programme allows for a phased implementation that can be adapted to the capacities of countries where traditional games are played and people are willing to safeguard them.
3. Selects the **Programme of cultivating ludodiversity: safeguarding traditional games in Flanders** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Congratulates the responsible organizations for this exemplary way of adapting intangible cultural heritage to contemporary settings;
5. Encourages those involved to make greater efforts towards sharing knowledge and national and international cooperation during the dissemination of best practices.

DECISION 6.COM 9.3

The Committee

1. Takes note that Brazil has proposed the **Call for projects of the National Programme of Intangible Heritage** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

Each year, a national call for projects from the Programa Nacional de Patrimônio Imaterial encourages and supports safeguarding initiatives and practices proposed by the Brazilian society for the safeguarding of intangible cultural heritage. 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. Most projects include activities such as mapping, inventories and ethnographic research; information systematization and database creation and/or implementation; production or preservation of documentation and ethnographic archives; promotion and transmission of traditional knowledge to new generations; and strengthening communities' capacities for research, safeguarding and education. Projects can be presented by local government institutions or non-profit private organizations, but must have the prior agreement of the communities involved. The selection process is organized by the Intangible Heritage Department of IPHAN (National Historical and Artistic Heritage Institute) in Brasilia, with projects evaluated by a national committee of specialists. Each project selected receives about R\$100,000 (US\$50,000) and is typically realized within twelve months. The call for projects aims to strengthen community safeguarding processes and institutions, and to create networks among different institutional and social actors. As such, the process constitutes a model for financing and fostering initiatives from civil society for safeguarding intangible cultural heritage.

2. Decides that, from the information provided in proposal 00504, the **Call for projects of the National Programme of Intangible Heritage** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 The support given to a large and diverse range of projects demonstrates the commitment of the National Programme of Intangible Heritage of Brazil to the communities and groups concerned and its will to ensure the viability of intangible cultural heritage, even if the grant programme is not directly aimed at safeguarding but rather at distributing experience and funds;
 - P.2 The call for projects focuses on coordination of safeguarding activities between the State and society, and can serve as a time-proven model for other national organizations; however, the proposal makes no mention of support for sub-regional, regional or international projects, or projects of communities based in more than one country;
 - P.3 The programme responds to [Article 13](#) of the Convention by promoting the awareness of intangible cultural heritage and strengthening communities and institutions for managing the safeguarding of intangible cultural heritage through financial assistance;
 - P.4 Transparency in the management of the programme is highlighted as a guarantee of success, particularly with regard to access to public funding, although additional information would have been useful on the process of selecting projects out of the many applications; the results achieved demonstrate the viability of the programme both quantitatively and qualitatively, even if an increasing number of applications outpaces the available financial resources;
 - P.5 During the implementation of the programme, the involvement of communities is a requirement for projects to be selected for funding; however, for the present

proposal such involvement was not directly relevant, as it refers to a programme implemented by a federal agency (IPHAN), not by communities or groups;

- P.6 This programme may serve as a model for other countries, particularly for large countries with culturally, historically and socially diversified populations and as a model of decentralized safeguarding policies, especially appropriate at a sub-regional or regional level;
- P.7 The submitting State uses the programme as a tool for promotion and safeguarding of intangible cultural heritage and is more than willing to share its experience with other countries;
- P.8 The submitting State has demonstrated that the programme results are susceptible to assessment, pointing to both quantitative and qualitative results including the number of successful projects and those in progress; enhanced monitoring and evaluation should guide future improved services to communities and inform government policy;
- P.9 The programme can serve as an example suitable for developing countries if they have sufficient funds for its implementation and sustainable development.
3. Selects the **Call for projects of the National Programme of Intangible Heritage** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Recommends that the future development of the programme should include methodologies that aim at strengthening the active participation of community representatives in decision-making on the allocation of funding.

DECISION 6.COM 9.5

The Committee

1. Takes note that Brazil has proposed **Fandango's Living Museum** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:
- Fandango is a popular music and dance expression in coastal communities in southern and south-eastern Brazil. Fandango songs are called *modas* and are played with handmade instruments – viola, fiddle and frame drum. Traditionally, fandangos were offered as payment for collective activities, such as planting, harvesting and fishing. However, a decline in collective work has led to fandango losing its prestige and sense of identity: many representatives have died and new generations are indifferent to it. Fandango's Living Museum was conceived to promote safeguarding actions for fandango as an important part of their intangible cultural heritage. The initiative came from a non-governmental organization, Caburé Cultural Association. Approximately 300 local practitioners or *fandagueiros* have participated to create an open-air community museum and a circuit of visiting and exchanging experience, which includes houses of *fandagueiros* and musical instrument makers, cultural and research centres, and places for selling local handicrafts. The museum has promoted awareness-raising by organizing local performances, running workshops in partnership with schoolteachers, publishing books and CDs, creating a website, and making bibliographic and audiovisual collections available. The model is based on cooperation, and can be adapted for other cultural expressions and similar regional contexts, taking into account their local characteristics.
2. Decides that, from the information provided in proposal 00502, **Fandango's Living Museum** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

- P.1 The living museum project contributes to the continued practice of the fandango, strengthens interconnections between the communities, craftspeople, researchers, other members of local society and sustainable tourism, and enhances the viability of performance and transmission; it seeks to revitalize the practice of fandango while also enhancing the awareness of the locality as cultural space;
- P.2 The proposal describes a national and sub-national activity and makes little mention of regional or international cooperation;
- P.3 Based on the results obtained during its implementation and current actions, the living museum project demonstrates convergence with the Convention's focus on raising awareness of the importance of the intangible cultural heritage and ensuring mutual appreciation thereof, fostering scientific and artistic studies, conducting educational and training programmes within the communities concerned, and promoting those communities' widest possible participation in safeguarding;
- P.4 The project is an innovative initiative that revitalizes a threatened element in contemporary conditions, with demonstrated effectiveness in safeguarding intangible cultural heritage through a local partnership network that supports local communities' self-management and contributes to the viability of the fandango;
- P.5 The living museum project has involved all concerned groups, including researchers and heritage bearers, during the process of coordination, mobilization, research, monitoring and teaching, and the free, prior and informed consent to the proposal from the communities concerned was demonstrated;
- P.6 The project is a good safeguarding model and an alternative to current practices of festivalization; it can serve as a sub-regional or regional model, including for elements shared by several countries, and can be implemented directly by the States Parties or in collaboration with regional institutions;
- P.7 The parties involved in the project, as well as the State Party, are willing to participate in disseminating the experience as a best practice, if selected;
- P.8 The project has demonstrated that the measures employed have depended upon the participation of bearers and enjoyed support from various entities and, together with the tangible results obtained by the programme, the possibility of assessing its results in different phases can be inferred;
- P.9 The basic model of the living museum may be applicable with adjustments and adaptations to local situations in other countries, including developing ones, as it also opens the possibility of providing means of income for the communities involved.
3. Selects **Fandango's Living Museum** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Invites the State Party to initiate efforts of cooperation towards implementing best practices at the regional and international level.

DECISION 6.COM 9.8

The Committee

1. Takes note that Hungary has proposed the **Táncház method: a Hungarian model for the transmission of intangible cultural heritage** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The Táncház ('dance-house') model of teaching folk dance and music combines traditional forms of acquisition with modern pedagogical and academic methods. Participants acquire dance knowledge from experienced members or tradition bearers by direct observation and imitation, to the accompaniment of live music, while using their own individual level of creativity to develop their competence and dancing ability. The dancing is complemented by singing instruction, handicraft activities and ethnographic presentations. 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. Táncház methods are also utilized in art schools and all levels of education, and influence folk dance and music performance. An annual National Táncház Festival and Fair constitutes the largest meeting of bearers, mediators and enthusiasts, yet age or content-specific Táncház-es have developed, as well as workshops, camps, playhouses and handicraft clubs. Increasing numbers of publications popularize Táncház and assist in refining and transmitting its methodology, while folk dance and music resource centres enable the public to access archival recordings. The model is easily adaptable for the safeguarding and transmission of any community's intangible cultural heritage through hands-on acquisition, thereby sustaining its diversity.

2. Decides that, from the information provided in proposal 00515, the **Táncház method: a Hungarian model for the transmission of intangible cultural heritage** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

- P.1 The Táncház method for teaching folk music and dance is an effective way to maintain, transmit and hence safeguard intangible cultural heritage and involves a wide range of organizations and communities across places and generations;
- P.2 The flexibility of the Táncház method has made it possible for it to operate at the national, regional and international levels, albeit until now largely within Europe, Japan and the United States; it also has the potential of promoting North-South cooperation because its framework is readily adaptable;
- P.3 The method encourages creativity and revitalization in a model of transmission and innovation that is both flexible and participatory; supported with research and documentation, it aims to raise awareness and ensure the viability of traditional values of dance and music in modern society;
- P.4 The programme employs effective methods of transmission and diffusion to keep traditions alive among the young within Hungary and beyond; its effectiveness and viability have been assessed by quantitative indicators;
- P.5 Táncház involves people of all generations and backgrounds from rural community members to urban youth as well as researchers and mediators, and anyone who recognizes Táncház as places of practice of intangible cultural heritage and is committed to the transmission of the element;
- P.6 The transmission method used by the programme is flexible and has the advantage of being readily adaptable to diverse lifestyles and for different publics;
- P.7 The State Party, bearers and stakeholders have expressed their willingness and commitment to cooperate with the dissemination of the Táncház method, if selected;
- P.8 Due to the trajectory and the extension of the programme, its results would be susceptible to assessment by qualitative and quantitative methods;
- P.9 The programme can be a model for other countries, although the State Party has not specifically referred to developing countries in its proposal.

3. Selects the **Táncház method: a Hungarian model for the transmission of intangible cultural heritage** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Commends the State Party for submitting a well-presented proposal that may be taken as an example for other States Parties in the elaboration of future proposals.

DECISION 6.COM 9.9

The Committee

1. Takes note that Latvia has proposed **Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The Action Plan 'Integration of intangible cultural heritage in formal and non-formal education' was developed by the Latvian National Commission for UNESCO in cooperation with the Suiti community, the Ministry of Culture and other partners. It 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 the transmission process through a variety of formal and non-formal education measures. These include integration of Suiti cultural studies and specifically the traditional music instrument, *kokle*, into the school curriculum in the Suiti community, and the involvement of Suiti youth in documenting oral testimonies on intangible cultural heritage. The project has also resulted in the publication and distribution of *Suiti Stories, Documentation of the Intangible Cultural Heritage: Manual for Beginners* and *The Baltic Psaltery and Playing Traditions in Latvia* – the first in-depth book/CD on learning to play the *kokle*. Suiti community members have set up a regular traditional weaving workshop to transmit their techniques and children are involved in traditional Suitiņi ensemble singing. A youth-based NGO is also working on issues relating to safeguarding the community's intangible cultural heritage.

2. Decides that, from the information provided in proposal 00514, **Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 Making use of education as a safeguarding measure, the project employs an innovative strategy of involvement and participation of the younger generation with researchers in studying and documenting their own heritage;
 - P.2 The programme is implemented with the participation of different actors, ranging from local schools and non-governmental organizations to national organizations; it is primarily a national programme although it involved some cooperation with a neighbouring country, Estonia;
 - P.3 The programme supports intergenerational transmission by the use of formal and non-formal education as safeguarding tools and by involving the community in activities that go beyond mapping, research and documentation in order to ensure the awareness, respect and enhancement of intangible cultural heritage practices;
 - P.4 The programme has been implemented only very recently, as of 2009, and at present it is too early to assess its effectiveness;
 - P.5 The safeguarding needs have been identified by the community and with support from researchers and local and national institutions; an inclusive process with the Suiti community preceded the proposal and the Suiti Ethnic Cultural Centre has provided free, prior and informed consent on its behalf;

- P.6 The programme is not yet sufficiently proven to be able to serve as a model; its viability and potential are nevertheless recognized as good examples that may be of interest to other countries as an effective way of safeguarding and promoting intangible cultural heritage;
- P.7 The Suiti community and the Government of Latvia have expressed their willingness to cooperate with UNESCO in the dissemination of the model and in promoting their experience, if selected;
- P.8 The proposal lacks a discussion of results and outcomes that could be susceptible to evaluation; if the process continues it would be necessary to have indicators of its viability that might include: number of students involved; diffusion events held as part of the process; publications distributed at the regional and national levels; inclusion of new secondary schools in the educational process; or growth of non-formal education activities in the area;
- P.9 Although the programme is not exclusively aimed at satisfying the needs of developing countries, it could be considered as a potential model for safeguarding intangible cultural heritage, based on providing an educational methodology to transfer knowledge and traditional cultural practices to the community and particularly to its younger members.
3. Decides not to select **Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth** as a programme, project or activity best reflecting the principles and objectives of the Convention;
 4. Invites the State Party to resubmit a proposal when the programme has matured and with an assessment of its impact and a demonstration of its viability and sustainability for safeguarding intangible heritage.

DECISION 6.COM 9.10

The Committee

1. Takes note that Spain has proposed the **Atlas of the intangible heritage of Andalusia** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The Atlas of the intangible heritage of Andalusia aims to register, document, disseminate and safeguard intangible cultural heritage in Andalusia. Its responsible body is the Instituto Andaluz del Patrimonio Histórico (IAPH). The project develops management tools to aid its agents to identify, define and inventory Andalusian heritage. To date, 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, and organizes seminars, conferences, radio programmes, documentaries and television broadcasts. It promotes formal and informal education for the transmission of ICH, and scientific and technical studies and research methodologies to safeguard intangible heritage. It also aims to identify appropriate ways to safeguard elements and improve local sustainable development by collaborating with social agents and local development groups and affected communities. The project would not be possible without the co-operation and participation of the communities, groups and individuals. The working model, methodology and tools for ICH documentation are transferrable to other contexts.
2. Decides that, from the information provided in proposal 00508, the **Atlas of the intangible heritage of Andalusia** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

- P.1 The programme aims to safeguard the heritage of Andalusia through participatory and networking methodologies and by implementing a strategic inventorying plan that focuses primarily on identification and documentation;
- P.2 Although the Atlas project is a sub-national activity, the coordinating organization Instituto Andaluz del Patrimonio Histórico has demonstrated multilateral cooperation on the institutional level (local and national, including academic institutions, documentation centres, others) and has had collaborations with several Latin American countries on other heritage topics;
- P.3 The conception of the project reflects the principles of the Convention in its design and implementation, aiming to increase awareness within the communities, including the young; its major asset is the systematic way of documenting intangible heritage including viability assessments and identification of threats, which can form a solid base upon which effective safeguarding and revitalization can be built;
- P.4 Although the proposal explains how the programme might be evaluated in the future, it offers no evidence to establish its effectiveness to date; it is unclear what steps are to be taken after the creation of the Atlas to enhance transmission of the heritage that has been documented, especially those elements in need of urgent safeguarding;
- P.5 Numerous attestations submitted to the Secretariat testify to the participation in this programme of a large number of communities and groups;
- P.6 The model, methodology and working tools can be used in other contexts, taking into account that one of the functions of the IAPH is to transmit information and technical advice related to intangible cultural heritage; once operational, the database can be freely accessed and used by national and international bodies;
- P.7 Instituto Andaluz del Patrimonio Histórico and other interested parties are ready to cooperate in dissemination of the project, if selected;
- P.8 The programme can in the future be evaluated and outcomes assessed with quantitative and qualitative results; the indicators could be useful in the assessment of results and application of the project in other countries;
- P.9 This programme is ambitious, involving considerable costs, yet is also flexible and can be adapted in a manner consistent with the capacities of a developing country.
3. Decides not to select the **Atlas of the intangible heritage of Andalusia** as a programme, project or activity best reflecting the principles and objectives of the Convention, while recognizing its potential to become a best safeguarding practice;
4. Invites the State Party to submit a new proposal with an assessment of its impact and a demonstration of its viability and sustainability for safeguarding intangible heritage;
5. Recommends that the State Party make evident how the programme contributes to safeguarding intangible cultural heritage more holistically, and particularly how its methods permit a wider participation of the community in such safeguarding.

DECISION 6.COM 9.11

The Committee

1. Takes note that Spain has proposed **Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The traditional practice of lime-making was a source of employment for Morón de la Frontera and a marker of its identity. When production was eclipsed by industrial lime, kilns fell into disuse and transmission of knowledge ceased. The project's primary goals are to raise awareness of the practice and importance of lime-making and to improve living conditions for craftspeople. To this end, the Cultural Association of the Lime Kilns of Morón was established, and gave birth to an ethnographic centre and a living museum that displays the craft process in situ. Kilns have been restored and the project actively promotes transmission of techniques to new generations. Outreach activities in cooperation with lime craftspeople focus on recovering expertise and techniques for use in sustainable construction. The project has also produced audiovisual and print publications, presented displays at trade shows and is organizing the Iberian Lime Congress in 2012. The Association has been involved in a national project to raise awareness of fresco painting, as well as an international project 'Transfer to Morocco (North Africa) of the Crafts Promotion Centres model'. The project has involved stakeholders and inhabitants of Morón de la Frontera in its decision making.

