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Intangible
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**CONVENTION FOR THE SAFEGUARDING OF THE
INTANGIBLE CULTURAL HERITAGE**

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

Seventh session
UNESCO Headquarters, Paris
3 to 7 December 2012

DECISIONS

SUBJECT TO LINGUISTIC REVISION

DECISION 7.COM 2

The Committee,

1. Having examined document ITH/12/7.COM/2 Rev.,
2. Adopts the agenda of its seventh session as annexed to this Decision.

Agenda of the seventh session of the Committee

1. Opening of the session
2. Adoption of the agenda of the seventh session of the Committee
3. Replacement of the rapporteur
4. Admission of observers
5. Adoption of the summary records of the sixth ordinary session and fourth extraordinary session of the Committee
6. Examination of the reports of States Parties on the implementation of the Convention and on the current status of elements inscribed on the Representative List
7. Report of the Consultative Body on its work in 2012
8. Examination of nominations for inscription in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding
9. Examination of proposals for selection in 2012 to the Register of Best Safeguarding Practices
10. Examination of International Assistance requests greater than US\$25,000
11. Report of the Subsidiary Body on its work in 2012 and examination of nominations for inscription in 2012 on the Representative List of the Intangible Cultural Heritage of Humanity
12. Questions concerning the 2013, 2014 and 2015 examination cycles
 - a. System of rotation for the members of the Consultative Body
 - b. Establishment of the Consultative Body for the 2013 cycle (paragraph 26 of the Operational Directives) and adoption of its terms of reference
 - c. Establishment of the Subsidiary Body for the 2013 cycle (paragraph 29 of the Operational Directives) and adoption of its terms of reference
 - d. Number of files that can be treated in the 2014 and 2015 cycles
13. Reflections on the Lists of the Convention
 - a. Reflection on the experience gained in implementing the referral option of the Representative List of the Intangible Cultural Heritage of Humanity
 - b. Reflection on the right scale or scope of an element
 - c. Reflection on the procedure for extended inscription of an element that is already inscribed
 - d. Reflection on the use of the emblem of the Convention
14. Mechanism for sharing information to encourage multinational nominations
15. Treatment of correspondence from the public or other concerned parties regarding nominations

16. Non-governmental organizations
 - a. Accreditation of non-governmental organizations
 - b. Reflection on the criteria and modalities for accreditation of non-governmental organizations
17. Date and venue of the eighth session of the Committee
18. Election of the members of the Bureau of the eighth session of the Committee
19. Voluntary supplementary contributions to the Intangible Cultural Heritage Fund
20. Other business
21. Adoption of the List of Decisions
22. Closure of the session

DECISION 7.COM 3

The Committee,

1. Having examined document ITH/12/7.COM/3,
2. Recalling Decision 6.COM 24,
3. Further recalling Rule 16.2 of the Rules of Procedure,
4. Elects Ms Gulnara Aitpaeva (Kyrgyzstan), Vice-Chairperson of the Committee, Rapporteur of the seventh session of the Committee.

DECISION 7.COM 4

The Committee,

1. Considering Rule 8 of the Rules of Procedure of the Intergovernmental Committee,
2. Having examined document ITH/12/7.COM/4 Rev.,
3. Recalling its Decisions 4.COM 4, 5.COM 3, 5.COM 9, 6.COM 3 et 6.COM 12,
4. Further recalling Article 8.4 of the Convention,
5. Welcomes to its seventh session the two independent experts of the Consultative Body for examination in 2012 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, Ms Soledad Mujica (Peru), Chairperson, and Ms Claudine-Augée Angoué (Gabon), Rapporteur; further welcomes the Chairperson of the Subsidiary Body for the evaluation in 2012 of nominations for inscription on the Representative List, Mr Victor Rago (Venezuela).

DECISION 7.COM 5

The Committee,

1. Having examined document ITH/12/7.COM/5 Rev.,
2. Adopts the summary records of the Committee's sixth session and fourth extraordinary session contained in this document.

DECISION 7.COM 6

The Committee,

1. Having examined Document ITH/12/7.COM/6,

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 States Parties that submitted periodic reports for the 2012 reporting cycle and invites the 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 2012 reports of States Parties on the implementation of the Convention and on the current status of all elements inscribed on the Representative List', as annexed to this decision;
6. 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.
7. Congratulates the States Parties that integrate intangible cultural heritage in their national development strategies and call attention in their reports to the contribution of intangible cultural heritage to the attainment of the Millennium Development Goals, and to the important role that intangible cultural heritage plays as a guarantee of sustainable development;
8. Welcomes the attention given by States Parties to the tangible heritage associated with intangible cultural heritage and to the natural spaces 'whose existence is necessary for expressing the intangible cultural heritage' (Article 14 (c) of the Convention);
9. Further welcomes the diverse initiatives of States Parties to implement intellectual property protections and other forms of legal protection for intangible cultural heritage, and to provide advantageous treatment such as tax exemptions, while also cautioning that certificates of origin put at risk the evolving character of intangible cultural heritage while other measures such as advice on packaging and design of products and market-driven mechanisms may not sufficiently ensure that the communities concerned are the primary beneficiaries;
10. Recalls the cautions in the Operational Directives against 'de-contextualiz[ing] or denaturaliz[ing] intangible cultural heritage manifestations or expressions' and 'unsustainable tourism that may put at risk the intangible cultural heritage concerned' (paragraph 102), as well as the need to 'manage tourism in a sustainable way' (paragraph 117);
11. Further recalls paragraph 103 of the Operational Directives and invites the Secretariat to initiate work on a model code of ethics and to report on it to a next session of the Committee;
12. Further recalls the obligation of States Parties to ensure respect for customary practices governing access to specific aspects of intangible cultural heritage (Article 13 (d) (ii) of the Convention), inter alia in nominations, inventorying and awareness-raising activities, and invites them to address this subject more explicitly in their reports;
13. Takes note that the Convention emphasizes that intangible cultural heritage provides communities, groups and, in some cases, individuals with a sense of identity and continuity, without invoking the notion of 'national' identity that can inhibit the inclusion and recognition of the intangible cultural heritage associated with the diverse communities found on the territories of the respective States Parties;
14. Takes further note of the diversity of gender and generational roles and responsibilities implicated in the practice of intangible cultural heritage and further encourages States Parties to give greater attention throughout their reports to the gender aspects of intangible cultural heritage and its safeguarding, and to the contributions of youth to the practice and transmission of intangible cultural heritage.

DECISION 7.COM 7

The Committee,

1. Having examined Document ITH/12/7.COM/7,
2. Recalling Chapter I of the Operational Directives and its Decision 6.COM 12,

3. Expresses its satisfaction with the work of the Consultative Body and the present report and thanks its members for their efforts;
4. Expresses its further satisfaction that the 2012 nominations to the Urgent Safeguarding List, proposals to the Register of Best Safeguarding Practices and requests for International Assistance greater than US\$25,000 demonstrate the initial impact of the Convention's global capacity-building strategy and welcomes with appreciation the increasing number of files submitted by developing countries, particularly those in Africa;
5. Further welcomes the initiative of several States Parties to consider the fundamental importance of intangible cultural heritage as a guarantee of sustainable development and commends them for submitting files that place considerations of sustainable development at their core;
6. Taking note of the discussions about safeguarding, commercialization and sustainable development, invites the Secretariat to propose draft directives about this topic for the next session of the Committee, elaborating among others paragraphs 116 and 117 of the Operational Directives;
7. Invites States Parties when elaborating files to take careful heed of the relevant decisions of the Committee as well as the observations and suggestions offered by the Consultative Body in its 2011 and 2012 reports, and to endeavour to submit files of the highest quality, providing all of the information needed for their proper examination and evaluation;
8. Reminds States Parties that files in which information is misplaced cannot enjoy favourable conditions for evaluation and examination, and encourages States Parties to take particular care to provide information in its proper place in the nomination, proposal or request;
9. Underlines that submitting States should not characterize the safeguarding efforts of other States or refer to the practices and activities within other States in a manner that might lead to misunderstanding or diminish mutual respect among the populations of the respective States;
10. Further encourages the States Parties to develop sustainable safeguarding plans with more focused activities, feasible timelines and clearly identified sources of budget;
11. Recalls that the inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding does not imply the granting of financial assistance from the Intangible Cultural Heritage Fund;
12. Reaffirms that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and invites States Parties to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention;
13. Recalls that submitting States Parties are welcome, within the established deadlines, to revise files to provide additional information needed for their examination, but decides that it cannot examine new files on different subjects that are substituted in place of those originally submitted and requests the Secretariat to return such substitute files to the submitting States Parties without proceeding to their evaluation or examination during the cycle concerned;
14. Recalls the on-going capacity-building programme and technical assistance provided by the Secretariat, and further recalls the possibility to request preparatory assistance in accordance with paragraphs 18 and 19 of the Operational Directives;
15. Encourages States Parties, when elaborating nominations, proposals and particularly requests for international assistance, to take advantage of these resources as well as the opportunity to receive technical support from other States.