2. Decides that, from the information provided in proposal 00511, **Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 The safeguarding process for this traditional craft practice, the broadening of its knowledge base, its widespread dissemination, outreach programme, awareness building and revitalization have followed a coherent, methodical and logical process, aimed at ensuring the viability of the element and strengthening its place in the social sphere;
 - P.2 The proposal demonstrates already existing coordination on the national level as well as ongoing international cooperation with Morocco;
 - P.3 The project reflects some of the objectives of the Convention by mobilizing the support of the State administration and providing for legal protection of lime-making and conservation of tangible aspects of this heritage;
 - P.4 The revitalization strategy of utilizing traditionally produced lime in restoration of heritage sites and in new building is evidently supported by the State, and the project demonstrates a well-considered effort towards sustainable development of lime-making, including revenue generation for the craftspeople;
 - P.5 The programme depends upon the participation of the bearers of the element, the traditional lime-burners and the wider community of local residents, and evidence of free, prior and informed consent is appended from the individuals, groups, institutions and members concerned;
 - P.6 The programme can serve as a viable model of a complex safeguarding strategy as it raises awareness of locations where crafts must be safeguarded and promotes local development, integrating cultural, economic and historical concerns;
 - P.7 The association of stakeholders and administrators affirmed their commitment to the project and expressed their willingness to spread this practice nationally and internationally, if selected;
 - P.8 The programme can be concretely assessed by following activities undertaken for advocacy and dissemination and training of apprentices, analysing the economic impact for the trade and the increased awareness of the local population;
 - P.9 The programme is replicable and adaptable to developing countries with similar contexts as it also benefits the environment and sustainable development.

3. Selects **Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Invites the State Party to increase cooperation with other countries that have similar construction techniques or lime-making traditions.

DECISION 6.COM 10

The Committee,

1. Recalling Chapter V of the Convention and Chapter I of the Operational Directives, as well as its Decision [5.COM 9](#),
2. Having examined Document [ITH/11/6.COM/CONF.206/10](#) and Document [ITH/11/6.COM/CONF.206/7](#), as well as the international assistance requests submitted by the respective States Parties,
3. Taking note of Document [ITH/11/6.COM/CONF.206/INF.7](#),
4. Thanks the Consultative Body for its examination and recommendations concerning International Assistance requests greater than US\$25,000;
5. Encourages States Parties to propose diversified safeguarding strategies that include efforts aimed both at strengthening the knowledge and skills of young members of the practising communities and at creating a broader public awareness of the significance of the intangible cultural heritage concerned;
6. Reminds States Parties of the importance of submitting requests that are well-presented and that show a clear correspondence between the overall safeguarding objectives, the specific activities, the responsible parties, the estimated costs and the timetable.

DECISION 6.COM 10.1

The Committee

1. Takes note that the Plurinational State of Bolivia, Chile and Peru have requested international assistance for the project entitled **Safeguarding the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru**, described as follows:

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 cooperation between the three countries, and was recognized by the Committee in 2009 for its potential contributions to safeguarding.
2. Decides that, from the information provided in File 00550, **Safeguarding the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru**

responds as follows to the criteria for international assistance in Paragraph 12 of the Operational Directives and to the additional considerations in Paragraph 10:

- A.1 While the sub-regional cooperation between the three countries and their combined and concerted effort in formulating a programme of safeguarding are commendable, the active participation by the Aymara community in the preparation of the request and their future involvement in its implementation have not been elaborated in sufficient detail;
 - A.2 The budget is well conceived and clearly structured with an overview of individual activities and shares of costs; the amount of assistance appears to be appropriate;
 - A.3 The proposed activities are well conceived, methodical and feasible, presented in a logical step-by-step procedure, and there is consistency between the activities planned, the timetable and the budget; monitoring and evaluation of the program are built in; nonetheless it is necessary to bear in mind that its aim should not only be documentation but should include as well the transmission and viability of Aymara music and oral traditions;
 - A.4 Sustainability of the project can potentially be secured in many ways, by thorough documentation followed by dissemination which can serve for promotion and educational activities on State and private levels; for this to be effective, however, it is fundamental to mobilize community participation, transfer know-how and revitalize intergenerational transmission as key prerequisites for sustainability;
 - A.5 The support requested from the Intangible Cultural Heritage Fund is less than one-third of the total, with the remaining costs to be borne by the Regional Centre for the Safeguarding of the Intangible Cultural Heritage in Latin America (CRESPIAL) and the respective State Parties;
 - A.6 Financial assistance is to be used to reinforce the skills for identifying, documenting and disseminating music and oral traditions, and the participants are to become trained multipliers and experts; nevertheless, capacity building of the Aymara communities is not sufficiently explained; except for schoolteachers, no bearers or other members of the communities will be trained in the skills necessary to contribute to the transmission of their own heritage, and although schoolchildren are mentioned they are not visible in the activities, budget or timetable;
 - A.7 The States Parties received financial assistance from the Intangible Cultural Heritage Fund for the elaboration of a proposal for the Register of Best Safeguarding Practices concerning the project 'Aymara Cultural Universe' in 2009; the work stipulated by the terms of reference of the contract was successfully carried out and, following UNESCO's regulations, the contract was duly completed;
- 10(a) The project is to involve cooperation on the sub-regional level; State institutions as well as regional organizations including educational institutions will participate and CRESPIAL will share the costs;
- 10(b) Assistance can produce a multiplier effect by attracting other partners and possibly private sources to the project as has already been the case for the association Aymara Without Borders that is a partner of the program.
- 3. Commends the three States Parties for their joint efforts to prepare and implement a project aiming to benefit a transboundary community and to safeguard components of its intangible cultural heritage, and for its well conceived and methodical plan and budget;
 - 4. Strongly recommends that the States fully involve the Aymara communities in the implementation of the project by emphasizing their empowerment and the

reinforcement of their capacities in order to encourage the revitalization and traditional transmission of their music and oral traditions and to promote a solid and sustainable future-oriented development;

5. Recalls that, in line with the Convention, the aim of recording and documentation should be to ensure the viability of the intangible cultural heritage concerned and they must therefore be complemented by other appropriate safeguarding measures;
6. Decides not to approve international assistance in the amount of US\$98,000 for the project **Safeguarding the intangible cultural heritage of Aymara communities in Bolivia, Chile and Peru** at this time;
7. Invites the States Parties to submit a revised request, including its timetable and budget, preferably by the end of February 2012;
8. Requests the Secretariat to work with the submitting States Parties in their revision of the request;
9. Delegates to the Bureau of the Committee the authority to approve a revised request for international assistance in an amount not to exceed US\$98,000, on condition that the States Parties submit a revised request responding to the concerns laid out above.

DECISION 6.COM 10.2

The Committee

1. Takes note that Mongolia has requested international assistance for the project entitled **Safeguarding and revitalizing the Mongolian traditional epic**, described as follows:

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. 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.
2. Decides that, from the information provided in File 00549, **Safeguarding and revitalizing the Mongolian traditional epic** responds as follows to the criteria for international assistance in Paragraph 12 of the Operational Directives and to the additional considerations in Paragraph 10:
 - A.1 The project will be implemented by central governmental institutions together with regional and non-governmental organizations; and relies upon the full involvement of current bearers; the participation of local and regional stakeholders will enable involvement of other community members whose knowledge of local situations and traditions can be fully used;
 - A.2 The budget breakdown is realistic and the largest amounts are dedicated to safeguarding activities; the financial resources are divided among short-term and

long-term activities and activities with lasting results, and the amount requested is appropriate; however, there are discrepancies that need to be resolved between the budget, timetable and proposed activities;

- A.3 The character and content of the activities are well conceived; however, the request needs to demonstrate greater coherence between the objectives and the proposed activities, and ensure that this is fully reflected in the budget and timetable;
 - A.4 Lasting results can be expected from a well-working system of training of new bearers, based upon a sound methodology, and enhanced awareness of traditional epic in Mongolian society can be promoted by publication and documentation; the activity may also attract potential bearers from the younger generations, and the creation of a national safeguarding system should encourage sustainability of this cultural element;
 - A.5 The budget clearly distinguishes the amount requested from the Intangible Cultural Heritage Fund and that to be contributed by the State Party; although its cash contribution is relatively low, the State is encouraged to take into account the expected in-kind contributions from Government institutions and officials when revising the request;
 - A.6 The project involves strengthening the skills of bearers and increasing their numbers through formulating a training system for the element's transmission; it further aims to strengthen the capacities of cultural officers involved in identification and registration of epic performers;
 - A.7 The submitting State received financial assistance from the Intangible Cultural Heritage Fund in 2008-2009 for the elaboration of two nominations to the Urgent Safeguarding List for Mongolian traditional heroic epic, and for Mongolian folk dance, Bii biyeleg, and in 2009-2011 for the elaboration of the inventories of the Representative List and the Urgent Safeguarding List in Mongolia; Mongolia provided the work stipulated by the terms of reference of the respective contracts and these contracts were duly completed in conformity with UNESCO regulations;
- 10(a) The scope of the project is national, but the submitting State should be encouraged to envisage broader partnerships and to consider expanding the project at the regional level;
- 10(b) The submitting State has not clearly identified possible multiplier effects, except for the general stimulus to greater national, local and institutional interest in the safeguarding of the Mongolian epic and other intangible cultural heritage.
- 3. Decides not to approve international assistance in the amount of US\$107,400 for the project **Safeguarding and revitalizing the Mongolian traditional epic** at this time;
 - 4. Invites the State Party to submit a revised request with a more detailed workplan and budget reflecting a clearer correspondence between the objectives and the planned activities, their timetable and the amounts required for each activity, preferably by the end of February 2012;
 - 5. Further invites the State Party to describe more clearly its in-kind contribution, in particular regarding the costs to guarantee the monitoring of the project, and to address its sustainability beyond the activities to be financed by the Intangible Cultural Heritage Fund;
 - 6. Requests the Secretariat to work with the submitting State Party in its revision of the request;

7. Delegates to the Bureau of the Committee the authority to approve a revised request for international assistance in an amount not to exceed US\$107,400, on condition that the State Party submits a revised request responding to the concerns laid out above.

DECISION 6.COM 10.3

The Committee

1. Takes note that Uganda has requested international assistance for the project entitled **Inventoring the intangible cultural heritage of four communities in Uganda**, described as follows:

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 inventoring 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 inventoring intangible heritage; community and district consultation; capacity-building workshops on community-based inventoring; fieldwork to identify elements; compilation of four inventories; and final workshops and dissemination. The beneficiary communities will choose elements for inventoring, 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 inventoring intangible cultural heritage in other Ugandan communities.

2. Decides that, from the information provided in File 00557, **Inventoring the intangible cultural heritage of four communities in Uganda** responds as follows to the criteria for international assistance in Paragraph 12 of the Operational Directives and to the additional considerations in Paragraph 10:
 - A.1 The proposal lays out a central role for communities in the future implementation of the project but does not make clear how and why these four target communities are selected to participate; it is important that the communities and local partners be fully involved in the project from its earliest stages;
 - A.2 There are several inconsistencies in the budget regarding costs and their relation to the activities proposed, which makes it difficult to determine that the amount of assistance requested is appropriate;
 - A.3 The request presents a complete plan of activities aimed at designing strategies, training, community involvement and raising awareness, aiming at replicating the experience with other communities; however, the timetable is very short and does not seem likely to permit the realization of all these activities; additional information is needed on project management and the specific responsibilities of central authorities;
 - A.4 The lasting results of the project will include an inventory of the intangible cultural heritage of four pilot communities, a corps of trained local trainers and culture officers, and greater public awareness about intangible cultural heritage; however, it would be useful to specify the resources for the longer-term updating and subsequent stages of inventoring in other communities;
 - A.5 The beneficiary State Party shares the cost of the activities, but the amount it is to contribute seems rather low (below two percent of the overall budget); the

State is encouraged to take into account the expected in-kind contributions from Government institutions and officials when revising the request;

- A.6 An elaborate system of strengthening capacities in intangible cultural heritage inventorying is proposed by the project, which aims to empower and build the capacity of communities and district officials in identification and safeguarding; it appears that the project can be effective in raising awareness as well inventorying, within the scope of the current request as well as in the future;
- A.7 The State Party has not previously received financial assistance from the Intangible Cultural Heritage Fund;
- 10(a) The project does not imply cooperation with other countries, although it results from a regional activity supported by the UNESCO/Flanders Funds-in-Trust to strengthen capacities for community-based inventorying;
- 10(b) The assistance has the potential to stimulate similar efforts in other communities in Uganda, as well as local financial and technical contributions from other sources.
3. Recognizes the importance and relevance of the elaboration of an inventory, but invites the State Party to improve the methodologies to lay a more solid groundwork before the project starts and in particular to explain the choice of these four pilot communities in the context of a future expansion of the project, to reinforce the in-depth training and broad participation of the communities in the elaboration of the inventories, and in particular, to identify more clearly the technical support that this may require;
 4. Encourages the State Party to review and consistently articulate the activities, budget and timetable to ensure they are mutually coherent;
 5. Decides not to approve international assistance for the project **Inventorying the intangible cultural heritage of four communities in Uganda** in the amount of US\$216,000, at this time;
 6. Further invites the State Party to submit a revised request in which its nature as a pilot project is more clearly described, including greater attention to how the effort can be sustained in the future within the pilot communities and elsewhere, preferably by the end of February 2012;
 7. Requests the Secretariat to work with the submitting State Party in its revision of the request;
 8. Delegates to the Bureau of the Committee the authority to approve a revised request for international assistance in an amount not to exceed US\$216,000, on condition that the State Party submits a revised request responding to the concerns laid out above.

DECISION 6.COM 10.4

The Committee

1. Takes note that Uruguay has requested international assistance for the project entitled **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**, described as follows:

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.

2. Decides that, from the information provided in File 00555, **Documentation, promotion and dissemination of the Candombe traditional drum calls, expressions of identity of the Sur, Palermo, and Cerdón neighbourhoods in the city of Montevideo** responds as follows to the criteria for international assistance in Paragraph 12 of the Operational Directives and to the additional considerations in Paragraph 10:
 - A.1 The community of Candombe practitioners and experts was involved in the elaboration of the nomination submitted for inscription on the Representative List of the Intangible Cultural Heritage of Humanity and continued its participation in elaborating this request for international assistance; it is to have a central role in the implementation of the proposed activities;
 - A.2 The budget does not provide sufficient detail to determine whether the amount of assistance requested is appropriate; certain large costs seem to be overstated, particularly in the absence of concrete details to support the estimates;
 - A.3 The proposed activities are well conceived and feasible, especially the timetable; the project will be monitored by means of four quarterly assessments and a final evaluation that will result in a final report;
 - A.4 Potential impacts of the project need to be elaborated in greater detail and with more thought regarding the next phase of the programme to ensure its sustainability once the 18-month project is completed;
 - A.5 The beneficiary State Party shares the cost of the activities, contributing around one-fifth of the total budget, although the longer-term sustainability of the project is not clearly described;
 - A.6 Insufficient information is provided on the building up of capacities; although the community of musicians is involved, it is not demonstrated how the project aims to develop their capacities, except for their involvement in the school activity which represents a very small portion of the whole project;
 - A.7 The State Party has not previously received financial assistance from the Intangible Cultural Heritage Fund;

10(a) There is little discussion of bilateral, regional or international cooperation in the implementation of this project, and only a brief mention of some ongoing activities for people of African descent;

10(b) The project develops from the inscription of Candombe on the Representative List of the Intangible Cultural Heritage of Humanity in 2009 and can be expected to stimulate complementary activities in the future.
3. Draws the attention of the State Party to the importance of requesting reasonable amounts and clearly detailing the basis for estimating all costs;
4. Expresses its concern about the sustainability of the project considering the time-limited commitment of the State to support crucial positions such as the coordinator of the project;

5. Decides not to approve international assistance in the amount of US\$218,800 for the project **Documentation, promotion and dissemination of the Candombe traditional drum calls, expressions of identity of the Sur, Palermo, and Cerdón neighbourhoods in the city of Montevideo** at this time;
6. Invites the State Party to submit a revised request, giving particular attention to the amount and costs of the budget, preferably by the end of February 2012;
7. Further invites the State to focus in the revised request on expected results and feasibility rather than general objectives and to reinforce training programmes as well as to specify the dissemination strategy for the products;
8. Requests the Secretariat to work with the submitting State Party in the revision of its request;
9. Delegates to the Bureau of the Committee the authority to approve a revised request for international assistance in an appropriate amount, not to exceed US\$218,800, on condition that the State Party submits a revised request, responding to the concerns laid out above.

DECISION 6.COM 11

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/11](#),
2. Recalling [Article 7](#) of the Convention concerning reports by the States Parties,
3. Further recalling Chapter V of the Operational Directives,
4. Recalling in addition its Decision [4.COM 14.01](#),
5. Thanks Belarus for duly submitting its report on the status of the intangible cultural heritage element 'Rite of the Kalyady Tsars (Christmas Tsars)', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
6. Takes note with satisfaction of the early efforts undertaken by the State Party to respond to the concerns raised by the examiners and Committee at the time of inscription;
7. Invites the State Party to continue its efforts in supporting the local community and in strengthening its engagement in the safeguarding of this element and of its intangible cultural heritage in general;
8. Decides that it is not necessary for the State Party to submit a second extraordinary annual report, and that its next report will consequently be expected on 15 December 2013, as provided in paragraph 161 of the Operational Directives;
9. Requests the Secretariat to inform the State Party twelve months prior to the deadline for the submission of the report on the status of this element.

DECISION 6.COM 12

The Committee,

1. Having examined document [ITH/11/6.COM/CONF.206/12](#),
2. Recalling Chapter V as well as Articles [17](#) and [18](#) of the Convention,
3. Further recalling paragraph 26 of the Operational Directives,
4. Establishes a consultative body for the examination in 2012 of nominations to the Urgent Safeguarding List, proposals for the Register of Best Safeguarding Practices and requests for international assistance greater than US\$25,000, and adopts its terms of reference as

presented in the annex to this Decision, in accordance with [Rule 20](#) of its Rules of Procedure;

5. Appoints the following experts and accredited NGOs as members of the Consultative Body:

Independent experts

1. Egil Sigmund Bakka, Norway
2. Rusudan Tsursumia, Georgia
3. Soledad Mujica, Peru
4. Rahul Goswami, India
5. Claudine-Augée Angoué, Gabon
6. Abderrahman Ayoub, Tunisia

Accredited NGOs

7. Maison des cultures du monde (NGO-90098), France
8. International Council for Traditional Music (NGO-90009), Slovenia
9. Centro de Trabalho Indigenista – CTI (NGO-90174), Brazil
10. Centre for Research, Support and Development of Culture (A&C) (NGO-90131), Viet Nam
11. African Cultural Regeneration Institute – ACRI (NGO-90119), Kenya
12. جمعية لقاءات للتربية والثقافات / Association Cont'Act pour l'éducation et les cultures (NGO-90074), Morocco

Annex

Terms of Reference of the Consultative Body on the examination of nominations to the Urgent Safeguarding List, proposals for the Register of Best Safeguarding Practices and requests for international assistance greater than US\$25,000	
The Consultative Body	
1.	shall be composed of six independent experts and six accredited NGOs selected by taking into consideration equitable geographical representation and various domains of intangible cultural heritage;
2.	shall elect its Chairperson and, if necessary, its Rapporteur;
3.	shall hold private meetings in accordance with Rule 19 of the Rules of Procedure of the Committee;
4.	shall be responsible for the examination of nominations to the Urgent Safeguarding List, proposals for the Register of Best Safeguarding Practices and requests for international assistance greater than US\$25,000, in conformity with the relevant paragraphs of the Operational Directives for the implementation of the Convention. It shall, in particular, include in its examination:
a.	an assessment of the conformity of nominations to the Urgent Safeguarding List with its inscription criteria as provided in Chapter I.1 of the Operational Directives; including an assessment of the viability of the element and the feasibility and sufficiency of the safeguarding plan, and an assessment of the risks of its disappearing, as provided in Paragraph 27 of the Operational Directives;
b.	an assessment of the conformity of proposals for the Register of Best Safeguarding Practices with its selection criteria as provided in Chapter I.3 of the Operational Directives;

	c.	an assessment of the conformity of requests for international assistance with the selection criteria as provided in Chapter I.4 of the Operational Directives;
	d.	a recommendation to the Committee to inscribe or not to inscribe the nominated element on the Urgent Safeguarding List; to select or not to select the proposal for the Register of Best Safeguarding Practices; or to approve or not to approve the international assistance request;
5.	shall provide the Committee with an overview of all files and a report of its examination;	
6.	shall cease to exist following submission to the seventh session of the Committee of the report of its examination of the files to be evaluated by the Committee in 2012.	

DECISION 6.COM 13

The Committee,

1. Recalling [Article 16](#) of the Convention,
2. Further recalling articles 2, 13, 17 and 25 to 32 of the Operational Directives concerning inscription on the Representative List of the Intangible Cultural Heritage of Humanity,
3. Having examined Document [ITH/11/6.COM/CONF.206/13](#) and its corrigendum and addendum and the nomination files submitted by the respective States Parties,
4. Welcomes the possibility to refer nominations to the submitting States Parties when they lack information crucial for examination and evaluation, and encourages States Parties to take full advantage of the opportunity offered to them to improve their nominations;
5. Invites States Parties, when elaborating nominations, to take careful heed of the observations and suggestions offered by this Subsidiary Body and its predecessors and to endeavour to submit nominations of the highest quality, providing all of the information needed for the proper examination and evaluation of the files and for their future promotion;
6. Considers that each nomination should constitute a unique and original document and reminds submitting States that duplication of text from another nomination or use of previously published material without proper attribution is not acceptable;
7. Takes note that the States Parties, Subsidiary Body and Committee are continually gaining experience in the implementation of the Convention and that the standards of interpretation will necessarily evolve, but decides that future examinations and evaluations should nevertheless maintain consistency, to the extent possible, with prior conclusions and decisions of the Subsidiary Body and Committee;
8. Considers that recommendations by the previous Subsidiary Bodies should be taken into consideration as much as possible at the time of evaluation of nomination files upon their resubmission in the future;
9. Underlines that referred files will be evaluated and examined by the Subsidiary Body and the Committee only with respect to the unsatisfied criteria in a subsequent cycle, it being understood that the paragraphs concerning the satisfied criteria might remain unchanged;
10. Takes further note of the importance of nominating and inscribing elements that are neither overly general and all-inclusive nor overly similar to elements already inscribed on the Representative List;
11. Underlines that nominations to the Representative List should concentrate on the situation of the element within the territory(ies) of the submitting State(s), while acknowledging the existence of same or similar elements outside its(their) territory(ies), and further decides that

submitting States should not refer to the viability of such intangible cultural heritage outside of their territories or characterize the safeguarding efforts of other States;

12. Further invites States Parties to consider the complementary purposes of the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and to ensure that nominations are submitted to the appropriate List, while recalling the possibility provided in paragraph 38 of the Operational Directives for a State Party to request transfer of an element from one List to the other;
13. Encourages States Parties to submit multinational nominations while recognizing the complexity they present to the collaborating States Parties and communities;
14. Reaffirms that the communities, groups and, where appropriate, individuals whose intangible cultural heritage is concerned are essential participants at all stages of the identification, the inventorying, the preparation, the elaboration and submission of nominations, in the promotion of visibility of intangible cultural heritage and awareness of its significance and in the implementation of safeguarding measures;
15. Emphasizes that it is the communities, groups and, where appropriate, individuals who should be the primary beneficiaries of the inscription of an element on the Representative List and of the increased visibility and benefits that may arise.

DECISION 6.COM 13.1

The Committee

1. Takes note that Belarus has nominated **Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Shapavalstva is a traditional method for producing sheep wool felt goods, such as boots, hats, mittens, jackets and overcoats. The bearers of this tradition are some thirty felt-makers in the Dribin District, Mogilev Region of Belarus. Footwear made in this way from natural sheep wool is waterproof, does not lose its shape, warms the joints and helps to fight off rheumatism. The wool is also rich in lanolin, which heals wounds and fractures. It is obtained without harming the animals, and does not undergo chemical treatment. The craft is communicated in a unique trade jargon called Katrushnitski Lemezen', found exclusively within this felt-making community. Its lexis contains about a thousand words and includes not only definitions of instruments and professional actions but everyday vocabulary, symbols of natural phenomena, expressions of feelings, and definitions of space and time. The skills and secrets of Shapavalstva are passed on within families from generation to generation. Local craftspeople involve their families and grandchildren in making felt goods, which they sell at marketplaces. The tradition of Shapavalstva is also supported by the local museum, which has compiled a historical database of the craft and hosts the Shapaval Association, a children's studio and a felt-making workshop.

2. Decides that, from the information provided in nomination file 00537, **Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers** satisfy the criteria for inscription on the Representative List, as follows:
 - R.3: Safeguarding efforts are being undertaken by the communities, and the commitment of the bearers, communities and the State Party is demonstrated;
 - R.4: Felt-makers, the Association of Dribin Shapavals, the Dribin History and Ethnographic Museum, the Ministry of Culture and local and national authorities

participated actively in the nomination process, and provided their free, prior and informed consent;

R.5: At the request of the community, the element was included in 2010 in the State List of Historic and Cultural Values of the Republic of Belarus, maintained by the Ministry of Culture.

3. Further decides that the information provided in nomination file 00537, **Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
 - R.1: Additional information would be needed to identify the scope of the element clearly as well as the specific roles and characteristics of its practitioners and its social and cultural functions of this element, the current modes of transmission of its skills and the reasons it is considered as part of the cultural heritage of a community;
 - R.2: The nomination emphasizes the commercial benefits of inscription but does not provide sufficient information on how inscription of the element would contribute to ensuring broad visibility of the intangible cultural heritage or to encouraging intercultural dialogue, or how the risks of over-commercialization would be mitigated.
4. Decides to refer the nomination of **Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified as regards criteria R.1 and R.2.

DECISION 6.COM 13.2

The Committee

1. Takes note that Belgium has nominated **Leuven age set ritual repertoire** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Leuven age set ritual repertoire is a rite of passage in a man's life centring on the ten years leading up to his fiftieth birthday. For men living in or around Leuven, Belgium, a journey of socio-cultural and philanthropic activities and ceremonies commences at the age of forty with the forming of an age set and culminates at the age of fifty on Abraham Day, with a celebration in the city's central park around the statue of the prophet Abraham. Each age set chooses its own medal, flag and uniform, and is fostered by a 'godfather', who belongs to an age set formed ten years before. The members celebrate and embrace life throughout the decade and beyond. An age set only disappears when its last member passes away. The age sets are characterized by intergenerational values of openness, friendship, solidarity and commitment to their age set and to the city. Differences of descent, rank or social status are of no importance, neither are political, philosophical or religious convictions. The only conditions for participation are to be a man and to be born in the same year. Women however increasingly take part as godmothers and supporters. The ritual stimulates identity and a sense of continuity for both the city and the members, and has become a strong part of Leuven's urban culture. Today, fifty-four age sets exist.
2. Decides that, from the information provided in nomination file 00404, **Leuven age set ritual repertoire** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: Passed down from generation to generation, the social practices of the age sets constitute an important part of urban life and are recognized as intangible cultural heritage not only by their members but also by the rest of the community of Leuven;
 - R.2: Its inscription on the Representative List could contribute to awareness of the intangible cultural heritage and enhance intercultural dialogue concerning urban social practices and age set practices elsewhere in the world;
 - R.3: Ongoing and proposed safeguarding measures demonstrate the commitment of the community and the local authorities to ensure the viability of the age sets and their ritual practices;
 - R.4: The nomination reflects the wide and active participation of the members of the community as well as their free, prior and informed consent;
 - R.5: At the request of the community, the Leuven age set ritual repertoire was included in 2009 in the inventory of intangible cultural heritage of Flanders, Belgium, maintained by the Arts and Heritage Agency of the Flemish Community.
3. Inscribes **Leuven age set ritual repertoire** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.3

The Committee

1. Takes note that China has nominated **Chinese shadow puppetry** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Chinese shadow puppetry is a form of theatre acted by colourful silhouette figures made from leather or paper, accompanied by music and singing. Manipulated by puppeteers using rods, the figures create the illusion of moving images on a translucent cloth screen illuminated from behind. Many elder shadow puppetry artists can perform dozens of traditional plays, which are orally transmitted or found in written form. They master special techniques such as improvisational singing, falsetto, simultaneous manipulation of several puppets, and the ability to play various musical instruments. Many puppeteers also carve the puppets, which can have between twelve and twenty-four moveable joints. Shadow plays are performed by large troupes with seven to nine performers and smaller troupes of only two to five, primarily for entertainment or religious rituals, weddings and funerals and other special occasions. Some puppeteers are professional, while others are amateurs performing during slack farming seasons. The relevant skills are handed down in families, in troupes, and from master to pupil. Chinese shadow puppetry also passes on information such as cultural history, social beliefs, oral traditions and local customs. It spreads knowledge, promotes cultural values and entertains the community, especially the youth.
2. Decides that, from the information provided in nomination file 00421, **Chinese shadow puppetry** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Chinese shadow puppetry is a traditional performance art transmitted from generation to generation and features a large repertoire of plays and songs;
 - R.2: The inscription of Chinese shadow puppetry on the Representative List could help to promote dialogue between cultures, help to raise the visibility of the intangible cultural heritage and testify to human creativity;
 - R.3: The nomination illustrates the involvement of tradition bearers, associations and authorities in the elaboration and implementation of ongoing and future safeguarding measures;

- R.4: Chinese shadow puppetry has been nominated with the cooperation of the tradition bearers, local groups and relevant authorities and the nomination presents their free, prior and informed consent;
- R.5: Chinese shadow puppetry was included in 2006 and 2008 on the National List of Intangible Cultural Heritage maintained by the Department of Intangible Cultural Heritage of the Ministry of Culture.
3. Inscribes **Chinese shadow puppetry** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.4

The Committee

1. Takes note that China has nominated **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Chinese Zhusuan is the knowledge and practice of mathematical calculation through moving beads on an abacus. The abacus is made of bamboo or wood in the shape of a rectangle, divided horizontally into two decks with a string of five beads (one in the upper deck and four in the lower) or a string of seven beads (two in the upper deck and five in the lower). Each bead in the upper deck has a value of five while each in the lower has a value of one. A typical abacus has thirteen to nineteen rods connecting the beads. Zhusuan practitioners can 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. This has played a vital role in preserving and promoting the heritage. Beginners can make quick mental calculations after a little training, and skilful practitioners develop an agile mind. Zhusuan is transmitted from generation to generation through oral teaching. China and many other countries have Zhusuan clubs and associations that are responsible for teaching, research and organizing competitions.
2. Decides that, from the information provided in nomination file 00426, **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Chinese Zhusuan is considered as a cultural symbol of Chinese identity as well as a practical tool that is transmitted from generation to generation;
- R.2: The inscription of Chinese Zhusuan on the Representative List could contribute to enhancing visibility of the intangible cultural heritage;
- R.3: Current efforts to protect and promote Chinese Zhusuan are described and the proposed safeguarding measures are supported by the State Party and organizations concerned;
- R.4: The element has been nominated with the active participation of bearers, scholars, organizations and regional and national authorities, and their free, prior and informed consent is demonstrated.
3. Further decides that the information provided in nomination file 00426, **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its

territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** to the submitting State Party and invites it to resubmit the nomination providing the additional information specified as regards criterion R.5, with a view to its reexamination and potential inscription of the element by the Committee in a subsequent cycle.

DECISION 6.COM 13.6

The Committee

1. Takes note that China has nominated **Raosanling, a ritualized cultural space of the Bai people in Dali** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Raosanling is an annual three-day festival celebrated by the Bai ethnic group of Dali, Yunnan Province, China. The name refers to the synthesized religion and belief system comprising Buddhism, Taoism, veneration of Benzhu (local deities) and ancestor-worship, traditionally centred on three sacred places in the Erhai lake basin: the Chongsheng Buddhist Temple, the Qingdon Benzhu Temple, and the Erhe Benzhu Temple. From the 23rd to the 25th of the fourth lunar month, thousands of Bai converge, walking from their residential communities day and night to the three sacred places to make sacrifices to their village patron gods. Celebrating nature, participants wear hats decorated with flowers representing good harvests, decorate sun-like patterns on their foreheads, and hold gourds indicating fertility. In each village, at every temple, and in the woods and along the river banks, groups of men and women dance and sing ballads and folk songs. The festival is also the occasion for courtship, and dancers and singers celebrate human procreation. Regardless of social status, wealth or clan groups, Raosanling reflects equal communication and a harmonious coexistence between humans and nature, humans and gods, as well as humans themselves.

2. Decides that, from the information provided in nomination file 00427, **Raosanling, a ritualized cultural space of the Bai people in Dali** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Transmitted from generation to generation, Raosanling is a ritual and festive event integrating diverse cultural expressions, which unites the communities of the Bai people and stresses the coexistence of humans and nature, and humans and their gods;

R.2: Its inscription on the Representative List could contribute to raising awareness of the intangible cultural heritage, while promoting intercultural dialogue and mutual respect among groups and communities practising similar festive events;

R.3: Ongoing and proposed safeguarding measures highlight the efforts of the community, together with the local and State authorities, to promote the transmission of Raosanling and sustain its viability;

R.4: The nomination was elaborated with participation of the community and contains evidence of its free, prior and informed consent.

3. Further decides that the information provided in nomination file 00427, **Raosanling, a ritualized cultural space of the Bai people in Dali**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its

territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Raosanling, a ritualized cultural space of the Bai people in Dali** to the submitting State Party and invites it to resubmit the nomination providing the additional information specified as regards criterion R.5, with a view to its reexamination and potential inscription of the element by the Committee in a subsequent cycle.

DECISION 6.COM 13.9

The Committee

1. Takes note that Colombia has nominated **Traditional knowledge of the jaguar shamans of Yuruparí** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The mythical and cosmological structures that make up the traditional knowledge of the jaguar shamans of Yuruparí represent the cultural heritage of the many ethnic groups that live along the Pirá Paraná River in south-eastern Colombia, in the department of Vaupés. According to ancestral wisdom, the Pirá Paraná forms the heart of a large area called the territory of the jaguars of Yuruparí, whose sacred sites contain vital spiritual energy that nurtures all living beings in the world. The jaguar shamans follow a calendar of ceremonial rituals, based upon their sacred traditional knowledge, to draw the community together, heal, prevent sickness and revitalize nature. The rituals feature songs and dances that embellish the healing process. The vital energy and traditional knowledge of the shamans are believed to be inherited from an all-powerful, mythical Yuruparí, an anaconda that lived as a person, and is embodied in treasured sacred trumpets fashioned from a palm tree. Each ethnic group conserves its own Yuruparí trumpets, which form the centre of the strict Hee Biki ritual. During this ritual, traditional guidelines for maintaining the health of the people and the territory are transmitted to male children as a part of their passage into adulthood. The traditional knowledge concerning care of children, pregnant women and food preparation is transmitted among women.