DECISION 7.COM 8

The Committee,

1. Having examined Document ITH/12/7.COM/7 and Document ITH/12/7.COM/8, as well as the nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding submitted by the respective States Parties,
2. Recalling Chapter I of the Operational Directives and its Decision 6.COM 12,
3. Reminds States Parties that nominations to the Urgent Safeguarding List and requests for International Assistance have complementary but distinct natures and purposes, and encourages States Parties to utilize the mechanism that is more appropriate to its actual situation and needs;
4. Encourages States Parties to be certain that there is a close correspondence and a coherency between the description of the element presented in the audiovisual materials and the information included in the nomination form;
5. Invites the Consultative Body, when evaluating the 2013 nominations to the Urgent Safeguarding List, to identify good examples, if any, among the videos submitted as part of those nominations and to bring them to the attention of the Committee in its 2013 report;
6. Takes note of the recurrent difficulties encountered by the Consultative Body in determining whether or not a nomination has fully satisfied criterion U.5, and decides that nominations shall include documentary evidence of the element's inclusion in an inventory, or a functioning link to a website where that inventory could be consulted and the element's inclusion verified.

DECISION 7.COM 8.1

The Committee

1. Takes note that Botswana has nominated **Earthenware pottery-making skills in Botswana's Kgatleng District** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Earthenware pottery-making skills are practised among the Bakgatla ba Kgafela community in south-eastern Botswana. The women potters use clay soil, weathered sandstone, iron oxide, cow dung, water, wood and grass to make pots of different forms, designs and styles that relate to the traditional practices and beliefs of the community. Pots are used for storing beer, fermenting sorghum meal, fetching water, cooking, ancestral worship and traditional healing rituals. When collecting the soils, the master potter communicates with the ancestors through meditation so that she will be guided to the ideal spot. After collection the weathered sandstone and clay soil are pounded using a mortar and pestle, then sieved and the resulting powders mixed with water to form the clay body. The pots are slab-built, fashioned by hand into round, conical or oval shapes starting from the base and ending with the rim, and smoothed with a wooden paddle. Once decorated, the pots are fired in a pit kiln. Earthenware skills are transmitted to daughters and granddaughters through observation and practice. However, the practice is at risk of extinction because of the decreasing number of master potters, low prices for finished goods and the increasing use of mass-produced containers.

2. Decides that, from the information provided in nomination file 00753, **Earthenware pottery-making skills in Botswana's Kgatleng District** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Practised and transmitted by the Bakgatla ba Kgafela community since its arrival in Botswana's Kgatleng District a century and a half ago, earthenware pottery is a manifestation of the belief system linking people with their ancestors, the leadership of the community and their natural and social environment;

- U.2: The practice is in urgent need of safeguarding because of the very low number of practitioners and their advanced age, lack of interest in learning the skills and knowledge amongst the young people, competition from the production and use of industrially-made containers and the low economic return of earthenware pottery;
- U.3: The safeguarding measures proposed seek to strengthen the transmission of knowledge of pottery-making skills by craftspeople, secure sustainable sources of raw materials, and encourage the community to diversify production;
- U.4: During the preparation of the nomination, traditional authorities and the potters themselves were fully consulted and gave their free, prior and informed consent; furthermore, inscription of the element and implementation of the safeguarding measures will respect customary restrictions related to the collection of raw materials and certain rituals that are enacted during pottery making;
- U.5: Earthenware pottery-making skills were included in 2010 in the Kgatleng district inventory of intangible cultural heritage that is managed by Phuthadikoba Museum and the Department of Arts and Culture of the Ministry of Youth, Sport and Culture;
3. Inscribes **Earthenware pottery-making skills in Botswana's Kgatleng District** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
 4. Commends the State Party for having presented the spiritual aspects of the practice that are nature-guided as well as those related to ecological sustainability, fully taking into account the points of view of the community concerned;
 5. Notes that the practice has benefited from a number of past and more recent efforts by the Government of Botswana to safeguard it, notably the revival of the women initiation school, various national events and the UNESCO/Flanders Funds-in-Trust cooperation project;
 6. Encourages the State Party to make sure that safeguarding measures fully respect the traditional context in which the practice takes place and the symbolic meaning of the pottery, and that efforts to diversify production and distribution do not promote excessive standardization or denature the practice as intangible cultural heritage.

DECISION 7.COM 8.2

The Committee

1. Takes note that Ethiopia has nominated **Ongota oral tradition** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Ongota oral tradition comprises poems, legends, tales, myths, proverbs and riddles transmitted in the Ongota language among the Biraile community, who live along the western bank of Woyto River in southern Ethiopia. At present only twelve mostly elderly people remember Ongota oral traditions out of 115 members of the Biraile community. Community members increasingly favour the language and intangible cultural heritage of the neighbouring Tsemay community. Performance of oral traditions is consequently decreasing, and Ongota oral tradition is at great risk of disappearance. Bearers perform this heritage only when they encounter one of the other twelve bearers, for instance at coffee ceremonies with neighbours; they also perform Ongota songs during agricultural tasks. Oral traditions encompass the culture, history, worldview and philosophy of a community. Ongota legends, in particular, are a repository of community history, detailing their previous homeland and their reasons for migration and subsequent classification of the clans. Ongota oral tradition also includes animal and fairy tales with a diverse cast of human beings, animals and spirits. Ongota poems, meanwhile, transmit the sentiment of affection and dislike, victory and defeat, pleasure and sadness.
2. Decides that, from the information provided in nomination file 00493, **Ongota oral tradition** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

- U.2: Ongota oral traditions are enacted infrequently by a very limited number of old people of the Biraile community, being supplanted day by day by the language and intangible cultural heritage of the neighbouring Tsemay community;
- U.5: The oral traditions of the Biraile community were included in 2007 in an inventory of intangible cultural heritage elaborated by the Authority for Research and Conservation of Cultural Heritage with the active involvement of community members;
3. Further decides that, from the information provided in nomination file 00493, **Ongota oral tradition** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
- U.1: Practice and transmission of Ongota oral tradition seem to have almost ceased, given that the Ongota language itself is spoken by only a dozen people within the Biraile community and that the oral traditions do not continue to function in their daily lives; it is not demonstrated how they provide a sense of identity and continuity to the community;
- U.3: The proposed safeguarding measures essentially concern formalized education, without a clearly designed methodology or curriculum and without a preliminary phase of research and documentation; their relationship to the existing education system is not clear; they seem to be designed largely to support the community with financial incentives and offer no evidence of funding commitments or other support from the State;
- U.4: Although representatives of the Biraile community have provided their free, prior and informed consent to the nomination and expressed their will to safeguard Ongota oral tradition, the participation of the community in the nomination process and in the elaboration of safeguarding measures seems to be very limited;
4. Decides not to inscribe **Ongota oral 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 examination by the Committee in a subsequent cycle;
5. Notes with satisfaction the efforts of the State Party to seek recognition for the intangible cultural heritage and language of a community living in a very remote area and under difficult circumstances;
6. Also takes note that the viability of Ongota oral tradition depends directly on the viability of the Ongota language as the vehicle of its expression, and further notes the very small number of speakers;
7. Invites the State Party to cooperate with the Biraile community to document this endangered language and encourage its speakers, even if it may not be possible to expect successful revitalization of the Ongota language and oral tradition;
8. Encourages the State Party to submit a request for international assistance for documentation in view of safeguarding the Ongota language in close collaboration with the Biraile community.

DECISION 7.COM 8.3

The Committee

1. Takes note that Indonesia has nominated **Noken multifunctional knotted or woven bag, handcraft of the people of Papua** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Noken is a knotted net or woven bag handmade from wood fibre or leaves by communities in Papua and West Papua Provinces of Indonesia. Men and women use it for carrying plantation produce, catch from the sea or lake, firewood, babies or small animals as well as for shopping and for storing things in the home. Noken may also be worn, often for traditional festivities, or given as peace offerings. The method of making Noken varies between

communities, but in general, branches, stems or bark of certain small trees or shrubs are cut, heated over a fire and soaked in water. The remaining wood fibre is dried then spun to make a strong thread or string, which is sometimes coloured using natural dyes. This string is knotted by hand to make net bags of various patterns and sizes. The process requires great manual skill, care and artistic sense, and takes several months to master. The number of people making and using Noken is diminishing, however. Factors threatening its survival include lack of awareness, weakening of traditional transmission, decreasing numbers of craftspeople, competition from factory-made bags, problems in easily and quickly obtaining traditional raw materials, and shifts in the cultural values of Noken.