2. Decides that, from the information provided in nomination file 00574, **Traditional knowledge of the jaguar shamans of Yuruparí** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Embedded in the mythology and cosmology of the communities of the Pirá Paraná River basin, the traditional knowledge of the jaguar shamans is transmitted from generation to generation and takes the form of rituals, songs and dances and other cultural practices;

R.2: Its inscription on the Representative List could promote respect for cultural diversity and encourage dialogue concerning indigenous traditional knowledge and practices;

R.3: Current and proposed measures constitute a comprehensive safeguarding framework that reflects the commitment of the communities and the State to safeguard the element, including legislative and institutional as well as practical measures;

R.4: The nomination was initiated by the communities concerned and the State endeavoured to ensure their wide and active participation; their free, prior and informed consent is demonstrated;

R.5: With the active participation of the communities concerned, the element was included in the Representative List of Intangible Cultural Heritage of Columbia administered by the Ministry of Culture.

3. Inscribes **Traditional knowledge of the jaguar shamans of Yuruparí** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.10

The Committee

1. Takes note that Croatia has nominated **Bećarac singing and playing from Eastern Croatia** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Bećarac is a popular genre of music in eastern Croatia deeply rooted in the cultures of Slavonia, Baranja and Srijem. Communication among its performers is essential: lead singers interchange vocal lines, striving to out-sing one another while creating, emulating and combining decasyllabic verses and shaping the melody – all the while accompanied by a group of singers and tambura bands. The music conveys community values, but also enables singers to express thoughts and feelings that might be inappropriate if uttered directly or in other contexts. Each lead singer shapes his or her performance according to the context, with the performance lasting as long as the creativity and energy of the singers permit. Lead singers must possess both a powerful voice and a wide repertoire of old and new couplets, and be apt, quick and clever in choosing and combining them. Nowadays, men and women are almost equally represented among tradition bearers. The Bećarac is spread widely throughout eastern Croatian communities and remains part of living practice – whether in completely informal situations of music-making or in contemporary festive events and celebrations. Many sub-types of Bećarac also exist, in addition to particularities introduced by lead singers. Bećarac is therefore an extraordinarily vivid, dynamic genre that is recreated in each performance.

2. Decides that, from the information provided in nomination file 00358, **Bećarac singing and playing from Eastern Croatia** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Recreated dynamically by its bearers at the moment of performance, Bećarac is transmitted from generation to generation and provides its community with a sense of identity and continuity;

R.2: The inscription of Bećarac on the Representative List, as an expression that depends on close communication among its performers, could contribute particularly to intercultural dialogue, both within the region and more widely;

R.3: The ongoing and proposed safeguarding measures, including publications, financial support and the hosting of festivals and seminars, indicate the commitment of the communities and the State to ensure the protection and promotion of the Bećarac tradition;

R.4: A significant number of Several Bećarac singers, associations and cultural clubs were contacted and several, whose free, prior and informed consent is demonstrated, cooperated in the elaboration of the nomination;

R.5: Bećarac singing and playing were included with the cooperation of the community in 2007 in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

3. Inscribes **Bećarac singing and playing from Eastern Croatia** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.11

The Committee

1. Takes note that Croatia has nominated **Nijemo Kolo, silent circle dance of the Dalmatian hinterland** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Nijemo Kolo is practised by communities in the Dalmatian hinterland, in southern Croatia. Nijemo Kolo is performed in a closed circle with male dancers leading female partners in energetic, spontaneous steps – the male dancer publicly testing the skills of his female partner, seemingly without defined rules. The steps and figures, often vigorous and impressive, depend on the mood and desire of the participants. The defining feature of the silent circle dance is that it is performed exclusively without music, although vocal or instrumental performances may precede or follow the dance. Nijemo Kolo is traditionally performed at carnivals, fairs, feast days and weddings, and acts as a way for young women and men to meet and get to know each other. Differences in the performance of the Nijemo Kolo from one village to another are also a way for the residents to distinguish their identities. The dance is transmitted from generation to generation, although increasingly this occurs through cultural clubs where its movements have been standardized. Some villages of the Dalmatian hinterland, however, preserve the spontaneous performance of steps and figures. Today, Nijemo Kolo is mostly danced by village performing groups at local, regional or international festivals and at local shows, carnivals or on the saint days of their parish church.

2. Decides that, from the information provided in nomination file 00359, **Nijemo Kolo, silent circle dance of the Dalmatian hinterland** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Formerly performed in the everyday life of the communities in the Dalmatian hinterland and now in the context of cultural clubs, the Nijemo Kolo constitutes an important part of their identity;

R.2: Its inscription on the Representative List could contribute to the awareness of the intangible cultural heritage and encourage dialogue particularly among communities that perform similar dances both at the local, national and international levels;

R.3: Current and proposed measures to safeguard and promote the Nijemo Kolo, such as festivals, local activities, research and seminars, demonstrate the commitment of the communities and the State;

R.4: The nomination was elaborated with the cooperation and commitment of the communities and groups, particularly through their cultural clubs, and they have given their free, prior and informed consent;

R.5: The Nijemo Kolo was included with the cooperation of the community in 2009 in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

3. Inscribes **Nijemo Kolo, silent circle dance of the Dalmatian hinterland** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.12

The Committee

1. Takes note that Cyprus has nominated **Tsiattista poetic duelling** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The lively, impromptu oral poetry known as Tsiattista is often performed to the accompaniment of violin or lute in 'jousts' in which one poet-singer attempts to outdo another with clever verses made up of rhyming couplets. It has long been a popular component of wedding feasts, fairs and other public celebrations, where eager crowds encourage poets to perform. The most common metrical form is the iambic fifteen-syllable verse in a rhyming couplet, although a poet may use eight-syllable, six-syllable or even nine-syllable verses. Successful *tsiattistaes* (poet-singers) exhibit ready wit, deep familiarity with poetic and musical traditions, a rich vocabulary and an active imagination. They have often been men of modest means and limited education who transmit their works only orally; these days, the poets are mostly old men but talented female poets have recently started performing. Poets must be well-versed in the Greek Cypriot dialect, possess adequate knowledge of the popular poetry of Cyprus and the ability to retrieve existing, well-known Tsiattista and, above all, must be able to improvise a new couplet on a specific theme within very strict time constraints and be able to respond to his or her opponent.

2. **Decides** that, from the information provided in nomination file 00536, **Tsiattista poetic duelling** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: An oral tradition that emphasizes improvisation and friendly competition, the Tsiattista provides the Cypriot community with a sense of identity and continuity and is recognized as a part of its intangible cultural heritage;
 - R.2: Inscription of the Tsiattista on the Representative List could contribute to raising awareness about the importance of similar oral traditions worldwide and could thereby promote intercultural dialogue and awareness of the significance of the intangible cultural heritage;
 - R.3: Recent and future safeguarding measures, including festivals and education programmes, highlight the commitment and combined efforts of the communities, the municipality of Larnaka and the State;
 - R.4: The nomination process benefited from the active participation and wide support of relevant groups, community representatives and Tsiattista practitioners who gave their free, prior and informed consent;
 - R.5: With the active participation of communities and relevant non-governmental organizations, the Tsiattista was included in the National Inventory of Intangible Cultural Heritage of Cyprus created by the Cyprus Research Centre.
3. **Inscribes** **Tsiattista poetic duelling** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.13

The Committee

1. **Takes note** that the Czech Republic has nominated **Ride of the Kings in the south-east of the Czech Republic** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Ride of the Kings takes place during the spring, as a part of the Pentecost traditions, in the towns of Hluk and Kunovice and the villages of Skoronice and Vlčnov. A group of young men ride through a village in a ceremonial procession. The ride is headed by chanters, followed by pageboys with unsheathed sabres who guard the King – a young boy with his face partially covered, holding a rose in his mouth – and the rest of the royal cavalcade. The King and pageboys are dressed in women's ceremonial costumes, while the other riders are dressed as men. The entourage rides on decorated horses, stopping to chant short rhymes that comment humorously on the character and conduct of spectators. The chanters receive donations for their

performance, placed either in a money box or directly into the riders' boots. The King's retinue returns home after a few hours of riding, and celebrates in the evening at the house of the King with a small feast, music and dancing. The practices and responsibilities of the Ride of the Kings are transmitted from generation to generation. The traditional paper decorations for the horses and the ceremonial costumes, in particular, are made by women and girls familiar with the processes, colour patterns and shapes specific to each village.

2. Decides that, from the information provided in nomination file 00564, **Ride of the Kings in the south-east of the Czech Republic** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: A symbolic rite of passage ritual for young unmarried men, the Ride of the Kings is a socially cohesive event recognized by the community as part of its intangible cultural heritage;
 - R.2: Inscription of the Ride of the Kings on the Representative List could foster interest in analogous rituals practised in neighbouring countries, helping to promote visibility and awareness of the significance of the intangible cultural heritage;
 - R.3: Proposed safeguarding measures reflect the commitment of the communities, museums and institutes, local governments and the State Party to the maintenance of this cultural expression;
 - R.4: The nomination demonstrates the enthusiastic and active participation of the wider community in its elaboration and includes their free, prior and informed consent;
 - R.5: With the consent of the local communities, the Ride of the Kings was included in 2009 on the List of the Intangible Assets of Traditional and Folk Art of the Czech Republic, maintained and administered by the National Institute of Folk Culture.
3. Inscribes **Ride of the Kings in the south-east of the Czech Republic** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.14

The Committee

1. Takes note that France has nominated **Equitation in the French tradition** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Equitation in the French tradition is a school of horseback riding that emphasizes harmonious relations between humans and horses. The fundamental horse-training principles and processes are guided by non-violence and lack of constraint, blending human demands with respect for the horse's body and mood. Knowledge of the animal itself (physiology, psychology, anatomy) and human nature (emotions and the body) , are complemented by a horseman's state of mind that combines skill and respect for the horse. Fluidity of movements and flexibility of joints ensure that the horse participates in the exercises without coercion. Although practised throughout France and elsewhere, the most widely known community is the Cadre Noir of Saumur, based at the National School of Equitation. The common denominator among riders is the desire to establish close relations with the horse, build mutual respect and work towards achieving 'lightness'. Cooperation between generations is strong, with respect for the experience of older riders, galvanized by the enthusiasm of younger riders. The Saumur region is also home to instructors, horse breeders, craftspeople (saddlers, boot-makers) , veterinary services and blacksmiths. Frequent public displays and galas

hosted by the Cadre Noir of Saumur help to sustain the visibility of equitation in the French tradition.

2. Decides that, from the information provided in nomination file 00440, **Equitation in the French tradition** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: French equitation entails knowledge and skills of horse riding, transmitted from generation to generation and recognized by the community of horse riders as part of its cultural heritage;
 - R.2: Its inscription on the Representative List could enhance visibility and awareness of the significance of the intangible cultural heritage particularly among practitioners of similar traditions elsewhere;
 - R.3: Current and planned measures to safeguard French equitation include scientific research, gala and public displays, world tours of the Cadre Noir and awareness raising;
 - R.4: The nomination was elaborated with participation of the equitation community and contains evidence of the free, prior and informed consent of the riding masters of the Cadre Noir;
 - R.5: Equitation in the French tradition: the Cadre Noir of Saumur is included in the inventory of intangible cultural heritage of France, maintained by the Ministry of Culture and Communication.
3. Inscribes **Equitation in the French tradition** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.16

The Committee

1. Takes note that India has nominated **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

In the monasteries and villages of the Ladakh region, Buddhist lamas (priests) chant sacred texts representing the spirit, philosophy and teachings of the Buddha. Two forms of Buddhism are practised in Ladakh – Mahayana and Vajrayana – and there are four major sects, namely Nyingma, Kagyud, Shakya and Geluk. Each sect has several forms of chanting, practised during life cycle rituals and on important days in the Buddhist and agrarian calendars. Chanting is undertaken 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. The chanting is performed in groups, either sitting indoors or accompanied by dance in monastery courtyards or private houses. The monks wear special costumes and make hand gestures (mudras) representing the divine Buddha, and instruments such as bells, drums, cymbals and trumpets lend musicality and rhythm to the chanting. Acolytes are trained under the rigorous supervision of senior monks, reciting texts frequently until they are memorized. Chants are practised everyday in the monastic assembly hall as a prayer to the deities for world peace, and for the personal growth of the practitioners.
2. Decides that, from the information provided in nomination file 00335, **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: Buddhist chanting is a pervasive cultural practice in the Ladakh region not only in monasteries where monks chant daily but also among villagers who recite these chants on special days;
- R.2: The inscription of Buddhist chanting on the Representative List could encourage dialogue among communities by spreading a message of peace and mutual respect, thus helping to enrich cultural diversity;
- R.3: The safeguarding measures proposed aim at documenting and disseminating knowledge about traditional Buddhist chanting and improving the living conditions of the monks so that they can pass on the practice to younger generations;
- R.4: The nomination process included five monasteries of Ladakh as well as government authorities and non-governmental organizations; and the free, prior and informed consent of the monks is demonstrated.
3. Further decides that the information provided in nomination file 00335, **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DECISION 6.COM 13.17

The Committee

1. Takes note that India has nominated **Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Chaar Bayt is a genre of lyrical poetry performed by men of Muslim communities in the states of Rajasthan, Madhya Pradesh and Uttar Pradesh. Originating in the Arab world and brought to India by Afghan soldiers employed in princely states, Chaar Bayt are sequences of four quatrains employing end-rhyme. The verses are sung at a high pitch accompanied by the fast rhythm of the *duff* (a leather percussion instrument). Groups sing in the evenings and compete with each other by trading verses. Each group has a poet who sits with the group and writes new verses on the spot in various languages including the local Awadhi language, Urdu and Persian. The highly involved and deeply participatory performances are sung during festivities and can last late into the night. Chaar Bayt songs originally concerned war, physical challenges and nostalgia for loved ones. Today, devotional and romantic lyrics and songs about contemporary socio-political issues have become a part of its repertoire, along with songs about the Hindu god Krishna and the festival of Holi. However, the martial aspect to Chaar Bayt lives on in the form of wrestling matches since the leader of the singing group is frequently also the trainer of young wrestlers. This is a tradition that combines the martial with the musical, the physical with the spiritual.

2. Decides that, from the information provided in nomination file 00336, **Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Formerly sung to entertain soldiers, Chaar Bayt retains its competitive aspect as a highly improvised form of verse, performed with great versatility by the members of the Muslim communities of several Indian states as a symbol of their identity and a testament to their poetic mastery in several languages;
 - R.2: Emblematic of India's cultural syncretism, Chaar Bayt embodies contributions of people from different religious communities; its inscription on the Representative List could help promote respect, tolerance, dialogue and harmony among them;
 - R.3: Numerous safeguarding measures are proposed, focussed in particular on increasing the visibility of Chaar Bayt, and the singers themselves have initiated educational programmes for the continuity of transmission;
 - R.4: Leading practitioners of Chaar Bayt were involved in the elaboration of the nomination and they have given it their free, prior and informed consent.
3. Further decides that the information provided in nomination file 00336, **Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
 - R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DECISION 6.COM 13.18

The Committee

1. Takes note that India has nominated **Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Each day, Hindu women in South India rise at dawn to draw intricate designs on the thresholds of their houses, creating labyrinths of white rice powder to ensnare harmful spirits. This gesture invites the blessings of Hindu deities, particularly Lakshmi, the goddess of wealth and prosperity. Kolam drawing requires a clean, compact earth, prepared by sprinkling water mixed with cow dung. The artist makes an evenly spaced grid by means of points or dots, and trails rice powder through her forefingers to draw the Kolam lines. The freehand designs are characterized by symmetrical and neat geometrical patterns. A huge repertoire of designs exists in the cultural memory including mathematical abstractions, floral motifs, birds, animals, and butterflies and intertwined snakes. The rice powder later provides food for ants and other insects, providing an ecological link with nature. Kolam marks festivals, seasons and important events in a woman's life such as birth, first menstruation and marriage. The designs indicate a sphere of positive feminine energy that influences both the interior domestic space and the outside world. The tradition of Kolam is passed down from mothers to daughters, and is constantly recreated by them in response to their environment and their interaction with nature.