2. Decides that, from the information provided in nomination file 00619, **Noken multifunctional knotted or woven bag, handcraft of the people of Papua** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The diverse forms of Noken among the many ethnicities of Papua and West Papua Provinces are one of the markers of local identities that give them a sense of shared heritage; the versatile ways in which the bag is crafted and used demonstrate the cultural diversity of the provinces;
 - U.2: The traditional know-how related to the Noken is in need of urgent safeguarding because of risks of a gap in transmission to younger generations, competition from modern and imported products, and the scarcity of traditional materials that are being replaced by synthetic materials;
 - U.3: The proposed safeguarding measures include research and inventorying, preparation of teaching materials to be included as local content in formal and nonformal education, group training in making Noken, revitalization of its functions within the community, and promotion of Noken by local governments;
 - U.4: Different communities in Papua and West Papua Provinces were widely involved in providing information for the nomination and validating it before submission; evidence is provided of their free, prior and informed consent;
 - U.5: Noken was inventoried with the involvement of the communities by the Office for Safeguarding of History and Traditional Values of Papua and registered in the national inventory system of the Directorate General for Cultural Values, Arts and Film, which is regularly updated;
3. Inscribes **Noken multifunctional knotted or woven bag, handcraft of the people of Papua** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Notes with appreciation that the intention of the cultural authorities in Indonesia to include the practitioners has been carefully and thoroughly followed up throughout the nomination process, notably through broad consultation with a large number of practitioners living in different locations, using a set of questionnaires whose results are quantified;
5. Encourages the State Party to take care that safeguarding measures, particularly those that are aimed at revitalizing the craft of Noken, remain within the context of its social functions and cultural meanings;
6. Further encourages the State Party to respond specifically to the threats relating to the scarcity of raw materials and to seek to strengthen the capacities of Noken practitioners.

DECISION 7.COM 8.5

The Committee

1. Takes note that Kyrgyzstan has nominated **Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Traditional felt carpets are one of the foremost arts of the Kyrgyz people and an integral part of their cultural heritage. The Kyrgyz traditionally produce two types of felt carpets: Ala-kiyiz and Shyrdaks. Knowledge, skills, diversity, the semantics of ornamentation, and the ceremonies of creating carpets are all important cultural components, providing Kyrgyz people with a sense of identity and continuity. The making of Kyrgyz felt carpets is inseparably linked to the everyday life of nomads, who used felt carpets to warm and decorate their homes. Creation of felt carpets demands unity among the community and fosters the transmission of traditional knowledge – as a rule by older women who are normally concentrated in rural and mountainous areas, to younger women within the family. The Ala-Kiyiz and Shyrdak traditional art is in danger of disappearing, however. The number of practitioners is diminishing, with most over forty years of age. The lack of governmental safeguarding, the disinterest of the younger generation, the dominance of inexpensive synthetic carpets, and the poor quality and low availability of raw materials are exacerbating the situation. As a result, Ala-kiyiz carpets have practically disappeared from Kyrgyz homes and Shyrdaks are under serious threat of being lost.

2. Decides that, from the information provided in nomination file 00693, **Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The traditional felt carpets provide Kyrgyz people, and especially the female carpet makers, with a sense of identity and continuity linked to their nomadic lifestyle;
 - U.2: Kyrgyz felt carpets face challenges such as a lack of interest in learning the craft among young people, the absence of adequate State policy for safeguarding the craft, the scarcity and decreasing quality of raw materials and the advent of inexpensive, industrial synthetic carpets that threaten the economic viability of the craft;
 - U.3: A five-year safeguarding plan involves various activities including legislative and policy measures, improving the availability of raw materials, strengthening transmission and promoting greater awareness, at home and abroad, of the Kyrgyz carpet-making art;
 - U.4: The nomination was developed with the participation of carpet-makers who provided their free, prior and informed consent;
 - U.5: Kyrgyz felt carpets were included in 2008 in the National Inventory of Intangible Cultural Heritage, which was updated in 2011 by the Ministry of Culture and Tourism;
3. Inscribes **Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the ambitious safeguarding plan proposed by the submitting State and its strong focus on economic promotion and encourages the State Party to take into account funding sources and their sustainability;
5. Takes further note that some of the activities such as increasing the availability of raw materials appear to be under-budgeted while other activities appear to be over-budgeted, and that the request does not clearly identify the financial resources;
6. Regrets that the nomination characterizes practices of other States;
7. Invites the State Party to facilitate the widest possible participation of the practitioners in the safeguarding measures, in particular for the transmission of know-how and techniques, and to ensure that practitioners are the primary beneficiaries of the safeguarding measures, particularly those aimed at promoting the carpet industry;
8. Further invites the State Party to develop a sustainable safeguarding plan with more focused activities, a feasible timeline and clearly identified sources of budget;
9. Invites the State Party to consider paragraphs 116 and 117 of the Operational Directives in the implementation of planned safeguarding measures.

DECISION 7.COM 8.6

The Committee

1. Takes note that Lesotho has nominated **Letsema, villagers coming together to accomplish heavy tasks communally** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Letsema is a Sesotho word associated with a form of communal work organized by members of the community (villagers, friends or relatives) performing different roles to accomplish a significant task that would take a single person days or weeks to complete. The practitioners are adults, both male and female. Letsema may be part of tasks such as collection of stones for house construction and threshing of sorghum or wheat. The initiator of the task prepares food for the participants and in most cases it becomes a very elaborate event with singing, poetry and ululation accompanying the communal work. The element strengthens family ties and encourages ethnic solidarity; even in the case of individuals without resources this communal work gives them a sense of mutual belonging, respect and appreciation. Letsema encourages the spirit and passion of teamwork and social cohesion within the community. The popularity of Letsema is dwindling, however, mostly due to increased migration of able-bodied men and women from rural to urban areas as a result of industrialization and urbanization. Since the market economy provides for payment of services in cash, communal work is becoming compromised.

2. Decides that, from the information provided in nomination file 00695, **Letsema, villagers coming together to accomplish heavy tasks communally** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The nomination does not make clear what is being proposed for safeguarding – whether it is the principle of working together or it is a set of specific practices; more information is needed particularly as regards the practitioners of Letsema, its cultural meaning for them and the contribution that it can make to the sustainable development of their communities;

U.2: The nomination does not adequately describe the viability of the Letsema tradition or the socio-economic characteristics of its bearers; the threats identified, such as the lack of interest of the youth, the encroachment of technology and the migration of population to urban areas, are issues common to many countries and not specific to the communities that practise Letsema;

U.3: The objectives and expected results specified in the safeguarding measures are overly general and the nomination elaborates neither the commitments of the State Party nor the involvement of the communities; more specific information is necessary to explain how the various activities proposed – among others, the promotion of agricultural cooperatives – would contribute to the safeguarding of Letsema;

U.4: Although communities were contacted during the elaboration of the nomination, their participation was neither broad nor deep, and the evidence offered to demonstrate their free, prior and informed consent to the nomination instead constitutes a cession of rights to use associated documentation;

U.5: The submitting State Party should provide further information to demonstrate that the nominated element is included in an inventory of the intangible cultural heritage drawn up with the participation of communities, groups and relevant non-governmental organizations and regularly updated, as stipulated in Articles 11 and 12 of the Convention;

3. Decides not to inscribe **Letsema, villagers coming together to accomplish heavy tasks communally** 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 examination by the Committee in a subsequent cycle;

4. Notes that the nomination resulted in part from a UNESCO/Flanders Funds-in-Trust cooperation project and the past efforts within the capacity-building strategy of UNESCO;
5. Commends the State Party for presenting a nomination recognizing a traditional system of mutual assistance that reflects the spirit of the Convention;
6. Invites the State Party to work closely with the communities concerned to define clearly what Letsema is and what it means to them, to assess its viability in their lives today and to identify clearly what threats it may face;
7. Further invites the State Party to elaborate safeguarding measures that can strengthen the practice of Letsema and ensure its long-term viability, fully involving communities both in the elaboration of those measures and in their implementation;
8. Encourages the State Party, should it wish to submit a revised nomination, to give careful attention to the requirements of the nomination form and to elaborate each section so as to provide the information needed for evaluation and examination;
9. Recalls to the State Party that inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding does not imply the granting of financial assistance from the Intangible Cultural Heritage Fund.

DECISION 7.COM 8.7

The Committee

1. Takes note that Uganda has nominated **Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Bigwala music and dance is a cultural practice of the Basoga people of Uganda, performed during royal celebrations such as coronations and funerals and, in recent decades, on social occasions. Bigwala describes a set of five or more monotone gourd trumpets blown in hocket to produce a melody, accompanied by a specific dance. A typical performance begins with one trumpet; other trumpets then join in followed by drummers, singers and dancers in that order. The singers and dancers move in a circular formation around the five drummers, swaying their waists gently and raising their hands with excitement in time with the music and rhythms. Women spectators ululate as the performance nears its climax. Bigwala plays a significant role in contributing to unity among the Basoga people. The lyrics of the songs narrate the history of the Basoga, focusing in particular on their king, thus symbolically reconfirming their identity and links with their past. Bigwala also addresses issues such as leadership, marriage problems and acceptable social norms and practices. At present, however, there are only four remaining older master bearers with skills in Bigwala making, playing and dancing, and their recent transmission attempts have been frustrated by financial obstacles. As a result, Bigwala is performed infrequently, which poses a real threat to its survival.