2. Decides that, from the information provided in nomination file 00341, **Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: The patterns and meanings of Kolam designs are passed on from mother to daughter and the tradition maintains its importance as a part of daily life;
 - R.2: The inscription of Kolam on the Representative List could help to promote cultural diversity and the appreciation of human creativity by demonstrating the artistic interpretation of mathematical and geometric design principles;
 - R.3: The nomination has elaborated a number of safeguarding measures focused in particular on documenting the diverse designs and promoting public awareness of the art of Kolam;
 - R.4: The Kolam community welcomed the nomination process and extended its cooperation, and the nomination includes evidence of their free, prior and informed consent.
3. Further decides that the information provided in nomination file 00341, **Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
 - R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DECISION 6.COM 13.19

The Committee

1. Takes note that India has nominated **Music and knowledge of the Veena stringed instrument** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Veena is a plucked string instrument, most often with four main and three drone strings and two gourd resonators. Changes in the shape, structure and functions of the instrument through the ages have given rise to a large variety, each style transmitted through its own line of tradition. Today, there are several different types of Veena, including: *rudra veena* and *vichitra veena* in the north of India and *tanjauri veena* and *gottuvadyam* in the south. All are accompanied rhythmically by drums – the pakhawaj and tabla in the north and the mridangam in the south. The sound of the *vichitra veena* and *gottuvadyam* is enriched by the vibration of sympathetic strings. Veena players are also trained singers of the Raga tradition of music and play memorized compositions. The music and knowledge are imparted through a familial system, transmitted strictly through oral tradition without textual or recorded supporting material. The Veena is one of the most sacred symbols of India, associated with Saraswati, the goddess of wisdom and knowledge. Motifs of flowers and gods and goddesses decorate the body of the instrument along with ivory and silver inlay. The creation of each instrument is undertaken manually by expert craftspeople and takes six to eight months.
2. Decides that, from the information provided in nomination file 00353, **Music and knowledge of the Veena stringed instrument** satisfy the criteria for inscription on the Representative List, as follows:

- R.1: The knowledge and skills of the Veena have been passed down from master to disciple for generations, constantly evolving, reinforcing social cohesion and a sense of continuity throughout India;
- R.2: The inscription of Veena and its music on the Representative List could contribute to encouraging dialogue between generations and to stimulating the creativity of young people by showing the diversity within intangible heritage;
- R.3: Safeguarding measures include organizing festivals, developing training programmes, promoting academic research on Veena and its music and granting individual awards to Veena players and financial support to Veena craftspeople;
- R.4: The nomination process benefited from the participation of Veena players, craftspeople and researchers who gave their free, prior and informed consent.
3. Further decides that the information provided in nomination file 00353, **Music and knowledge of the Veena stringed instrument**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Music and knowledge of the Veena stringed instrument** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DECISION 6.COM 13.20

The Committee

1. Takes note that India has nominated **Sankirtan, ritual singing, drumming and dancing of Manipur** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Sankirtan, practised in the state of Manipur and other regions of north-east India, consists of narrative singing and dancing woven within the framework of sacrosanct rituals and ceremonies. To the Manipuris, Sankirtan is the visible form of divinity. The art is performed in a mandala (circular area) inside a mandapa (pavilion) attached to a temple or erected in a courtyard, with audience seated in designated space according to set rules. Sankirtan is usually sung at a high pitch accompanied by drums and cymbals, which the artists play while dancing. In most forms, there are two drummers and around ten singer-dancers. A conch blower plays two conches at the same time at specific moments to produce a sacred sound. The narratives of Sankirtan are mostly drawn from legends of Krishna with every sequence of the recital symbolizing a certain aspect of divinity. Sankirtan is synonymous with worship and is part of all sacred rituals and festivals such as Holi, Shayan and the chariot festival of Lord Jagannath (Rath Yatra). It also marks important moments such as the ear-piercing ceremony in childhood, weddings and the Hindu ritual after death. Traditionally transmitted from teacher to disciple, Sankirtan is now also learned through institutionalized training.
2. Decides that, from the information provided in nomination file 00349, **Sankirtan, ritual singing, drumming and dancing of Manipur** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Transmitted from generation to generation, Sankirtan is an artistic and ritual performance that accompanies the life-cycle ceremonies and seasonal festivities

among the Hindus in Manipur and is recognized by the community as its intangible cultural heritage;

- R.2: Inscription of Sankirtan on the Representative List could contribute to the visibility of the intangible cultural heritage and encourage intercultural dialogue concerning artistic and ritual performance;
- R.3: Recent and proposed measures express the commitment of the State, the community and relevant institutions to encourage Sankirtan's research, performance and the manufacture of instruments;
- R.4: The nomination was elaborated with wide participation of the Sankirtan performers, relevant institutions and the Hindu community of Manipur, and they provided their free, prior and informed consent.
3. Further decides that the information provided in nomination file 00349, **Sankirtan, ritual singing, drumming and dancing of Manipur** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Sankirtan, ritual singing, drumming and dancing of Manipur** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DECISION 6.COM 13.21

The Committee

1. Takes note that India has nominated, **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru Punjab, India** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- The craft of the Thatheras of Jandiala Guru represents a traditional technique of manufacturing utensils of brass, copper and bronze. The Thatheras belong to the Khatri caste, a lineage of specialized craftspeople within Punjab. The community consists of 400 families that occupy a manufacturing settlement in the town of Jandiala Guru. The settlement is laid out along a series of narrow lanes, lined on both sides by small workshops and sheds, each having an adjacent residential space. Metal from a rolling mill is melted in underground furnaces, poured into iron moulds and cooled into cakes of metal that are then flattened into thin plates. The Thathera men then hammer these into curved shapes, welding them together to produce pots, urns, vessels and bowls. Heating the plates while hammering and curving them into different shapes requires careful temperature control, and this is done on tiny stoves buried in the earth and fired by wood chips. Handheld bellows help to increase or reduce the intensity of the flame. The utensils are finished by polishing with acid, sand and tamarind juice, all done by hand – or sometimes by foot. Designs are made by skilfully hammering a series of tiny dents on the heated metal. The utensils often have specialized ritual uses, for example, at weddings and temples.
2. Decides that, from the information provided in nomination file 00354, **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India** satisfies the criteria for inscription on the Representative List, as follows:

- R.3: An ambitious set of safeguarding measures are described, although the Committee would have welcomed further information on their feasibility as well as on measures to mitigate the risks of possible over-commercialization of the element.
3. Further decides that the information provided in nomination file 00354, **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: Although the community of Thatheras is clearly identified, the nomination does not provide a sufficient explanation of the social and cultural functions of the metalworking craft for them and of the element's present state of viability;
- R.2: The nomination does not provide sufficient information on how inscription on the Representative List would contribute to ensuring visibility of the intangible cultural heritage in general, or whether the element is sufficiently viable to serve of the purposes of List;
- R.4: Although the concerned communities have participated in the nomination process and the Jandiala Guru Utensils Manufacturers Association has provided its free, prior and informed consent, additional information would be needed to describe that of the larger Thatheras community;
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2, R.4 and R.5.

DECISION 6.COM 13.22

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **Music of the Iranian ethnic groups** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Each of the ethnic groups of Iran enjoys its own language, music, dance and arts forms, which constitute an integral part of Iranian ethnic identity. The music and dances are performed individually or collectively and can be divided into instrumental, performed with wind, string or percussion instruments, and vocal styles accompanied by improvisation. The varieties include lullabies, tales, stories and myths, songs for children's games, group songs by workers or ceremonial music for religious events, celebrations or mourning. The music is also classifiable as either melodic or rhythmic: the music of the Āzaris, Baluches, Gilān and Turkmen ethnic groups is distinguished by melodic expression of instruments and vocals, while that of Khuzestān, Kurds and Lors is characterized by accompanying percussion. Every ethnic group has instruments specific to it with unique characteristics, such as Baluchi music with *dunali* (a wind instrument) and *qeychak* (a bowed lute). Some instruments are shared among ethnic communities highlighting shared cultural roots, such as *kamāncheh*, a bowed lute popular among Lors, Turkmen and Āzaris. The music is transmitted orally between generations, with hundreds of different kinds of musical instruments made and played by practitioners.

2. Decides that, from the information provided in nomination file 00589, **Music of the Iranian ethnic groups** satisfies the criteria for inscription on the Representative List, as follows:
 - R.5: With the active participation of concerned communities, experts and non-governmental entities, the music of the Iranian ethnic groups was included in 2010 in the National Intangible Cultural Heritage Inventory of the Islamic Republic of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.
3. Further decides that the information provided in nomination file 00589, **Music of the Iranian ethnic groups**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
 - R.1: Although the nomination presents an array of musical traditions, more information is required to describe the characteristics of the communities and tradition bearers, identifying any specific roles they may have, and to explain what their meaning is for the communities concerned;
 - R.2: While the submitting State's initiative to promote intercultural dialogue among its ethnic communities is commendable, the State is requested to clarify how the inscription of an element of such generality on the Representative List could contribute to promoting awareness of the significance of the intangible cultural heritage;
 - R.3: Although the current and recent safeguarding measures are well defined, more information is required to understand the role of practitioners and communities, as well as the timetable and costs of the proposed measures;
 - R.4: While the nomination was elaborated with the cooperation and commitment of several community associations, the State is requested to demonstrate clearly how the differences among all the ethnic groups involved in the nomination process were recognized and to provide their free, prior and informed consent.
4. Decides to refer the nomination of Music of the Iranian ethnic groups to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2, R.3 and R.4.

DECISION 6.COM 13.23

The Committee

1. Takes note that Japan has nominated **Chichibu Matsuri no Yatai-gyoji to Kagura, Chichibu autumn festival of floats and kagura** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Each December a ritual and festive event takes place at the annual festival of the Chichibu Shrine in Chichibu City, Saitama Prefecture, near Tokyo. The event consists of a sacred parade of two symbolic poles and four floats ornately decorated with lanterns and gilded wood carvings that are towed by hand from the shrine to the *otabisho* (an auxiliary shrine). During the daytime, a troupe performs classical Kabuki dance drama and other ritual dances upon one of the floats, and a form of Shinto theatrical dance, kagura, is performed on a stage inside the shrine and at the *otabisho*. The parade is accompanied by fireworks let off by local people from Chichibu City. When the ritual festival finishes after midnight, all floats return to their respective communities and the sacred parade ends with the symbolic poles being returned to the shrine. Anybody born or currently living within the communities can assume an important role in the sacred parade or the towing of floats. As the festival approaches, momentum gains with Kabuki practice and rehearsals for the ritual dances on the floats which involve children. Transmission of the rituals is undertaken by the community

groups that maintain the ritual floats and symbolic poles. The primary social reason for the festival is to reinforce the unity of these communities.

2. Decides that, from the information provided in nomination file 00408, **Chichibu Matsuri no Yatai-gyoji to Kagura, Chichibu autumn festival of floats and kagura** satisfies the criteria for inscription on the Representative List, as follows:

R1: A ritual event recreated by practitioners in response to changing times, the Chichibu festival integrates several expressions such as dance, theatre and music, and is constantly transmitted by the Chichibu community as a symbol of its local identity;

R.3: Recent and current efforts such as the repairing of utensils for the festival itself, as well as the measures proposed for the future, can contribute to the continued viability of the Chichibu festival;

R.4: Several consultation meetings were held with the Chichibu community and the Committee for the Preservation of the Chichibu Festival participated in the nomination process, providing its free, prior and informed consent;

R.5: With the participation and consent of the concerned associations, Chichibu Matsuri no Yatai-gyoji to Kagura was included in 1979 as Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

3. Further decides that the information provided in nomination file 00408, **Chichibu Matsuri no Yatai-gyoji to Kagura, Chichibu autumn festival of floats and kagura** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.2: Since the element closely resembles, both formally and symbolically, both Yamahoko, the float ceremony of the Kyoto Gion festival and Hitachi Fuyumono that are already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage.

4. Decides to refer the nomination of **Chichibu Matsuri no Yatai-gyoji to Kagura, Chichibu autumn festival of floats and kagura** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.2.

DECISION 6.COM 13.24

The Committee

1. Takes note that Japan has nominated **Hon-minoshi, papermaking in the Mino region of Gifu Prefecture** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Hon-minoshi is a traditional Japanese technique for producing handmade paper practised in the Warabi community within Mino City, Gifu Prefecture. It uses only the fibres of paper mulberry. These are beaten manually then immersed in water and mixed with the mucilage from the root of the *tororo aoi*, a plant in the mallow family. This allows the fibres to suspend evenly in the water. After the fibres are filtered, they are formed into sheets using a bamboo screen held in place by a wooden frame. The paper is then dried on boards made from horse chestnuts. The result is fine sheets of paper with thinly intertwined and evenly spread fibres, highly regarded as superb for making translucent screens for windows in traditional Japanese houses. Hon-minoshi has been practised by the people of Warabi since the Edo period (1603 to 1867). At the beginning of the twentieth century four-fifths of residents were so engaged, but by mid-century the viability of the craft was in doubt because of competition from machine-

made paper, until revitalization efforts began in 1960. The members of the Association for the Preservation of Hon-minoshi Papermaking, who come from two families, transmit this technique to the younger generation with considerable pride.

2. Decides that, from the information provided in nomination file 00407, **Hon-minoshi, papermaking in the Mino region of Gifu Prefecture** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Hon-minoshi has been handed down for many generations in the Warabi community as livelihood constituting local pride and identity;
 - R.3: Past, current and future safeguarding efforts undertaken by associations as well as by the local and the national governments not only contribute to the viability of Hon-minoshi but also aim to mitigate the potential negative effects of inscription;
 - R.4: Different groups concerned, including craftspeople, participated at all stages of the nomination process and gave their free, prior and informed consent;
 - R.5: With the participation and consent of the concerned associations and individuals, the element was inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.
3. Further decides that the information provided in nomination file 00407, **Hon-minoshi, papermaking in the Mino region of Gifu Prefecture**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
 - R.2: Since the element closely resembles, both formally and symbolically, Sekishu-Banshi: papermaking in the Iwami region of Shimane Prefecture that is already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage.
4. Decides to refer the nomination of **Hon-minoshi, papermaking in the Mino region of Gifu Prefecture** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.2.

DECISION 6.COM 13.25

The Committee

1. Takes note that Japan has nominated **Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Mibu no Hana Taue is a Japanese agricultural ritual carried out by the Mibu and Kawahigashi communities in Kitahiroshima Town, Hiroshima Prefecture to assure an abundant rice harvest by celebrating the rice deity. On the first Sunday of June, after the actual rice transplanting has ended, the ritual enacts the stages of planting and transplanting. Villagers bring cattle to Mibu Shrine to be dressed with elaborately decorated saddles and colourful necklaces. An elder carrying a sacred stick then leads them to a rice field specially kept in reserve for the ritual. After the cattle have ploughed the field, colourfully dressed girls place seedlings inside a case while singing a song under the direction of an elder. Then the rice field is levelled with an implement (*eburi*), said to contain the deity of rice fields. The girls then transplant the seedlings one by one, walking backwards, followed by the *eburi*-user and the person carrying the seedlings, who level the field as they pass. Ritual songs are sung accompanied by drums, flutes and small gongs. Once this ritual transplantation is completed, the *eburi* is placed upside down in water with three bunches of rice seedlings. Transmission is

ensured by the elders, who know the songs and music for rice planting and oversee the ritual's smooth execution.

2. Decides that, from the information provided in nomination file 00411, **Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Mibu no Hana Taue is preserved and transmitted by farmers and local people of the Mibu and Kawahigashi communities who consider it as part of their cultural heritage and the source of a sense of identity and continuity;
 - R.2: Inscription of the Mibu no Hana Taue on the Representative List could contribute to the visibility and awareness of the significance of the intangible cultural heritage more broadly and could foster mutual understanding between peoples that practise similar agricultural rituals;
 - R.3: Current and recent safeguarding measures demonstrate the cooperation of the community concerned with the prefecture and State, while future measures such as documentation and education activities can contribute to the future viability of the element;
 - R.4: The nomination has been submitted with the active cooperation of the Association for the Preservation of Mibu no Hana Taue, which gave its free, prior and informed consent;
 - R.5: With the participation and consent of the concerned associations, Mibu no Hana Taue was included in 1976 as Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.
3. Inscribes **Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.26

The Committee

1. Takes note that Japan has nominated **Oga no Namahage, New Year visiting of masked deities in Oga, Akita** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Oga no Namahage is an annual event celebrated in Japan in which visiting deities bless the people of a community. On the night of 31 December and 15 January (known as Koshogatsu, Little New Year), young men visit houses within the community disguised as a deity called 'Namahage', wearing a red or blue demon-like mask, raincoats made from straw, with seaweed for hair and carrying a huge knife, bowl and a holy guardian stick. The Namahage bless the people of the community, but also assume the role of maintaining order by preaching correct behaviour and attitudes. When a group of Namahage enter a house, they scold children, preach to new brides, and admonish idlers. After a good dinner and hearty conversation with the homeowner, the Namahage pray for a happy new year and leave for the next house. They are welcomed in every household except those that have experienced a death or birth within the year. Oga no Namahage is based upon a Japanese belief that deities regularly visit human communities from the underworld. The Association for the Preservation of the Oga Namahage Ritual endeavours to transmit the knowledge and skills of Oga no Namahage by holding workshops on manners of Namahage and making Namahage costumes. In addition, the Namahage Museum and the Oga Shinzan Folklore Museum organize displays and lectures on the practice of Namahage.