2. Decides that, from the information provided in nomination file 00749, **Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Bigwala music and dance, an essential component of royal ceremonies and other important community rituals, gives Basoga people a sense of shared identity and historical continuity, reinforcing social cohesion and allowing today's people to communicate with their departed ancestors;

U.2: Bigwala currently faces severe threats to its viability, including a limited number of elderly bearers, the weakness of traditional modes of transmission, the absence among the youth of knowledge of the tradition or interest in practicing it and the economic insecurity of the bearers as well as of future possible performers;

- U.3: Past safeguarding efforts include raising awareness at the community, local and national levels of the need to safeguard the element, notably by its inclusion in university research programmes; in addition, a feasible safeguarding plan for the viability of Bigwala is proposed to include education, documentation, video and audio recording, dissemination, and organizing festivals and workshops on making and playing musical instruments, with the involvement of communities, including the four remaining elderly performers, the four local cultural groups and the State;
- U.4: The nomination process benefited from the participation of Basoga communities, the local administration and particularly the Bigwala practitioners; free, prior and informed consent to the nomination was provided by practitioners and local cultural groups;
- U.5: With the participation of the concerned community, gourd trumpet music and dance was included in 2010 in the Basoga Community Inventory of Intangible Heritage, carried out under the authority of the Ministry of Gender, Labour and Social Development;
3. Inscribes **Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
 4. Takes note of the importance of Bigwala music and dance within the royal ceremonies of the Busoga Kingdom and encourages the State Party to cooperate closely with the royal authorities in safeguarding the element;
 5. Takes further note that the nomination resulted in part from a UNESCO/Flanders Funds-in-Trust cooperation project and the past efforts within the capacity-building strategy of UNESCO;
 6. Invites the State Party to consider implementing the proposed safeguarding plan in 2013 instead of 2014 as provided within the nomination file, giving particular attention to strengthening the capacities for the transmission of Bigwala from elder practitioners to younger generations;
 7. Encourages the State Party during the implementation of the proposed safeguarding measures to seek to establish a strict link between the planned activities, the responsible actors and the budget allotted;
 8. Further encourages the State Party to inventory similar or related music and dance traditions elsewhere in Uganda, the knowledge of which may help in safeguarding the Bigwala within the Basoga community.

DECISION 7.COM 8.8

The Committee

1. Takes note that Zimbabwe has nominated **Ingubhamazwi, tanning and dyeing of the multi-coloured poncho of the Nyubi people of southern Zimbabwe** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The practise of tanning and dyeing Ingubhamazwi multi-coloured ponchos is found among the Nyubi people of Southern Zimbabwe. The ponchos are traditionally much-prized as gifts by husbands to their wives, and signify an expression of beauty, status and love. The knowledge and skills involved in making Ingubhamazwi are transmitted orally. These include the ability to make attractive artistic designs and knowledge of natural dyestuffs, derived from indigenous trees. The main material is animal skin, which is tanned and turned into a hide or soft leather, to which the colouring, decorations and designs are then applied. The time taken to make the poncho varies, depending on such factors as the weather and the accessibility of material. At present, the making of Ingubhamazwi is diminishing due to the decreasing number of craftspeople having the requisite knowledge. Only three older men possess the complete set of skills and knowledge to produce the garment, and the younger generation is little interested in learning them. The domestic livestock that provide a major raw material are

also becoming more expensive, and the trees that supply the dyes are few, due to increasing deforestation.

2. Decides that, from the information provided in nomination file 00653, **Ingubhamazwi, tanning and dyeing of the multi-coloured poncho of the Nyubi people of southern Zimbabwe** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Although the social function of the multi-coloured poncho has changed, its making and use remain an identity marker of the Nyubi community, the last group that retains the viability of a practice that was once shared with other Ndebele-speaking communities;

3. Further decides that, from the information provided in nomination file 00653, **Ingubhamazwi, tanning and dyeing of the multi-coloured poncho of the Nyubi people of southern Zimbabwe** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.2: The threats described, including poverty, food scarcity, diminishing natural resources, economic uncertainty, reduced occasions for wearing the ponchos and disinterest among the young in making them, are general issues of many countries and not specific to the multi-coloured poncho;

U.3: The safeguarding measures are not well elaborated and do not seem to respond to the threats identified; most remain at the level of possibility rather than concrete action and no evidence has been provided of a commitment from the State Party to their implementation;

U.4: Although the nomination process began from a suggestion of the last surviving bearers, and consent of the chief and several elders to conduct research on the ponchos is provided, it does not appear that there was broad participation of the community in the elaboration of the nomination and neither was there a clear commitment to the element's safeguarding;

U.5: Efforts appear to be underway by the Ministry of Education, Sport, Arts and Culture to draw up an inventory of the intangible cultural heritage in Zimbabwe; however, those efforts have not yet borne fruit; moreover, the nomination does not describe how communities will be involved in such inventorying;

4. Decides not to inscribe **Ingubhamazwi, tanning and dyeing of the multi-coloured poncho of the Nyubi people of southern Zimbabwe** 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 examination by the Committee in a subsequent cycle;

5. Notes with concern that the viability of the practice is threatened by the transformations of Ndebele life, in which the poncho has lost much of its function and meaning, and this is aggravated by the difficult socio-economic situation in which the Nyubi community finds itself;

6. Further notes that the State Party is a beneficiary of a capacity-building programme, undertaken by UNESCO with the assistance of the UNESCO/Flanders Funds-in-Trust, which aims at strengthening the implementation of the Convention at the national level;

7. Encourages the State Party and local communities to take full advantage of the opportunities offered by that capacity-building programme and to work closely together to devise effective safeguarding strategies for the multi-coloured poncho and other elements of intangible cultural heritage;

8. Further encourages the State Party to ensure that such safeguarding measures, particularly those aimed at revitalizing and marketing the production of the poncho, neither freeze the practice nor focus exclusively on the techniques of its making and lose sight of its social functions and cultural meanings.

DECISION 7.COM 9

The Committee,

7. Having examined Document ITH/12/7.COM/7 and Document ITH/12/7.COM/9, as well as the proposals submitted by the respective States Parties,
8. Recalling Chapter I of the Operational Directives and its Decision 6.COM 12,
9. Commends the two States Parties that submitted proposals for possible selection for the Register of Best Safeguarding Practices;
10. Invites States Parties to be more active in identifying and presenting best safeguarding practices for the Register and, when proposing programmes, projects and activities, to provide convincing evidence of their effectiveness in safeguarding intangible cultural heritage, including both quantitative and qualitative evaluations of their achievements;
11. Recalls that when selecting such proposals it shall pay special attention to the needs of developing countries and encourages States Parties to propose programmes that can serve effectively as models of safeguarding in developing countries;
12. Requests the Secretariat to assist it in encouraging research on and evaluation of the effectiveness of safeguarding measures included in the best safeguarding practices that it has selected and in promoting international cooperation in such research and evaluation;
13. Invites the Secretariat to incorporate the programmes, projects and activities selected by the Committee during the elaboration of training materials for the global capacity-building strategy;
14. Further invites the States Parties to incorporate the programmes, projects and activities selected by the Committee during the elaboration of training materials for their capacity-building strategies.

DECISION 7.COM 9.1

The Committee

1. Takes note that China has proposed **Strategy for training coming generations of Fujian puppetry practitioners** for selection and promotion by the Committee as a best safeguarding practice:

Fujian puppetry is a Chinese performing art consisting mainly of string and hand puppetry. Puppetry in Fujian Province in south-eastern China has developed a set of characteristic techniques of performance and crafting puppets, as well as a repertoire of plays and music. Since the 1980s, however, the number of young people learning puppetry has diminished due to socioeconomic changes transforming their lifestyles, on the one hand, and the long period of training required to master the sophisticated performing techniques, on the other. In response, concerned communities, groups and bearers formulated the 2008-2020 Strategy for the Training of Coming Generations of Fujian Puppetry Practitioners. The key objectives are to safeguard the transmission of Fujian Puppetry and to enhance its sustainability through professional training to create a new generation of puppetry practitioners; compilation of teaching materials; setting up of performing venues, training institutes and exhibition halls; sensitization of people through non-formal and formal education; regional and international cooperation; and artistic exchange. This strategy has witnessed a wide participation of practitioners, local people and educational institutions. In consequence, 200 potential practitioners have received professional training; 20 public puppetry groups have been established; and financial support has been provided to representative bearers.