2. Decides that, from the information provided in nomination file 00410, **Oga no Namahage, New Year visiting of masked deities in Oga, Akita** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Oga no Namahage is an expression of Japan's folk belief that takes place at the end of each year, is passed on from generation to generation and is recognized by the community as part of its intangible cultural heritage;
 - R.3: Ongoing and proposed safeguarding measures including workshops, training and seminars, and documentation indicate the commitment of the communities and the State Party to ensure the protection and promotion of Oga no Namahage;
 - R.4: The nomination demonstrates that the community and other stakeholders have participated in the nomination process and the Association for the Preservation of the Oga Namahage Ritual has provided its free, prior and informed consent;
 - R.5: With the participation and consent of the concerned associations, Oga no Namahage was inscribed in 1978 as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.
3. Further decides that the information provided in nomination file 00410, **Oga no Namahage, New Year visiting of masked deities in Oga, Akita**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
 - R.2: Since the element closely resembles, both formally and symbolically, the Koshikijima no Toshidon that is already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage.
4. Decides to refer the nomination of **Oga no Namahage, New Year visiting of masked deities in Oga, Akita** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.2.

DECISION 6.COM 13.27

The Committee

1. Takes note that Japan has nominated **Sada Shin Noh, sacred dancing at Sada shrine, Shimane** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Sada Shin Noh comprises a series of ritual purification dances performed every year on 24 and 25 September at the Sada Shrine in Matsue City, Shimane Prefecture, Japan as part of the *gozaka* ritual of the changing of the rush mats. The dances are undertaken to purify new rush mats (*goza*), upon which the tutelary deities of the shrine will sit. The replacement of mats elicits their blessings for the community. Diverse types of dance are performed on a stage specially constructed within the shrine. In some, performers carry swords, holy wooden sticks and bells; in others, dancers wear masks depicting the faces of old men or deities and re-enact Japanese myths. During the *gozamai* ritual dance, performers hold the rush mats to purify them before they are offered to the deities. Singing, flute and drums accompany the dances, played by musicians sitting around the stage. People believe that Sada Shin Noh should be performed regularly in order to re-enact the power of the tutelary deities, and to guarantee a rich and peaceful future for the people, their families and the community. Sada Shin Noh is transmitted from generation to generation by the people of the community and is actively safeguarded by members of the Association for the Preservation of Sada Shin Noh.

2. Decides that, from the information provided in nomination file 00412, **Sada Shin Noh, sacred dancing at Sada shrine, Shimane** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: A ritual dance that takes place annually, Sada Shin Noh celebrates the relation between people and their deities, is passed on from generation to generation and is recognized by the community as part of its intangible cultural heritage;
 - R.2: Inscription of Sada Shin Noh on the Representative List could contribute to the visibility and awareness of the intangible cultural heritage while helping to foster mutual understanding between communities practising similar traditions;
 - R.3: Ongoing safeguarding measures focus on the performance of Sada Shin Noh in the shrine and include the presentation of rituals for school children, encouraging inter-generational transmission;
 - R.4: The nomination has been elaborated with the participation of the communities and includes the free, prior and informed consent of the Association for the Preservation of Sada Shin Noh;
 - R.5: With the participation and consent of the concerned associations, Sada Shin Noh was inscribed in 1976 as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.
3. Inscribes **Sada Shin Noh, sacred dancing at Sada shrine, Shimane** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.28

The Committee

4. Takes note that Japan has nominated **Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Takayama Matsuri no Yatai Gyoji is a festive event celebrated twice yearly by inhabitants of the centre of Takayama City, Japan. The Spring Festival is celebrated by the Sanno Festival section in April to mark the annual ritual of the Hie Shrine, at which the indigenous deity of Takayama is worshipped. The Autumn Festival is celebrated in October by the Hachiman Festival section to mark the ritual of the Hachiman Shrine, a tutelary shrine. Both events feature elegantly decorated floats, some of which are equipped with marionettes operated from below through an ingenious system of strings. These are towed through the parish to the shrines by the respective communities. A group of parishioners proudly maintain the floats and marionettes using a range of woodworking techniques and skills in making lacquer and fine metal ornaments. Another group is responsible for carrying a portable shrine upon a palanquin. The float-makers administer the event and undertake to preserve the traditions and train successors through associations created to preserve the two shrine festivals. The festival preserves the bonds of daily life and reinforces mutual respect among people living in the local communities of this region.
5. Decides that, from the information provided in nomination file 00409, **Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1 Constantly recreated by its community, the festival of Takayama demonstrates widespread social inclusion, and provides the community with a sense of identity and continuity;

- R.3: The ongoing and proposed efforts of the communities and the State authorities aim at awareness raising, training sessions and the procurement of materials necessary to practise the element;
- R.4: The communities have participated in defining the proposed and ongoing safeguarding activities, and the nomination demonstrates their free, prior and informed consent;
- R.5: With the participation and consent of the concerned associations, Takayama Matsuri no Yatai Gyoji was inscribed in 1979 as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.
6. Further decides that the information provided in nomination file 00409, **Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
- R.2: Since the element closely resembles, both formally and symbolically, both Yamahoko, the float ceremony of the Kyoto Gion festival and Hitachi Fuyumono that are already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage.
7. Decides to refer the nomination of **Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.2.

DECISION 6.COM 13.29

The Committee

1. Takes note that Mali, Burkina Faso and Côte d'Ivoire have nominated **Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- The balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire is a pentatonic xylophone, known locally as the *ncegele*. The *ncegele* is composed of eleven to twenty-one keys of varying lengths, made of wood, and arranged on a trapezoidal frame, also made of wood or bamboo. The instrument has calabash gourd resonators of varying sizes, arranged beneath the frame proportionally to the keys. The gourds are perforated and the holes are covered with spider's egg-sac filaments to enhance the sound. The tuning of the *ncegele* is based on a division of the octave into five equal intervals, and the sounds are produced by striking the keys with wooden sticks with a rubber beater fitted to the end. Played solo or as part of an ensemble, the musical discourse of the balafon is based on a range of multiple rhythmic melodies. The *ncegele* provides entertainment during festivities, accompanies prayers in the parishes and in sacred woods, stimulates enthusiasm for work, punctuates funerary music and supports the teaching of value systems, traditions, beliefs, customary law, and rules of ethics governing society and the individual in day-to-day activities. The player first learns to play a children's balafon, later moving on to full-size balafons, under the instruction of a teacher.
2. Decides that, from the information provided in nomination file 00568, **Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire** satisfy the criteria for inscription on the Representative List, as follows:

- R.1: Setting the life rhythm of the Senufo communities, the balafon accompanies significant events such as agricultural rites or initiation ceremonies, while providing the members of the community, from the youngest to the oldest, with a sense of identity and continuity;
- R.2: Inscription of the balafon of the Senufo and its associated cultural practices and expressions on the Representative List would encourage intercultural dialogue and testify to human creativity, as a symbol of cooperation among residents of three countries;
- R.3: A range of safeguarding measures from audiovisual documentation to awareness-raising initiatives rely on the participation of the Senufo communities, among whom they provoked great interest;
- R.4: The Senufo communities in Mali and Burkina Faso have been involved in preparing the nomination through a series of consultations and have given their free, prior and informed consent through their traditional and customary leaders, musicians, dancers and other relevant resource persons, but Côte d'Ivoire should demonstrate that those communities living in its territory have also provided theirs;
- R.5: The balafon of the Senufo is included in an inventory of the intangible cultural heritage present in the territory of Burkina Faso and Mali, but Côte d'Ivoire is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
3. **Inscribes Cultural practices and expressions linked to the balafon of the Senufo communities of Mali and Burkina Faso** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. **Decides to refer the nomination of Cultural practices and expressions linked to the balafon of the Senufo communities of Côte d'Ivoire to Côte d'Ivoire** due to the lack of information as regards criteria R.4 and R.5 and **invites the submitting States Parties to resubmit the nomination in a subsequent cycle, providing the additional information specified.**

DECISION 6.COM 13.30

The Committee

1. **Takes note** that Mexico has nominated **Mariachi, string music, song and trumpet** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Mariachi is a traditional Mexican music and a fundamental element of Mexican culture. Traditional Mariachi groups, made up of two or more members, wear regional costumes adapted from the charro costume and interpret a broad repertoire of songs on stringed instruments. Ensembles playing 'modern Mariachi' include trumpets, violins, the vihuela and *guitarrón* (bass guitar), and may have four or more musicians. The wide repertoire includes songs from different regions, jarabes, minuets, polkas, *valonas*, schottisches, waltzes and serenades, in addition to *corridos* (typical Mexican ballads narrating stories of battles, outstanding deeds and love affairs) and traditional songs depicting rural life. Modern Mariachi music has adopted other genres such as ranchera songs, the bolero ranchero and even the *cumbia* from Colombia. The lyrics of Mariachi songs portray love of the earth, hometown, native land, religion, nature, fellow countrywomen and the strength of the country. Learning by ear is the main means of transmission of traditional Mariachi, and the skill is usually passed down from fathers to sons and through performance at festive, religious and civil events. Mariachi music

transmits values of respect for the natural heritage of the regions of Mexico and local history in the Spanish language and the different Indian languages of Western Mexico.

2. Decides that, from the information provided in nomination file 00575, **Mariachi, string music, song and trumpet** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Transmitted from generation to generation and continuously recreated during festive, religious and civil events, Mariachi music strengthens the sense of identity and continuity of its communities, within Mexico and abroad;
 - R.2: Inscription of Mariachi on the Representative List could contribute to the visibility and awareness of the significance of the intangible cultural heritage thanks to its viability and cultural syncretism, and could foster mutual understanding and dialogue;
 - R.3: The strong commitment of the communities and practitioners, as well as local, regional and national institutions, to safeguard the element through a range of safeguarding measures is demonstrated;
 - R.4: The nomination has been submitted with the wide and active participation of the communities of practitioners who gave their free, prior and informed consent;
 - R.5: Mariachi is included in the Inventory of the Intangible Cultural Heritage of Mexico, maintained by the National Council for Culture and Arts, as a result of a comprehensive and collaborative process among concerned stakeholders.
3. Inscribes **Mariachi, string music, song and trumpet** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.36

The Committee

1. Takes note that Oman has nominated **Al 'azi, elegy, processional march and poetry** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Al 'azi is a genre of sung poetry performed in the northern regions of the Sultanate of Oman that constitutes one of the major expressions of Omani cultural and musical identity. During processional marches, the poet brandishes a sword and sings and recites improvised poems in a Bedouin dialect or in Arabic. The poems describe the inner life of the tribe including events marking their internal history and relationships with other tribes. The tribe, sheikhs and particular historical moments are eulogized, while the poet also leads and conducts a group of men who shout phrases including short prayers and mottoes. Tribal patriarchs and tribal leaders express their pleasure and delight and display their own performing skills to encourage continuation of the practice. Al 'azi is composed for and performed during social occasions to remind people of important ethical issues and to demonstrate pride in one's tribal family, friend, and oneself. It is sung and performed with a scrupulous respect for the poetic form. Al 'azi has long been regarded as the heritage, practice and collective memory of the tribal Bedouin communities of the Omani desert. At present it is practised by over a hundred ensembles and is transmitted among family and tribal groups.
2. Decides that, from the information provided in nomination file 00371, **Al 'azi, elegy, processional march and poetry** satisfies the criteria for inscription on the Representative List, as follows:
 - R.3: Safeguarding measures that include documentation, awareness raising and training were elaborated in order to encourage the practice and transmission of Al 'azi;

- R.4: During their participation in the elaboration of the nomination, leading practitioners and groups of Al'azi provided evidence of their free, prior and informed consent;
- R.5: Al'azi is included in the Oman Heritage Representative List Directory maintained by the Intangible Cultural Heritage Division of the Ministry of Heritage and Culture.
3. Further decides that the information provided in nomination file 00371, **Al'azi, elegy, processional march and poetry**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: Although the nomination affirms that Al'azi provides Omani communities with a sense of identity, additional information would be needed on its current modes of transmission and on how it is recreated by communities;
- R.2: Although the nomination describes how inscription of Al'azi on the Representative List could contribute to its own visibility, it does not sufficiently demonstrate how it would increase awareness of the significance of the intangible cultural heritage more broadly.
4. Decides to refer the nomination of **Al'azi, elegy, processional march and poetry** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1 and R.2.

DECISION 6.COM 13.38

The Committee

1. Takes note that Peru has nominated **Pilgrimage to the sanctuary of the Lord of Qoyllurit'i** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- The Pilgrimage to the sanctuary of the Lord of Qoyllurit'i combines elements from Catholicism and worship of pre-Hispanic nature deities. It begins fifty-eight days after the Christian celebration of Easter Sunday, when 90,000 people from around Cusco travel to the sanctuary, located in Sinakara hollow. Pilgrims are divided into eight 'nations' corresponding to their villages of origin: Paucartambo, Quispicanchi, Canchis, Acomayo, Paruro, Tawantinsuyo, Anta and Urubamba. The pilgrimage includes processions of crosses up and down the snow-capped mountain and a twenty-four hour procession, during which the Paucartambo and Quispicanchi nations carry images of the Lord of Tayancani and the Grieving Virgin to the village of Tayancani to greet the first rays of sunlight. Dance plays a central part in the pilgrimage: a hundred different dances are performed representing the different 'nations'. The Council of Pilgrim Nations and the Brotherhood of the Lord of Qoyllurit'i direct the pilgrimage activities, its rules and codes of behaviour, and supply food, while *pablitos* or *pabluchas*, figures wearing garments of alpaca fibre and woven wool animal masks, maintain order. The pilgrimage encompasses a broad variety of cultural expressions and constitutes a meeting place for communities from different Andean altitudes engaged in different economic activities.
2. Decides that, from the information provided in nomination file 00567, **Pilgrimage to the sanctuary of the Lord of Qoyllurit'i** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Encompassing cultural expressions of diverse origins, the Pilgrimage of the Lord of Qoyllurit'i brings together Andean communities throughout the Cusco area, providing them a sense of identity and continuity;

- R.2: Its inscription on the Representative List could contribute to ensuring visibility of the intangible cultural heritage and to promoting intercultural dialogue and mutual respect among different communities with similar syncretic practices;
 - R.3: Current and proposed measures reflect the efforts of the community, national and local authorities, and relevant institutions to safeguard the Pilgrimage and to protect the surrounding environment associated with it;
 - R.4: The communities, through diverse institutions representing them, participated actively in the nomination process and provided their free, prior and informed consent;
 - R.5: With the active participation of the community, the element was included in 2004 in the inventory entitled the Declarations of Cultural Heritage of the Nation, administered by the National Institute of Culture.
3. Inscribes **Pilgrimage to the sanctuary of the Lord of Qoyllurit'i** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.39

The Committee

1. Takes note that Portugal has nominated **Fado, urban popular song of Portugal** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Fado is a performance genre incorporating music and poetry widely practised by various communities in Lisbon. It represents a Portuguese multicultural synthesis of Afro-Brazilian sung dances, local traditional genres of song and dance, musical traditions from rural areas of the country brought by successive waves of internal immigration, and the cosmopolitan urban song patterns of the early nineteenth century. Fado songs are usually performed by a solo singer, male or female, traditionally accompanied by a wire-strung acoustic guitar and the Portuguese *guitarra* – a pear-shaped cittern with twelve wire strings, unique to Portugal, which also has an extensive solo repertoire. The past few decades have witnessed this instrumental accompaniment expanded to two Portuguese guitars, a guitar and a bass guitar. Fado is performed professionally on the concert circuit and in small 'Fado houses', and by amateurs in numerous grass-root associations located throughout older neighbourhoods of Lisbon. Informal tuition by older, respected exponents takes place in traditional performance spaces and often over successive generations within the same families. The dissemination of Fado through emigration and the world music circuit has reinforced its image as a symbol of Portuguese identity, leading to a process of cross-cultural exchange involving other musical traditions.
2. Decides that, from the information provided in nomination file 00563, **Fado, urban popular song of Portugal** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: A musical and lyrical expression of great versatility, Fado strengthens the feeling of belonging and identity within the community of Lisbon, and its leading practitioners continue to transmit the repertory and practices to younger performers;
 - R.2: Inscription of Fado on the Representative List could contribute to further interaction with other musical genres, both at the national and international levels, thus ensuring visibility and awareness of the intangible cultural heritage and encouraging intercultural dialogue;
 - R.3: Safeguarding measures reflect the combined efforts and commitment of the bearers, local communities, the Museum of Fado, the Ministry of Culture, as well

as other local and national authorities and aim at long-term safeguarding through educational programmes, research, publications, performances, seminars and workshops;

R.4: Fado musicians, singers, poets, historians, luthiers, collectors, researchers, the Museum of Fado and other institutions participated in the nomination process, and their free, prior and informed consent is demonstrated;

R.5: Fado is included in the catalogue of the Museu do Fado which was expanded in 2005 into a general inventory including also the collections of a wide range of public and private museums and archives.

3. Inscribes **Fado, urban popular song of Portugal** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.40

The Committee

1. Takes note that the Republic of Korea has nominated **Craftsmanship of Najeon, mother-of-pearl inlay** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Najeon is the decorative craft of inlaying carefully cut out pieces of mother-of-pearl into the surface of objects usually covered by lacquer. The craft centres on Tongyeong City, a coastal city in South Gyeongsang Province, Republic of Korea that is renowned for quality lacquer-ware with mother-of-pearl inlay, while Wonju City in Gangwon Province is known for quality lacquer. Najeon may be used to decorate wardrobes, cabinets, stationery chests, tables and jewellery boxes. The techniques and traditional methods involved in this complex craft demand perseverance. The production period is extensive and requires experience and finely-honed skills, transmitted through apprenticeship or handed down to new generations as a part of family businesses. In schools, special classes are held to foster awareness of this traditional craftsmanship. Safeguarding of the craft is undertaken by the Korean Association for Preservation of Important Intangible Cultural Properties and other organizations. A large number of artisans are currently producing lacquer-ware with mother-of-pearl inlay based on traditional methods. Practitioners take great pride in their art and local communities are bound by a shared identity through their pride in this regional heritage.