2. Decides that, from the information provided in file 00624, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:

- P.1: The programme aims at promoting and transmitting Fujian puppetry through formal and non-formal education, with a focus on training young puppeteers and raising awareness of the general public;
- P.2: The programme has continued earlier examples of international exchanges such as puppetry festivals and an international seminar;
- P.3: The programme contributes to the safeguarding of Fujian puppetry through such means as strengthening transmission, building capacities of young people and raising awareness of the general public, with the participation of the puppeteers concerned;
- P.4: The programme has demonstrated its effectiveness in strengthening the viability of Fujian puppetry through a series of measures such as training a number of potential practitioners, establishing training centres and creating a database to register the repertoire and puppeteers;
- P.5: The programme has seen wide participation of practitioners, administrators, schools and individuals in activities such as development of pedagogical tools, trainings and awareness-raising activities; a large number of signatures show the practitioners' free, prior and informed consent;
- P.6: The programme to train young-generation practitioners could serve as a model, particularly relevant for traditional performing arts of the region and subregion;
- P.7: The proposal mentions the willingness of the relevant communities, professional institutions and authorities to share their safeguarding experience with other parties and countries by means of the Internet, databases, international conferences, seminars and exchanges;
- P.8: The proposal has provided some evidence that assessment has been conducted during the four years of the programme's existence, and a set of assessment measures is proposed for the future;
- P.9: The programme provides a methodology that could be applicable to developing countries that could take inspiration from it and adapt some of its components or approaches.
3. Selects the **Strategy for training coming generations of Fujian puppetry practitioners** as a best safeguarding practice;
 4. Congratulates the State Party for the tangible evidence of its commitment to safeguarding the Fujian puppetry;
 5. Invites the State Party to assess the activities already taken in the programme, in quantitative as well as qualitative terms.

DECISION 7.COM 9.2

The Committee

1. Takes note that Mexico has proposed **Xtaxkgakget Makgaxtlawana: the Centre for Indigenous Arts and its contribution to safeguarding the intangible cultural heritage of the Totonac people of Veracruz, Mexico** for selection and promotion by the Committee as a best safeguarding practice:

The Center for Indigenous Arts was designed as a response to a long-term desire of the Totonac people to create an educational institution to transmit their teachings, art, values and culture, while also providing favourable conditions for indigenous creators to develop their art. The structure of the centre represents a traditional settlement comprising house-schools, with each 'House' specialized in one of the Totonac arts for apprentices to follow, such as pottery, textiles, paintings, art of healing, traditional dance, music, theatre and cuisine. At the 'House of Elders', students acquire the essential values of the Totonac and an orientation in

the meaning of creative practice. The transmission of knowledge is integral and holistic. The house-schools embrace creative practice as something intrinsically linked to its spiritual nature. The centre proposes cultural regeneration, revitalizing the Totonac cultural practices through such means as the use of the Totonac language as the vehicle for teaching, the recovery of forgotten traditional techniques, artistic production, reestablishment of traditional governing bodies and reforestation of the plants and trees needed for cultural practice. The centre also promotes ongoing cooperation with creators and cultural agencies from other states of the country and from around the world.

2. Decides that, from the information provided in file 00666, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:
 - P.1: The Centre for Indigenous Arts provides a formal space for non-formal intergenerational transmission of Totonac values, oral traditions, crafts, traditional medicine, cuisine and performing arts that complements the traditional home-based methods of cultural transmission;
 - P.2: The Centre has participated in numerous festivals and workshops, interacting with institutions from various countries to promote Totonac arts and greater awareness of intangible cultural heritage in general; however, it is not explained how these efforts constitute coordination at the regional and international levels to safeguard the intangible cultural heritage;
 - P.3: The Centre's mission is to contribute to the safeguarding of Totonac intangible cultural heritage and to cultural diversity and sustainable development, through identification, documentation, education and awareness raising;
 - P.4: The Centre's continued existence and the on-going support it receives are testimony to its demonstrated effectiveness in safeguarding Totonac heritage and strengthening its transmission;
 - P.5: The programme has been initiated, conceptualized and implemented with the active participation of the Totonac communities at various levels, and their free, prior and informed consent to the proposal is attached;
 - P.6: The Centre, through its transmission of traditional know-how through semiformal education and promotion of artistic creativity permitting its self-sufficiency, could serve as a regional and international safeguarding model;
 - P.7: The Centre and its participants have expressed their willingness to cooperate with the dissemination of the programme, if selected as best safeguarding practice;
 - P.8: The programme is periodically evaluated quantitatively and qualitatively in relation to annual work plans by a team that includes the teachers of tradition, coordinators of the house-schools, an Assistant Academic Director, an Assistant Operations Director and a General Director;
 - P.9: Operating on the basis of the communities' self-management and promoting income generation, the programme, by virtue of its modularity, expresses the will for mutual assistance and dialogue between cultures and could serve as a model for developing countries.
3. Selects **Xtaxkgakget Makgkaxtlawana: the Centre for Indigenous Arts and its contribution to safeguarding the intangible cultural heritage of the Totonac people of Veracruz, Mexico** as a best safeguarding practice;
4. Commends the Totonac people and the local authorities of Veracruz for their initiative and their shared commitment to the safeguarding of Totonac intangible cultural heritage;
5. Takes note that the success and effectiveness of the Centre rest in its close reflection of the Totonac worldview and its integration into its local setting, allowing it to serve as a model for other countries;

6. Takes further note that the Centre promotes a holistic view of the intangible cultural heritage of the Totonac people and celebrates the values of dialogue and mutual assistance.

DECISION 7.COM 10

The Committee,

1. Having examined Document ITH/12/7.COM/7 and Document ITH/12/7.COM/10,
2. Recalling Chapter I of the Operational Directives and its Decision 6.COM 12,
3. Welcomes the several International Assistance requests for projects that situate the safeguarding of intangible cultural heritage within the goal of sustainable development and encourages States Parties to submit requests that recognize and respect local development agendas in their design and planning;
4. Recalls the crucial importance of coherency and consistency between the activities proposed, their timetable and their estimated costs, and further encourages States Parties to be particularly attentive to such consistency when elaborating requests for International Assistance;
5. Further recalls the necessity of preparing budgets in a rigorous and transparent way and fully reflecting the contributions of the submitting States Parties, especially their in-kind contributions;
6. Further encourages States Parties to give particular attention to the methodologies to be utilized in the proposed activities, and to describe them clearly in the request.

DECISION 7.COM 10.1

The Committee

1. Takes note that Burkina Faso has requested International Assistance in the amount of US\$262,080 for **Inventory and promotion of intangible cultural heritage in Burkina Faso**:

This project involves the establishment of an inventory on the elements of intangible cultural heritage generated by the ethno-cultural communities in Burkina Faso. It will enable the inventorying of intangible cultural heritage and provide quantitative and qualitative data on the elements present in the country's territory, in order to identify their state of viability and ensure their promotion. The project will be implemented in two major phases: first, a pilot phase that will involve two regions with six ethno-cultural communities and second, a generalization phase that will involve all regions and national communities. Its principle objectives are to develop a national strategy for inventorying and promoting intangible cultural heritage; to educate communities, policy-makers and the public about the importance of intangible cultural heritage; to build stakeholder capacity in the safeguarding of such heritage; to make an inventory of intangible cultural heritage elements in the field; to identify elements based on their state of viability; and to disseminate the results of the inventory at national and international levels via a database and website, and catalogues and brochures. Its implementation will also require the development of a national strategy for inventorying and promoting intangible cultural heritage, and the establishment and operationalization of a supervisory structure to bring together all stakeholders involved in its safeguarding.

2. Decides that, from the information provided in file 00678, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:

A.1: The inventory of intangible cultural heritage will be drawn up with the wide participation of communities, ten of which have been consulted at several stages of elaborating the

request; they will be represented by their traditional and customary chiefs in the regional and national monitoring teams of the project;

- A.2: The budget is clear, detailed and well-structured in accordance with the proposed activities and work plan; the amount of assistance appears to be appropriate;
 - A.3: The proposed activities, divided into a pilot phase and an implementation phase, are well conceived to address the identified gaps and to gradually build the project's progress on the achievements and lessons learned from the pilot phase; the implementation strategy seems effective, thanks especially to a decentralized coordination mechanism aimed at providing a close and regular monitoring;
 - A.4: The sustainability of the project is addressed through the creation of structures at the national and regional levels as well as through the establishment of local inventory teams that will not only update the inventories but also continue the work of raising awareness of the importance of intangible cultural heritage;
 - A.5: The State Party contributes a quarter of the total project budget, allowing its contribution to be distinguished from that requested from the Intangible Cultural Heritage Fund;
 - A.6: Building up and reinforcing capacities of a wide range of stakeholders in the field of inventorying intangible cultural heritage are central to the proposed programme and among its main results;
 - A.7: Between 2004 and 2007, the State Party benefitted from financial assistance from UNESCO to support intangible cultural heritage safeguarding activities; the work foreseen in the contracts was accomplished successfully and, in conformity with UNESCO regulations, the contracts were closed;
 - 10(a): The project is national in scope and involves national implementing partners;
 - 10(b): By strengthening both institutional and individual capacities for inventorying intangible cultural heritage, the project could attract new financial and technical partners;
3. Approves the request in the amount of US\$262,080;
 4. Commends the State Party for a request that demonstrates clarity and consistency and the will to strengthen the capacities of a significant group of stakeholders in a sustainable manner;
 5. Recommends that, in addition to the wide range of national and regional stakeholders who will participate in drawing up inventories, the State Party fully involve the communities in the planning, implementation and evaluation of the activities and that their representatives, including the informants, be compensated just as are the other participants.

DECISION 7.COM 10.2

The Committee

1. Takes note that the Central African Republic has requested International Assistance in the amount of US\$170,000 for **Inventory of intangible cultural heritage in the Central African Republic**:

The Central African Republic abounds in a rich and multifaceted cultural potential in terms of intangible heritage, which remains virtually untapped because its resources are insufficiently inventoried, organized, structured, mobilized and enhanced. Moreover, this heritage is endangered by loss of knowledge, know-how and skills due to the disappearance and neglect of the bearers in the communities concerned. It is against this background that the Central African Republic has undertaken a pre-inventory to identify and list the elements and expressions representative of the intangible cultural heritage of the country. The full implementation of this inventory project at the national level would constitute an effective

safeguarding measure for these elements. This would involve the creation of a database through an anthropological and participatory approach, identification of the threats contributing to the devaluation of these heritage elements, determination of the appropriate actions to revitalize them, and dissemination of the results of the inventory. To that end, the project aims to initiate field missions for inventorying and collection of knowledge, training workshops for field agents and local actors, and creation of the database and a safeguarding revitalization plan for each element. The project also foresees an awareness-raising phase targeting the general public and the communities and groups concerned.

2. Decides that, from the information provided in file 00595, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:

A.1: The target communities were informed of the preparation of the request and of the importance of safeguarding their intangible cultural heritage and community leaders pledged to take part in implementation of the inventorying as local resource persons;

A.2: The appropriateness of the amount requested cannot be assessed because of discrepancies between the budget breakdown and the proposed activities and timetable; a significant number of expenditures need to be further detailed so as to provide sufficient justification; the specific costs to be supported by the requesting State and those to be supported by the Intangible Cultural Heritage Fund respectively are not distinguished;

A.3: Activities are not adequately detailed or clearly and unequivocally explicit in the budget and timetable; their rationale would need to be justified in relation to the expected results; neither is the methodology for field work and processing of collected data explained, nor the responsibilities of different actors identified;

A.4: The inventorying could help to guide the development of safeguarding plans for specific elements, encourage the transmission of associated knowledge and know-how and contribute to a safeguarding policy for intangible cultural heritage; however the sustainability of the proposed project cannot be determined, especially since it depends almost entirely on funding from the Intangible Cultural Heritage Fund and given that there is no clear commitment of future State resources for maintaining and updating the inventory or for putting other safeguarding policies and plans into action;

A.5: The details of the specific costs to be supported by the Intangible Cultural Heritage Fund and by the requesting State, including its in-kind contribution, are not provided;

A.6: The many workshops planned can foster interactivity between heritage professionals and experts on the one hand and intangible cultural heritage bearers on the other hand, which could have a positive impact on the capacities of all stakeholders;

A.7: The State Party received financial assistance from the UNESCO/Japan Funds-in-Trust for the Safeguarding of Intangible Cultural Heritage for a cooperation project, 'Action Plan for the safeguarding and promotion of oral traditions of the Aka Pygmies of the Central African Republic and the Republic of Congo', incorporated in the Representative List of the Intangible Cultural Heritage of Humanity in 2008; it also received the support from UNESCO to conduct an inventory mission of intangible cultural heritage in Ombella Mpoko; the work stipulated by the contracts related to these projects was successfully carried out and, following UNESCO's regulations, the contracts were duly completed;

10(a): The project is national in scope and would involve national implementing partners;

10(b): The request does not clearly address how the assistance would stimulate financial and technical contribution from the central government, local municipalities or other sources, and speaks only in vague terms of possible future assistance;

3. Decides not to approve the request, and invites the State Party to submit a revised request responding more fully to the criteria for selection and to the considerations noted in the present decision;
4. Notes with concern the difficult circumstances facing the bearers of intangible cultural heritage in the Central African Republic, whose very survival in a situation of frequent conflict is threatened, along with their knowledge and practices;
5. Commends the State Party for recognizing the importance of drawing up inventories with a view to supporting the future practice and transmission of the intangible cultural heritage;
6. Recommends that the State Party justify more clearly the basis for selection of communities involved in the project and define the respective contributions of the community members and experts, while fully recognizing the essential role that communities themselves already play in safeguarding their own heritage;
7. Further recommends that the State Party describe in more detail the activities planned for drawing up the inventory, especially the methodology for field work, data collection, data processing and dissemination of results, while ensuring consistency between medium-term objectives and activities and strict correspondence between the activities proposed, their timetable and their expected costs;
8. Encourages the State Party to mobilize its efforts to meet the documentation needs as expressed by the communities, to establish an effective coordination mechanism with its national academic partners by fully involving them in drawing up the inventory and to consider regional or international cooperation in the implementation of the inventorying;
9. Invites the State Party to pay attention to the linguistic and drafting quality of the request while providing detailed and accurate information in order to enable an assessment of the adequacy of the proposed activities in relation to the gaps that they intend to address.

DECISION 7.COM 10.3

The Committee

1. Takes note that Guatemala has requested International Assistance in the amount of US\$48,828 for **Inventory of the intangible cultural heritage of Guatemala**:

Lacking at present an inventory of intangible cultural heritage, and facing a shortage of human and material resources necessary to drawing one up, Guatemala sought assistance for initiating inventories in six municipalities and building capacities at different levels including community, municipal and institutional human resources. To be undertaken by the Technical Department of Intangible Cultural Heritage, the project proposes to develop a methodology for inventories and identify persons and institutions to be involved in data collection and validation including cultural promoters, local authorities and associations as well as students from the University of San Carlos de Guatemala. Field work would be conducted for some twenty elements of intangible cultural heritage and a digital database would be created. Coordination and consultation workshops would bring together all stakeholders, and capacity-building workshops would be organized on key concepts of the Convention and the establishment of inventories in line with its spirit and objectives. Through this project, the implementing organization intended to see its capacities and functions consolidated and to make a step forward in the integration of inventory-making of intangible cultural heritage in national cultural policies.
2. Decides that, from the information provided in file 00692 the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:
 - A.1: The request does not clearly identify the communities of the six targeted municipalities in the preparation of the request and provides unclear explanations of how they will be fully involved in the project's implementation;

- A.2: The appropriateness of the amount requested cannot readily be determined because the budget does not correspond with the planned activities and timetable; certain costs appear to be disproportionate and others underestimated or not included, even though these are major components of the project such as the organization of community-based inventory workshops; certain large lump sums are not sufficiently detailed;
- A.3: The feasibility of the project cannot be justified because the objectives seem not to be coherent with the purpose of the request; details are lacking regarding many of the activities, particularly for the phase concerning fieldwork and its follow up; the methodologies to be utilized and the role of each partner in the implementation of the project should be further specified;
- A.4: Although the information collected during the project could be the basis of a future inventory and could have an impact on the safeguarding of the intangible cultural heritage beyond the duration of the project itself, the information provided on its sustainability does not seem to be sufficiently detailed;
- A.5: Supporting 28% of the project costs, the State Party intends to share with the Intangible Cultural Heritage Fund the cost of the activities for which international assistance is requested;
- A.6: The project aims at building capacities for safeguarding the intangible cultural heritage of Guatemala at different levels including community, municipal and national human resources;
- A.7: The State Party received international assistance from the Intangible Cultural Heritage Fund for an amount of US\$8,000 in 2009 for the preparation of a nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding; the nomination was prepared and submitted, the work foreseen by the contract was successfully completed, and according to the regulations of UNESCO, the contract was duly closed;
- 10(a): The project is national in scope and would involve national implementing partners;
- 10(b): The request does not properly address the question of possible multiplier effects and does not describe how the project would stimulate financial and technical contributions from other sources;
3. Decides not to approve the request, and invites the State Party to submit a revised request responding more fully to the criteria for selection and to the considerations noted in the present decision;
4. Commends the important initiative and commitment of the State Party in seeking to inventory the intangible cultural heritage present in its territory, and its recognition of the importance of setting up solid institutional capacities for the implementation of the 2003 Convention;
5. Recommends that the State Party fully describe the role of communities in the implementation of the project and in its follow-up;
6. Invites the State Party to ensure a rigorous correspondence between the title and the general purpose of the project as well as between its proposed activities, budget and timetable and to respond precisely to the specific sections of the request form.

DECISION 7.COM 10.4

The Committee

1. Takes note that Madagascar has requested International Assistance in the amount of US\$198,619 for **Support for safeguarding and disseminating the skills of weaving wild silk in Madagascar**:

The communities of the 'Tapia Forest' corridor, which runs through Madagascar, are known for their strong sericulture tradition. However, the corridor has been interrupted or has

disappeared in many places due to bush fires or unsustainable practices, resulting in disruption to this tradition. To ensure the safeguarding and transmission of the traditional skills of weaving wild silk, this project aims to strengthen the management system for the Tapia Forest and enhance the wild silk industry. The main objectives are to establish a legal and regulatory framework for a quality approach to local traditional knowledge and the safeguarding of the forest resources. The project aims to strengthen the ability of local communities to design and market their products, and intends to set up a funding mechanism to enable groups of weavers to acquire greater ability in financial management. In addition, educational kits and an itinerant exhibition would provide students and the Malagasy people with a better knowledge of the tradition. Activities would include a national workshop, an inventory of sericulture species in the region, organization of cultural exchanges and provision of materials and equipment. The project would directly involve municipal actors and grassroots local communities who manage the Tapia Forest, and the weavers.