2. Decides that, from the information provided in nomination file 00459, **Craftsmanship of Najeon, mother-of-pearl inlay** satisfies the criteria for inscription on the Representative List, as follows:

R.2: Its inscription on the Representative List could contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and particularly of similar crafts practised elsewhere in the region;

R.3: Current, recent and proposed measures include activities such as research and documentation, training, awareness raising and promotion of the craft;

R.4: The element has been nominated following the participation of the masters and relevant associations, who provided their free, prior and informed consent;

R.5: At the request of groups and individuals concerned, the element was designated in 1966 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

3. Further decides that the information provided in nomination file 00459, **Craftsmanship of Najeon, mother-of-pearl inlay** is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

- R.1: Further information is needed to explain the social and cultural functions and meanings of the craft, besides its commercial aspects, and how it provides a sense of identity to its community.
4. Decides to refer the nomination of **Craftsmanship of Najeon, mother-of-pearl inlay** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1.

DECISION 6.COM 13.41

The Committee

1. Takes note that the Republic of Korea has nominated **Jultagi, tightrope walking** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Tightrope walking is a widespread form of entertainment that in most countries focuses purely on acrobatic skill. The traditional Korean performing art of Jultagi is distinctive in that it is accompanied by music and witty dialogue between the tightrope walker and an earthbound clown. Jultagi is performed outside. The tightrope walker executes a variety of acrobatic feats on the rope, along with jokes, mimicry, songs and dance, while a clown engages the tightrope walker in joking banter, and a team of musicians plays music to accompany the entertainment. The tightrope walker starts with simpler feats, gradually moving to more difficult acrobatics, displaying some forty different rope techniques in a performance that can last several hours. Today, tightrope walking performers are frequently invited to local festivals that take place throughout the country, particularly in spring and autumn. Currently, transmission of tightrope walking in Korea is centred on the Jultagi Safeguarding Association in Gyeonggi Province. There are two types of training: apprenticeship education where masters educate practitioners and take on students, and public education which takes various forms such as school training, experience classes and summer camps.
2. Decides that, from the information provided in nomination file 00448, **Jultagi, tightrope walking** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Jultagi is a traditional performing art of great complexity that integrates musical, choreographic and symbolic expressions of Korean culture to delight and entertain audiences;
- R.2: Jultagi is a testimony of human creativity and its inscription on the Representative List could contribute to promoting intercultural exchange by drawing attention to the different types of tightrope walking worldwide;
- R.3: Safeguarding measures include strengthening of transmission modes, raising awareness, increasing education opportunities and research activities, and the commitment of the Jultagi Preservation Association as well as of government institutions is demonstrated;
- R.4: The element was nominated with the participation of the Jultagi Preservation Association and master bearer, who provided their free, prior and informed consent to the nomination;
- R.5: At the request of the groups and individuals concerned, Jultagi tightrope walking was designated in 1976 as an Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.
3. Inscribes **Jultagi, tightrope walking** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.42

The Committee

1. Takes note that the Republic of Korea has nominated **Royal cuisine of the Joseon dynasty** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

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 dishes, side dishes, rice cakes, desserts and beverages, the cuisine is based on the principles of cosmic harmony and balance, so that animal and seasonal vegetable components are combined and tastes and colours are blended in each meal. The dishes feature vegetables, seafood, meat and poultry, and employ diverse cooking methods including scalding, steaming, boiling, roasting, blending, pickling and fermenting. The culinary tradition nearly became extinct with the end of the Joseon dynasty in 1910, but was revitalized by the private sector in the 1940s and 1950s, and is enjoyed by the general public today. Two designated masters and two specialized institutes are playing an active role in systematizing recipes, training practitioners and researching the food culture of the Joseon Dynasty. The masters, along with their disciples, are involved with introducing the royal cuisine to the public and private institutions, including teaching college students majoring in culinary arts. The cuisine is today an important element of national culture in the Republic of Korea.

2. Decides that, from the information provided in nomination file 00476, **Royal cuisine of the Joseon dynasty** satisfies the criteria for inscription on the Representative List, as follows:

R.3: Safeguarding measures undertaken by two masters, the Korean Royal Institute of Cuisine and the communities concerned include raising awareness, academic studies, education and improving transmission modes;

R.5: At the request of the groups and individuals concerned, the Royal Cuisine of the Joseon Dynasty was designated in 1970 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

3. Further decides that the information provided in nomination file 00476, **Royal cuisine of the Joseon dynasty**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Additional information would be needed to identify more clearly the community concerned with the element and its current social function for it, as well as to describe how the practice is recreated by its bearers and provides them a sense of identity and continuity today;

R.2: The State should demonstrate clearly how inscription of the Royal cuisine of the Joseon dynasty on the Representative List could contribute to ensuring visibility of the intangible cultural heritage and awareness of its significance;

R.4: Although two masters and two Institutes participated in the nomination process and provided their free, prior and informed consent, additional information is needed on the participation of a larger community outside the academic environment.

4. Decides to refer the nomination of **Royal cuisine of the Joseon dynasty** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2 and R.4.

DECISION 6.COM 13.43

The Committee

1. Takes note that the Republic of Korea has nominated **Seokjeon Daeje, ceremony in honour of great Confucian scholars** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Seokjeon Daeje is a traditional rite that pays tribute to the teachings and virtues of Confucius and other ancient sages and scholars. It is held twice-yearly in the second and eighth lunar months at the Confucian shrine, Munmyo, located in Sungkyunkwan, the National Academy of the Joseon Dynasty. The participants include twenty-seven officiants, forty-two musicians and sixty-four dancers. Memorial tablets of the sixteen greatest sages, including Confucius, his early disciples and Korean Confucians who spread his teachings, are found in the shrine. The ceremony in their honour is characterized by the observance of ritual etiquette, order and the performance of traditional music and dance based upon Confucian ideals. Embedded within the Seokjeon Daeje ceremony is the concept of harmony among the universe, nature and man, encompassed in the theories of yin and yang and the five elements. The ceremony is transmitted through education and apprenticeship in the form of lectures and courses given at the Seokjeon Daeje Safeguarding Association and the Seokjeon Education Centre in Sungkyunkwan. Although the ceremonies are held at the Munmyo shrine, participants are often invited to other parts of the country to demonstrate their ritual.

2. Decides that, from the information provided in nomination file 00449, **Seokjeon Daeje, ceremony in honour of great Confucian scholars** satisfies the criteria for inscription on the Representative List, as follows:

R.4: The nomination has been submitted with the participation of the community, and key institutions and a master gave their free, prior and informed consent;

R.5: At the request of the groups and individuals concerned, Seokjeon Daeje was designated in 1986 as an Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

3. Further decides that the information provided in nomination file 00449, **Seokjeon Daeje, ceremony in honour of great Confucian scholars**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: The submitting State is requested to provide additional information on the present-day significance of the element as well as to describe the specific roles or categories of persons involved in this ritual;

R.2: Because the viability of Seokjeon Daeje is said to be in great danger, the submitting State should clearly demonstrate how its inscription on the Representative List could contribute to visibility and awareness of the significance of the intangible cultural heritage;

R.3: Although numerous safeguarding measures are proposed, they focus on promoting the music associated with the element and enhancing tourism more than on strengthening the viability of the Seokjeon Daeje rite as a whole; additional information would be needed on the involvement and commitment of the community in ongoing and future safeguarding measures.

4. Decides to refer the nomination of **Seokjeon Daeje, ceremony in honour of great Confucian scholars** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2 and R.3.

DECISION 6.COM 13.44

The Committee

1. Takes note that the Republic of Korea has nominated **Taekkyeon, a traditional Korean martial art** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Taekkyeon is a traditional Korean martial art that makes use of fluid, rhythmic dance-like movements to strike or trip up an opponent. The graceful movements of a well-trained Taekkyeon performer are gentle and circular rather than straight and rigid, but can explode with enormous flexibility and strength. The feet play as important a role as the hands. In spite of its gentle impression, Taekkyeon is an effective martial art highlighting a broad variety of offensive and defensive skills employing all available fighting methods. It also teaches consideration: a skilled Taekkyeon practitioner can rapidly dominate an opponent, but a true master knows how to make an opponent withdraw without incurring damage. As a part of seasonal farming-related traditions, Taekkyeon serves to facilitate community integration, and as a sport accessible to all plays a major role in promoting public health. Taekkyeon is also practised by a great number of people as a daily activity. There are approximately fifty recognized practitioners of Taekkyeon at present, and the Korean Taekkyeon Association plays a significant role in the transmission and promotion of this traditional martial art.

2. Decides that, from the information provided in nomination file 00452, **Taekkyeon, a traditional Korean martial art** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Taekkyeon is a traditional martial art that has been passed from generation to generation and promotes cooperation and solidarity among its practitioners;

R.2: Inscription of Taekkyeon on the Representative List could improve the visibility of similar martial arts around the world as a part of intangible cultural heritage;

R.3: A wide range of safeguarding measures includes raising awareness, research and financial support to the master and assistants to encourage transmission;

R.4: The nomination process has benefited from the participation of key institutions and practitioners and they have provided their free, prior and informed consent;

R.5: At the request of the groups and individuals concerned, Taekkyeon was designated in 1976 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

3. Inscribes **Taekkyeon, a traditional Korean martial art** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.45

The Committee

1. Takes note that the Republic of Korea has nominated **Weaving of Mosi (fine ramie) in the Hansan region** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Weaving of Mosi in Hansan is transmitted by middle-aged women in the township located in South Chungcheong Province, Republic of Korea. The region boasts fertile land and sea winds that allow ramie plants to thrive. Weaving ramie cloth involves a number of processes, including harvesting, boiling and bleaching ramie plants, spinning yarn out of ramie fibre, and weaving it on a traditional loom. Ramie cloth is comfortable in hot summer weather and is used to produce a variety of clothing from dress suits and military uniforms to mourning garments. The whiteness of the bleached

ramie fabric, as well as its refined quality and neatness, makes it suitable for high-end clothing as well as for clothing for ordinary people. Weaving of Mosi traditionally takes place in the form of women-led family operations in which mothers transmit techniques and experience to their daughters or daughters-in-law. The tradition also binds the community together with neighbours gathered and working in a designated section of the town. At present, around 500 people in the province are engaged in the diverse activities of weaving fine ramie.

2. Decides that, from the information provided in nomination file 00453, **Weaving of Mosi (fine ramie) in the Hansan region** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Transmitted from generation to generation, Mosi cloth weaving is a traditional craft that is rooted in the community and provides its practitioners with a sense of identity and continuity;
 - R.2: Inscription of Mosi weaving on the Representative List could help to enhance global recognition of the diversity of hand-woven textiles, thus promoting visibility of the intangible cultural heritage and awareness of its significance;
 - R.3: Ongoing and future safeguarding measures show the commitment of the State and the communities to safeguard the element and promote the viability and transmission of the element to future generations;
 - R.4: Following a request from the communities concerned, the nomination was elaborated with their active participation and demonstrates their free, prior and informed consent;
 - R.5: At the request of the groups and individuals concerned, Hansan ramie weaving was designated in 1967 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration;
3. Requests the State Party to ensure that the communities will control intensified production and trade in ramie fabric, without compromising the continuity of the traditional craftsmanship or the natural resources used in its manufacture, and to address this issue in its periodic report;
4. Inscribes the **Weaving of Mosi (fine ramie) in the Hansan region** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.46

The Committee

1. Takes note that Spain has nominated **Festivity of 'la Mare de Déu de la Salut' of Algemésí** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Festivity of 'la Mare de Déu de la Salut' is celebrated in Algemésí in the Province of Valencia, Spain. Every 7 and 8 September almost 1,400 people participate in theatre, music, dance and performances organized in the historical areas of the city: Valencia, La Muntanya, Santa Barbara and La Capella. Processions run from the Basílica Menor de San Jaime to the Capella de la Troballa. The festivities commence with bell-ringing from the basilica followed by a parade. The Schola Cantorum choir and orchestra perform vespers in the evening at the basilica, followed by bell-ringing and the Procession of the Betrothed, which features *Els Misteris* (short, religious theatrical pieces performed by children) human towers with traditional musical accompaniment, and dance performances. The next day, giant puppets representing the King and Queen of Aragon, James I and his wife Violante of Hungary join the morning procession, while the General Grand Procession features representations of biblical characters and songs of the apostles. The involvement of the town's inhabitants

is the foundation for the continuity of this celebration. All costumes, ornaments and accessories are handcrafted, and the dances and musical scores are passed from generation to generation.

2. Decides that, from the information provided in nomination file 00576, **Festivity of 'la Mare de Déu de la Salut' of Algemés** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Combining dance, music, religious ceremonies and rituals, the festivity of 'la Mare de Déu de la Salut' is recreated and transmitted within the community of Algemés;
 - R.2: Due to the collective character of its rituals and to the different cultural expressions performed, the festivity testifies to human creativity and its inscription on the Representative List could contribute to promoting intercultural dialogue and mutual respect;
 - R.3: Ongoing and proposed measures, such as research, documentation and publication activities, demonstrate the concerted efforts of local and national institutions, the community and cultural associations to safeguard the festivity;
 - R.4: Bearers, practitioners and representatives of the community of Algemés participated in the nomination process and provided their free, prior, and informed consent through the Fundació de la Festa a la Mare de Deu de la Salut i al Crist de l'Agonia;
 - R.5: The element is included in the General Inventory of Valencian Cultural Heritage as well as in the Register of Assets of Cultural Interest maintained by the Spanish Ministry of Culture.
3. Inscribes **Festivity of 'la Mare de Déu de la Salut' of Algemés** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 13.47

The Committee

1. Takes note that Spain has nominated **Fiesta of the patios in Cordova** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

For twelve days at the beginning of May, the city of Cordova celebrates the Fiesta of the patios. The patio houses are communal, family or multi-family dwellings or sets of individual houses with a shared patio, located in the city's historical quarter. They boast an abundant array of plants, carefully displayed and attractively arranged. 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 plant and flower decorations. The patios that enter the competition are open to visitors throughout the duration of the fiesta. The festival consists of performances, normally in larger patios, of traditional Cordovan folk singing and dancing, such as flamenco. Residents, family members and friends get together to decorate the patios, which become spaces for sharing, celebrating, eating and drinking together. The Fiesta of the patios of Cordova promotes the patio as a place for intercultural gatherings and fosters a sustainable, communal way of life based on strong social bonds with neighbours, networks of mutual support and exchange, and knowledge and respect for nature.
2. Decides that, from the information provided in nomination file 00362, **Fiesta of the patios in Cordova** satisfies the criteria for inscription on the Representative List, as follows:

- R.3: The nomination describes the current and proposed measures to protect and promote the Fiesta of the patios, with the commitment of the State and Cordova residents;
3. Further decides that the information provided in nomination file 00362, **Fiesta of the patios in Cordova**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: The submitting State should provide more information to identify more clearly the manner in which the Fiesta of the patios provides a sense of identity and continuity to the Cordovan community;
- R.2: The submitting State should provide more information to clarify how the inscription of the Fiesta of the patios on the Representative List will contribute to a wider visibility of the intangible cultural heritage;
- R.4: Although the nomination includes evidence of the free, prior and informed consent of a number of persons, the submitting State should clearly demonstrate the involvement of a community in the nomination process;
- R.5: The submitting State is requested to demonstrate that the element is included in an inventory of intangible cultural heritage present in its territory, as defined in Articles [11](#) and [12](#) of the Convention.
4. Decides to refer the nomination of **Fiesta of patios in Cordova** to the submitting State and invites it to resubmit the nomination in a subsequent cycle, providing the information specified with regard to criterion R.1, R.2, R.4 and R.5.

DECISION 6.COM 13.48

The Committee

1. Takes note that Turkey has nominated **Ceremonial Keşkek tradition** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Keşkek is a traditional Turkish ceremonial dish prepared for wedding ceremonies, circumcisions and religious holidays. Women and men work together to cook wheat and meat called 'Keşkek' in huge cauldrons, then serve it to the guests. The wheat is washed with prayers the preceding day, and then carried to a large stone mortar, to the accompaniment of music from the *davul* drum and zurna double-reed pipe. At the mortar it is hulled by two to four persons using gavels in a fixed rhythm. Cooking is usually carried out outdoors: hulled wheat, chunks of meat on the bone, onions, spices, water and oil are added to the cauldron and cooked all night. Towards noon, the strongest of the village youth are called to beat the Keşkek with wooden mallets, while the crowd cheers and zurna players perform musical pieces, announcing the thickening of the stew with a specific melody. Numerous expressions associated with the dish – used during the selection of wheat, the blessings, praying and carrying the wheat, as well as preparing and cooking it – have become common expressions in daily life. In addition, the tradition encompasses entertainment, plays and musical performances. Neighbouring towns and villages are invited to feast collectively in the ceremony premises. The cooking tradition is safeguarded and transmitted by master cooks to apprentices.
2. Decides that, from the information provided in nomination file 00388, **Ceremonial Keşkek tradition** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: The Keşkek ceremony is a unifying social practice that takes place at Turkish festive events and is transmitted from generation to generation, thus deepening the sense of belonging to a community;

- R.2: Inscription of the Keşkek on the Representative List could promote cultural diversity and human creativity through its demonstration of shared ideas and the promotion of social communication and inclusiveness;
 - R.3: Safeguarding measures underway demonstrate a two-fold approach by the communities and the State, and the nomination highlights their commitment to ensure Keşkek's continuity and transmission;
 - R.4: Communities and practitioners along with other relevant institutions and associations have participated in the nomination process and have provided their free, prior and informed consent;
 - R.5: With the participation of its bearers, the Ceremonial Keşkek tradition was included in 2008 in the Turkish National Inventory for Intangible Cultural Heritage, maintained by the Ministry of Culture and Tourism.
3. Inscribes **Ceremonial Keşkek tradition** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 6.COM 14

The Committee,

3. Having examined document [ITH/11/6.COM/CONF.206/14](#),
2. Recalling [Article 16](#) of the Convention,
3. Further recalling chapters I.2, I.7, I.9 and I.15 of the Operational Directives related to the inscription of intangible cultural heritage elements on the Representative List,
4. Decides, in accordance with [Rule 49](#) of its Rules of Procedure, to suspend the application of [Rule 21.2](#), on an exceptional basis, until its next session;
5. Establishes a subsidiary body for the examination of nominations for possible inscription on the Representative List in 2012 and adopts the terms of reference as presented in the Annex to this decision, in accordance with Rule 21 of its Rules of Procedure;
6. Decides that the Subsidiary Body shall consist of Spain (Group I), Croatia (Group II), Venezuela (Bolivarian Republic of) (Group III), Iran (Islamic Republic of) (Group IV), Burkina Faso (Group V(a)) and Morocco (Group V(b)).

ANNEX

Terms of Reference of the Subsidiary Body on the examination of nominations to the Representative List	
The Subsidiary Body	
1.	Shall be composed of a State Member of each electoral group;
2.	Shall elect its Chairperson and, if necessary, its Vice-Chairperson(s) and its Rapporteur;
3.	Shall hold private meetings in accordance with Rule 19 of the Rules of Procedure of the Committee;
4.	Shall be responsible for the examination of nominations for inscription on the Representative List in 2012 in conformity with the related paragraphs of the Operational Directives for the Implementation of the Convention. It shall, in particular, include in its examination:

	(a)	An assessment of any nomination's conformity with the inscription criteria as provided in paragraph 2 of the Operational Directives;
	(b)	A recommendation to inscribe or not to inscribe the element submitted to the Committee, or a referral of the nomination to the submitting State for additional information;
5.		Shall provide the Committee with a report on its examination and its recommendations;
6.		Shall cease to exist following submission to the Committee at its seventh session of the report on its examination.

DECISION 6.COM 15

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/15](#),
2. Recalling Decisions [5.COM 7](#) and [5.COM 10.1](#),
3. Thanks Japan for its voluntary supplementary contribution to the Intangible Cultural Heritage Fund that made possible the meeting of the open ended intergovernmental working group on possible measures to improve the treatment of nominations to the Representative List by the Committee, the Subsidiary Body and the Secretariat;
4. Thanks the States Parties that responded to its invitation to send their points of view on the terms of reference of the Subsidiary Body and on possible revisions of the criteria for inscription on the Lists;
5. Notes that there was no consensus within the Committee on the report of the open ended intergovernmental working group;
6. Considers that any revision in the Operational Directives has significant implications and should be based upon consensus, to the greatest extent possible;
7. Recommends to the General Assembly to revise the Operational Directives for the implementation of the Convention, in order that:
 - a. the examination of nominations to the Representative List be carried out by the Consultative Body foreseen in paragraph 26 of the Operational Directives, so that it examines all files submitted during a cycle (nominations to the Urgent Safeguarding List, nominations to the Representative List, proposals to the Register of Best Safeguarding Practices and requests for international assistance greater than US\$25,000;
 - b. the mandate of the members of the Consultative Body be extended to a maximum of four years, and its composition be renewed by one quarter each year;
 - c. a maximum ceiling of files to be treated annually is determined at the previous session;
 - d. the Committee considers on a priority basis multinational files, those files from States having no element inscribed on the Urgent Safeguarding List or the Representative List and no proposal selected or no international assistance request approved, then files submitted by countries having the fewest elements inscribed, proposals selected and international assistance requests approved in comparison to other submitting States during the same cycle, trying whenever possible to examine at least one nomination per submitting State, so as to be as inclusive as possible;
 - e. submitting States Parties give priority to the Urgent Safeguarding List when indicating the order of priority in which they wish their files to be examined, in case they submit more than one file in the same cycle;

8. Decides that for the 2012 cycle it can evaluate a maximum of 62 files out of the 214 received (nominations to the Urgent Safeguarding List, nominations to the Representative List, proposals to the Register of Best Safeguarding Practices and requests for international assistance greater than US\$25,000), giving priority to multinational nominations, to nominations submitted by States having no elements inscribed, Best Practices selected or international assistance approved, then those having the fewest, ensuring to the extent possible to examine at least one file per submitting State, so as to be as inclusive as possible;
9. Requests the submitting States to indicate to the Secretariat before 15 December 2011 the order of priority in which they wish their files to be examined, in case they submitted more than one file to any of the Convention's mechanisms for the 2012 cycle;
10. Decides to convene an open ended intergovernmental working group, to be held at UNESCO Headquarters before the seventh session of the Committee, to discuss what the right scale or scope of an element should be; this meeting will be organized on condition that voluntary supplementary contributions to the Intangible Cultural Heritage Fund are received in due course in order to cover all of the costs of organizing the meeting and the costs of the participation of representatives of developing countries that are parties to the Convention, whether or not members of the Committee, but only for persons who are experts in intangible cultural heritage.

DECISION 6.COM 19

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/19 and its corrigendum](#),
2. Recalling [Article 9](#) of the Convention and Chapter III.2.2 of the Operational Directives,
3. Further recalling [Resolution 3.GA 7](#),
4. Decides that the following organizations satisfy the criteria set out in the above-mentioned Directives and recommends to the General Assembly that they be accredited to provide advisory services to the Committee:

Name of Organization	Country of address	Request number
Articulação Pacari – Plantas Medicinais do Cerrado / Pacari Network – Medicinal Plants of the Cerrado	Brazil	NGO-90270
Associazione Culturale-Musicale-Etnica Totarella – Le Zampogne del Pollino / Totarella Cultural-Musical-Ethnic Association – The Zampogne of the Pollino	Italy	NGO-90277
Associação Nacional de Ação Indigenista – ANAI / National Association for Indigenous Affairs	Brazil	NGO-90271
Azerbaijani Carpetmakers' Union	Azerbaijan	NGO-90266
Bhasha Sanshodhan Prakashan Kendra / Bhasha Research and Publication Centre	India	NGO-90236
中国民俗学会 / China Folklore Society – CFS	China	NGO-90089
Conseil international des organisations de festivals de folklore et d'arts traditionnels – CIOFF / International Council of Organizations for Folklore Festivals and Folk Art – CIOFF	France	NGO-90129
Conseil québécois du patrimoine vivant	Canada	NGO-90243
The Cross-Cultural Foundation of Uganda – CCFU	Uganda	NGO-90274
Cultural Initiatives for Biodiversity Conservation – CIBC	Kenya	NGO-90273

Name of Organization	Country of address	Request number
Fernando Ortiz Foundation	Cuba	NGO-90199
Fédération des amis des luttes et sports athlétiques et d'adresse de Bretagne – FALSAB	France	NGO-90247
Groupe audois de recherche et d'animation ethnographique – Ethnopôle GARAE	France	NGO-90254
Gulu Theatre Artists – GUTA	Uganda	NGO-90206
La Maison de Sagesse – MDS	France	NGO-90255
Maasai Cultural Heritage – M.C.H	Kenya	NGO-90183
Maison du fleuve Rhône	France	NGO-90245
Maison du patrimoine oral	France	NGO-90272
Museums Galleries Scotland – MGS	United Kingdom of Great Britain and Northern Ireland	NGO-90257
Musigi Dunyasi Ictimai birliyi	Azerbaijan	NGO-90264
NGO Man and The Environment – MATE	Madagascar	NGO-90246
National Council of Traditional Healers and Herbalists Associations – NACOTHA	Uganda	NGO-90241
Nederlands Centrum voor Volkscultuur / Dutch Centre for Folklore and Intangible Heritage	Netherlands	NGO-90233
Πολιτιστικό Εργαστήριο Αγίων Ομολογητών / Politistiko Ergastiri Ayion Omoloyiton (Cultural Workshop)	Cyprus	NGO-90265
Stichting Nationaal Archeologisch-Antropologisch Museum Nederlandse Antilles / National Museum of Archeology and Anthropology of the Netherlands Antilles Foundation – NAAM	Netherlands Antilles	NGO-90229
ehT / سورية ل التنمية / الأمانة السورية للتنمية / Syria Trust for Development	Syrian Arab Republic	NGO-90251
世界中医药学会联合会 / World Federation of Chinese Medicine Societies – WFCMS	China	NGO-90239

5. Encourages non-governmental organizations that meet the criteria established in Chapter III.2.2 of the Operational Directives to submit their requests for accreditation at the earliest opportunity.

DECISION 6.COM 20

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/20](#);
2. Recalling [Article 7\(c\)](#) of the Convention and [Resolution 3.GA.8](#) of the General Assembly;
3. Decides to base the draft plan for the use of the resources of the Fund for the periods of 1 January 2012 to 31 December 2013 and 1 January to 30 June 2014 on the total unrestricted operating reserves available as of 31 December 2011, including any unused balance;
4. Submits for approval to the General Assembly the plan for the use of the resources of the Fund, as annexed to this Decision;

5. Delegates to its Bureau the authority to decide upon the utilization of the funds allocated under item 3 of the Plan, 'Other functions of the Committee', on the basis of specific proposals to be prepared by the Secretariat;
6. Authorizes the Director-General, when utilizing the funds allocated under item 3 of the Plan, to make transfers between activities included within the specific proposals approved by the Bureau up to a cumulative amount of US\$25,000, informing the Members of the Bureau in writing, at the session following such action, of the details and reasons for these transfers.

ANNEX

Draft plan for the use of the resources of the Fund		
For the period 1 January 2012 to 31 December 2013, as well as for the period 1 January to 30 June 2014, the resources of the Intangible Cultural Heritage fund may be used for the following purposes:		% of the total amount
1.	International assistance, comprising the safeguarding of the heritage inscribed on the Urgent Safeguarding List, the preparation of inventories, and the support for other safeguarding programmes, projects and activities;	54%
2.	Preparatory assistance for nomination files for the Urgent Safeguarding List, as well as for proposals for the Register of Best Safeguarding Practices;	6%
3.	Other functions of the Committee as described in Article 7 of the Convention and in the Operational Directives, including the publication of the Lists and the Register of Best Practices, capacity-building and awareness-raising programmes, as well as the development and implementation of activities and measures to promote and disseminate best practices and the work of the Committee;	18%
4.	The participation in the sessions of the Committee, its Bureau and its subsidiary bodies of experts in intangible cultural heritage representing developing States Members of the Committee;	3%
5.	The participation in the sessions of the Committee of experts in intangible cultural heritage representing developing States that are Parties to the Convention but not Members of the Committee;	3%
6.	The participation in the sessions of the Committee, its Bureau, and its subsidiary bodies of public or private bodies, private persons, notably members of communities and groups, that have been invited by the Committee to consult them on specific matters as well as of experts in intangible cultural heritage representing accredited NGOs from developing countries;	5%
7.	The costs of advisory services to be provided at the request of the Committee;	6%
8.	To build up the Reserve Fund referred to in Article 6 of the Fund's Financial Regulations.	5%

Total	100%
Funds that have not been committed at the end of the period of this Plan are carried over to the next financial period and shall be allocated in accordance with the Plan approved by the General Assembly at that time.	

DECISION 6.COM 22

The Committee,

1. Having examined Document [ITH/11/6.COM/CONF.206/22](#),
2. Recalling Chapter IV of the ‘Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage’,
3. Taking note of the fact that category 2 institutes and centres play an important role in the achievement of UNESCO’s strategic programme objectives and sectoral or intersectoral programme priorities and themes,
4. Considering that the Convention should be given a greater level of visibility through the activities of the category 2 institutes and centres established in the field of the intangible cultural heritage,
5. Decides that category 2 institutes and centres working in the field of the intangible cultural heritage should be able to use the emblem of the Convention on their letter-headed paper and documents including electronic documents and web pages, strictly in accordance with the conditions, procedures and graphical standards established by UNESCO;
6. Invites the Director-General to enter into contractual agreements with such category 2 institutions and centres to that effect, in line with the model agreement annexed to this decision.

ANNEX

Model agreement between UNESCO and a category 2 centre regarding the use of the emblem of the Convention for the Safeguarding of the Intangible Cultural Heritage

The [category 2 centre concerned]

and

The United Nations Educational, Scientific and Cultural Organization,

Considering that the Director-General has concluded with the Government [...] on [...] an Agreement regarding the establishment of [category 2 centre concerned] as an institute or centre under the auspices of UNESCO (category 2),

Further considering that within that Agreement it is provided that the [category 2 centre concerned] may mention its affiliation with UNESCO and may use after its title the mention “under the auspices of UNESCO”,

Considering, in addition, that within the same Agreement it is provided that the [category 2 centre concerned] is authorized to use the UNESCO logo or a version thereof on its letter-headed paper and documents, including electronic documents and web pages, in accordance with the conditions established by the governing bodies of UNESCO,

Recalling Chapter IV of the Operational Directives for the Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage,

Further recalling that the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, in its Decision [6.COM 22](#), decided that category 2 institutes and centres working in the field of the intangible cultural heritage should be able to use the emblem of the Convention on their letter-headed paper and documents, including electronic documents and web pages, strictly in accordance with the conditions, procedures and graphical standards established by UNESCO,

Desirous of defining the terms and conditions governing such use,

HAVE AGREED AS FOLLOWS:

Article 1 – Use of the emblem of the Convention

The [category 2 centre concerned] is authorized to use the emblem of the Convention for the Safeguarding of the Intangible Cultural Heritage or a version thereof on its letter-headed paper and documents, including electronic documents and web pages, strictly in accordance with the conditions, procedures and graphical standards established by UNESCO, and in particular the requirement that the emblem be accompanied by the UNESCO logo.

Article 2 – Conditions for the use of the emblem

1. The UNESCO and/or Convention emblems must be cautiously used with a view to avoiding misinterpretation by the general public, notably concerning the fact that the [category 2 centre concerned] is legally not part of, or affiliated with, UNESCO. The [category 2 centre concerned] shall not, under any circumstance, use the UNESCO and/or Convention emblems for any commercial purpose.
2. All promotional and information materials published by the [category 2 centre concerned] and bearing the emblem of the Convention shall bear the disclaimer: “The authors are responsible for the choice and presentation of view contained in this [work...] and for the opinions expressed therein, which are not necessarily those of UNESCO”, and, in the event that any maps are included, the disclaimer: “The designations employed and the presentation of materials throughout this [work] do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries”.
3. The [category 2 centre concerned] will assume full responsibility for any legal consequences stemming from its use of the emblem of the Convention.

Article 3 – Entry into force

This Agreement shall enter into force immediately upon its signature by the contracting parties.

Article 4 – Duration

1. This Agreement is concluded for a period of [x] years as from its entry into force, which cannot be longer than the duration of the Agreement regarding the establishment of [category 2 centre concerned] as an institute or centre under the auspices of UNESCO (category 2).
2. In the event that the Agreement regarding the establishment of [category 2 centre concerned] as an institute or centre under the auspices of UNESCO (category 2) is renewed, the present Agreement shall be deemed renewed unless otherwise expressly denounced by either party, as provided for in Article 5.

Article 5 – Denunciation

1. Each of the contracting parties shall be entitled to denounce this Agreement unilaterally.
2. The denunciation shall take effect within [...] days following receipt of the notification sent by one of the contracting parties to the other.
3. In the event that either party is in breach of the present Agreement, the other party shall have the right to terminate this agreement with effect upon receipt of written notification by the other party.

IN WITNESS WHEREOF, the undersigned have signed this Agreement,

DONE in [...] copies in the [...] languages, on [...]

For the United Nations Educational, Scientific and Cultural Organization For the [category 2 centre concerned]

DECISION 6.COM 23

The Committee,

1. Having examined the proposal of Grenada to host its seventh session,
2. Decides to hold its seventh session in Grenada, in November 2012.

DECISION 6.COM 24

The Committee,

1. Elects H.E. Mr Arley Gill (Grenada) as Chairperson of the Committee;
2. Elects H.E. Mr Ion de la Riva Guzman de Frutos (Spain) as Rapporteur of the Committee;
3. Decides, on an exceptional basis, to suspend [rule 13.1](#) of the Rules of Procedure and requests the Secretariat to take the necessary actions to convene an extraordinary session of the Committee during the General Assembly of the States Parties in order to elect a new member of the Bureau;
4. Elects Spain, Azerbaijan, Iran (Islamic Republic of), Madagascar and Morocco as Vice-Chairpersons of the Committee.