2. Decides that, from the information provided in file 00663, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:
 - A.1: Although the participation of local communities, municipal actors and weavers is anticipated, their active involvement in preparing the request and the mechanisms for fully involving them in the implementation of the proposed activities have not been elaborated in sufficient detail;
 - A.2: The level of generality of the budget does not enable an assessment of its correspondence with the proposed activities and it is therefore impossible to determine the appropriateness of the amount requested;
 - A.3: In the absence of a clear definition of the project's objectives or sufficient description and articulation of the proposed activities, the feasibility of the project cannot be assessed; the implementation strategy and responsibilities thereof are insufficiently described while the level of involvement of partners, including the State Party, seems deficient; no evidence has been provided to justify the claimed status as an emergency request;
 - A.4: The sustainability of the project's results has not been adequately addressed and appears weak in the absence of greater involvement of relevant public institutions such as those responsible for crafts, forestry, agriculture, heritage and culture;
 - A.5: The request does not demonstrate that the State Party will share any substantial part of the costs of the activities for which international assistance is requested, nor does it identify any particular circumstances that might justify such a limited participation;
 - A.6: Capacity building in the project is aimed essentially at intensifying the exploitation and marketing of wild silk, while the reinforcement of the weavers' capacities to maintain and transmit their knowledge and skills to the younger generation in particular has hardly been addressed;
 - A.7: The NGO entrusted by the State Party to implement this activity has previously received financial assistance in 2010 from the International Fund for Cultural Diversity for a project entitled 'Consolidating the production and sale of a lambahoany'; the work stipulated by this contract was successfully carried out and, following UNESCO's regulations, the contract was duly completed;
- 10(a): The project is national in scope and would involve national implementing partners;
- 10(b): Potential multiplier effects of the assistance have not been sufficiently demonstrated, in particular regarding the viability and transmission of the know-how of the weavers; the possibility of additional contributions from other sources is diminished by the weak institutional support for the activity;

3. Decides not to approve the request, and invites the State Party to submit a revised request responding more fully to the criteria for selection and to the considerations noted in the present decision;
4. Commends the State Party for recognizing the substantial contribution of the intangible cultural heritage of communities to meet environmental challenges and lay the groundwork for sustainable development;
5. Recalls that the assistance that may be granted by the Committee from the Intangible Cultural Heritage Fund is primarily intended to support States Parties in their efforts to safeguard such heritage in line with the principles and the objectives of the Convention for the Safeguarding of the Intangible Cultural Heritage;
6. Recommends that the State Party fully involve the communities and the relevant public institutions in the preparation of the request as well as in the planning and implementation of the activities and ensure that their perspectives and aspirations are fully reflected in the proposed project;
7. Invites the State Party to take the necessary measures to ensure that the proposed activities do not threaten the viability of the wild silk weaving and that the communities concerned are the primary beneficiaries of any income-generating activities;
8. Encourages the State Party to become more involved in the implementation of the project in order to guarantee long-term results for the safeguarding of intangible cultural heritage;
9. Further invites the State Party to prepare a detailed and accurate budget reflecting all the activities and expenses for which international assistance is requested, including the State Party contribution in cash or in kind, in order to justify the estimated costs.

DECISION 7.COM 10.5

The Committee

1. Takes note that Malawi has requested International Assistance in the amount of US\$225,650 for **Inventory of Malawi's indigenous knowledge related to climate change adaptation strategies**:

Rural communities in Malawi have devised ingenious ways to cope with and adapt to the adverse impacts of extreme weather events resulting from the effects of climate change and, in particular, the erratic distribution and intensity of rainfall. Little of this indigenous knowledge has been documented to date, however. This project proposes to make a systematic and comprehensive national inventory of indigenous adaptation and mitigation practices in Malawi's most vulnerable communities, so as to provide information that will help formulate evidence-based and culturally appropriate climate change policies. The principal objectives are to identify and document indigenous adaptation to climate change and mitigation strategies; to record and preserve indigenous knowledge pertaining to weather forecasts and interpretation of weather systems, which could then be used to reinforce the current erratic weather forecast system; and to document and safeguard the harnessing of indigenous technologies for ensuring food security. Chiefs and local communities would be fully involved throughout the project through public meetings. In order to generate a comprehensive inventory the project would be extended to other districts throughout the country. All best practices would be promoted and propagated countrywide, and the results published with the intention of stimulating similar work in other countries and future cooperation with Malawian researchers.
2. Decides that, from the information provided in file 00680, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:
 - A.1: The active participation of communities in the preparation of the request and their involvement in implementing the proposed activities have not been sufficiently

elaborated; identification of the communities and justification for their inclusion in the project are lacking;

- A.2: Although the budget is clearly presented, certain costs appear to be overestimated while some major project components were not budgeted with adequate detail or consistency; remuneration is anticipated for all participants except community members, who should instead be at the core of the project;
- A.3: Despite the important topic and laudable objectives, the request is not clearly framed in terms of safeguarding intangible cultural heritage and is presented as essentially a research programme; the active involvement of the community in identifying and sharing its indigenous knowledge is minimal; the implementation strategy, including the specific responsibilities of each partner, needs to be described in greater detail;
- A.4: Beyond the data collection exercise, the requesting State has not sufficiently explained how the proposed documentation and awareness-raising activities could contribute to the safeguarding of the indigenous knowledge concerned; it is also not clearly indicated how the results of the study itself will feed back into the policy process;
- A.5: The State Party does not share the costs of the activities for which international assistance is requested, nor does the request identify any particular circumstances that might justify such a limited participation;
- A.6: The assistance aims to reinforce the capacities of the implementing organization and its partners to develop similar projects at a larger scale; however, the State Party has not explained how it would strengthen the capacities of the communities to safeguard the knowledge that they hold;
- A.7: In July 2012, the Bureau of the Committee granted financial assistance to Malawi in the amount of US\$24,947 to carry out a project that is now getting underway entitled 'Development of an inventory of intangible heritage of Malawi';
- 10(a): The project is national in scope and would involve national implementing partners;
- 10(b): The project's potential to stimulate similar initiatives or additional support from other sources is weakened by the absence of integration of the implementing organization in the national and international institutional network; the project does not foresee a strategy for incorporating the research findings into safeguarding activities or into the policy process;
3. Decides not to approve the request, and invites the State Party to submit a revised request responding more fully to the criteria for selection and to the considerations noted in the present decision;
4. Commends the State Party's willingness to develop a project addressing the potential of indigenous knowledge to mobilize innovative and suitable responses to climate change;
5. Welcomes with satisfaction a request for international assistance that highlights for the first time the contribution of intangible cultural heritage to the major challenge that food security represents for sustainable development;
6. Recalls that the purpose of the assistance provided to States Parties from the Intangible Cultural Heritage Fund is to support them in their efforts to safeguard the intangible cultural heritage in line with the principles and objectives of the Convention for the Safeguarding of the Intangible Cultural Heritage;
7. Recommends that the State Party fully involve the rural communities holding indigenous knowledge in the preparation of the request as well as in the planning and implementation of the activities by emphasizing the reinforcement of their safeguarding capacities with a view to improving their living conditions in a sustainable manner;
8. Encourages the State Party to become more involved in the implementation of the project and to set up an effective coordination mechanism with all relevant agencies in order to

enable the results of the project to be integrated as fully as possible into national development policies.

DECISION 7.COM 10.6

The Committee

1. **Takes note** that Nigeria has requested International Assistance in the amount of US\$95,000 for **Safeguarding the intangible traditions of Kwagh-Hir (Tiv puppetry theatre) in Nigeria through comprehensive documentation**:

Kwagh-hir is a form of puppetry theatre traditionally performed in Tiv communities in the state of Benue, Nigeria. It provides secular entertainment, education and socialization through the enactment of past and contemporary events by performers using puppets and masquerades. At present, however, only older speakers have knowledge of the main historical narratives and legends. The aim of the project is therefore to safeguard and reinvigorate Kwagh-hir, and in so doing help to revive intergenerational transmission of the folk arts of the Tiv people, including Tiv craftsmanship and intellectual traditions; preserve and promote the lexicon and grammar of the Tiv language; and reinforce the cultural identity of Tiv people. To this end, the project would organize meetings with clan heads, who function as owners of the various community theatre groups, in order to generate new Kwagh-hir performances. This would necessitate organization of rehearsals for the orchestra and performers, and the production of props, costumes and other cultural artefacts. The project would also produce audiovisual materials to document historical and anthropological materials, including historical and anthropological stories. The project aims to revive cultural activism in the various communities and promote and inspire more works in the Tiv Kwagh-hir traditions for theatrical presentation.

2. **Decides** that, from the information provided in file 00684, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:

- A.1: Tiv communities have not participated in the preparation of the request nor have they been involved in planning the proposed activities; the request is also not clear as to the mechanisms for involving communities fully during the execution and follow up of the project;
- A.2: The request includes a large number of discrepancies between the budget breakdown, the proposed activities and timetable; activities such as the purchase of equipment, fees for resource persons and meetings with the communities need to be further justified; moreover, the budget calculations and totals are not correct;
- A.3: The request does not provide a clear description of Kwagh-Hir nor sufficient background, rationale or information concerning its viability and the need for safeguarding it; the objectives are worthy but are far beyond the scope of the project; the activities do not correspond closely either to the objectives or to the budget and timetable; the sequence of activities and documentation methodologies should be further explained as well as the coordination strategy of the different bodies and communities concerned;
- A.4: The request does not demonstrate how the proposed project will contribute to ensure the viability of Kwagh-Hir, and the duration of the project is too short to ensure effective follow up and sustainability of the results; the lack of involvement of the communities in the preparation of the request casts further doubt on the sustainability of the project;
- A.5: Although the requesting State is committed to provide a substantial share of the overall cost of the project, the specific costs to be supported by it and those to be supported by the Intangible Cultural Heritage Fund respectively are not distinguished; moreover, since the budget totals are incorrect it is not possible to determine what will finally be the State Party's share;

A.6: The State Party has not addressed how the capacities of the concerned communities, insufficiently identified will be strengthened through the project; the documentation and preparation of publications and other audio-visual materials, the acquisition of materials and remuneration of participants, while welcome, do not necessarily lead to strengthened capacities for safeguarding the intangible cultural heritage;

A.7: The State Party received financial assistance from the UNESCO/Japan Funds-in-Trust for the Safeguarding of Intangible Cultural Heritage for two cooperation projects, 'Action plan for the safeguarding and promotion of the Oral Tradition of Gelede in Benin, Nigeria and Togo' in 2008 and 'Safeguarding of the Ifa Divination system' in 2011; the work stipulated by the contracts related to these projects was successfully carried out and, following UNESCO's regulations, the contracts were duly completed;

10(a): The project is national in scope and involves national implementing partners;

10(b): The request does not address the question of whether the assistance could have a multiplier effect or could stimulate financial and technical contributions from other sources;

3. Decides not to approve the request, and invites the State Party to submit a revised request responding more fully to the criteria for selection and to the considerations noted in the present decision;
4. Recalls that, in line with the Convention, the aim of documentation should be to ensure the viability of the intangible cultural heritage concerned and should be complemented by associated safeguarding measures such as capacity building of human resources, support for the practitioners and general awareness raising;
5. Recommends that the State Party fully involve the communities, practitioners as well as the audience, in the preparation of the request and ensure that the safeguarding measures fully reflect their aspirations and wishes and that they are active participants in implementing them, and further recommends that it identify additional partners in the domain of documentation of living heritage;
6. Invites the State Party to ensure a rigorous and clear correspondence between the overall objectives and the proposed activities, budget and timetable of the project and to provide clear and transparent details in the presentation of the budget and pay close attention to its accuracy and coherence.

DECISION 7.COM 10.7

The Committee

1. Takes note that Pakistan has requested International Assistance in the amount of US\$48,000 for **Safeguarding of intangible heritage of Pakistan's Khyber Pukhtoonkhwa Province:**

Recent years have witnessed a significant increase in threats to the intangible cultural heritage of Khyber Pukhtoonkhwa Province in the North-West of Pakistan, linked to the actions of fundamentalists who do not tolerate performing arts. This project, undertaken by the Pakistan National Council of the Arts, aims to safeguard and revive performing arts in the province, and to assist displaced artists to repatriate and resettle in the region. Key activities planned include the production and dissemination of audio-visual materials on the performing arts; the organization of large concerts in major cities; the creation of annual music and drama competitions among schools to raise awareness about the importance of this intangible cultural heritage and encourage talented performers; financial assistance to forty needy artists; and the organization of training for cultural officers. These cultural officers would be able to address the problems of local performing artists, including locating performance venues, and would function as a bridge between artists and cultural authorities. The PNCA would also work to establish a national union of performing artists in their chosen

fields, and would make efforts to promote their rights through the effective implementation of intellectual property rights protections.

2. Decides that, from the information provided in file 00556, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:

- A.1: The active participation of the different communities of Khyber Pukhtoonkhwa Province in preparing the request and their future active involvement in implementing the proposed activities, other than as beneficiaries, have not been demonstrated in sufficient detail;
- A.2: Although the budget is clearly structured, the specific financial responsibilities of the requesting State and of UNESCO respectively are not distinguished; certain costs appear to be underestimated or not included, even though these are major components of the project, and no explanation is provided for the use of revenues to be generated during the project;
- A.3: Despite the State Party's very laudable intentions, the request does not clearly identify what intangible cultural heritage is to be safeguarded by the proposed activities and it is thus difficult to assess their appropriateness; their feasibility also needs to be further demonstrated as well as the implementing strategy of the Pakistan National Council of the Arts, in particular taking into account the context of conflict in Khyber Pukhtoonkhwa Province;
- A.4: The sustainability of the project depends in part on factors beyond the control of the requesting State; the occasional nature of a number of punctual activities such as concerts or competitions does not seem appropriate to contribute to a larger process of peace-building which is essential to ensure the sustainability of the project;
- A.5: The State Party shares equally with the Intangible Cultural Heritage Fund the cost of the activities proposed, although the specific financial responsibilities of the requesting State are not distinguished from those of UNESCO;
- A.6: The request does not address sustainable capacity building of performing artists and cultural officers in the field of safeguarding intangible cultural heritage; punctual financial assistance to artists in need, however important it might be, does not constitute capacity building;
- A.7: The State Party has not previously received financial assistance from the Intangible Cultural Heritage Fund;
- 10(a): The project is a national project and would involve implementing partners at the national level;
- 10(b): While the provision of both technical and financial assistance beyond the end of the project is planned by the requesting State, contributions from other sources could be difficult to secure given the security situation in the region and the dangers facing performing artists;

3. Decides not to approve the request, and invites the State Party to submit a revised request responding more fully to the criteria for selection and to the considerations noted in the present decision;
4. Commends the initiative and the strong commitment of the State Party and its recognition of the important role that intangible cultural heritage can play in the protection of the freedom of cultural expressions;
5. Notes the difficult situation facing the people of Khyber Pukhtoonkhwa Province and further notes that it is the people themselves that face severe threats and not only their intangible cultural heritage;
6. Recommends that the State Party fully involve the communities of practitioners in the preparation of the request as well as in the planning and implementation of the activities and not only as beneficiaries of financial support or participants in punctual events;
7. Encourages the State Party to clearly identify, with the widest possible participation of the community, the intangible cultural heritage for which financial assistance is sought and to develop well-conceived and feasible safeguarding measures that are aimed at sustaining the practice and transmission of the intangible cultural heritage over the medium and long terms and at promoting its recognition by society as a valuable source of identity and continuity.

DECISION 7.COM 10.8

The Committee

1. Takes note that Senegal has requested International Assistance in the amount of US\$80,789 for **Inventory of traditional musics in Senegal**:

The traditional music of Senegal encompasses a vast and diverse array of musical traditions, genres, instruments and associated craftsmanship. Its social, spiritual and cultural functions are many, including celebrations of birth, death rites, initiations, blessings, agriculture, fishing, values, and legends and myths. In short, it is a powerful factor of social cohesion. However, large parts of Senegal's musical heritage are very poorly documented and may disappear if a preventive safeguarding inventory is not undertaken. This project aims to undertake such an inventory as part of a conservation strategy – a programme that intends to preserve and enhance this heritage, and help to reinvigorate the chain of transmission. Concretely, the project aims to strengthen the capacity of the communities concerned to inventory and manage a database on traditional music that will provide important sources for research, education and the promotion of traditional artists. Specific objectives include awareness-raising and capacity building of the target communities, production of the global inventory of traditional music and associated elements, and development of a safeguarding and enhancement action plan. Programmed activities to achieve these objectives include in-situ workshops, creation of a documentary collection and database, and development of an action plan with all local and state stakeholders.

2. Decides that, from the information provided in file 00553, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:
 - A.1: The participatory approach envisioned for the project intends to give communities a decisive role in its implementation, management and monitoring mechanisms, particularly through their representatives sitting on local management committees;
 - A.2: The budget, carefully and systematically drawn up, reflects in detail the planned activities and the related expenses, demonstrating with transparency and accountability that the amount of assistance requested is appropriate;
 - A.3: Activities are well articulated and conceived in relation to the expected results of the project and a system of regular monitoring and evaluation is foreseen, involving both the implementing organization and the local management committees;

- A.4: The involvement of local management committees in the development of the intangible cultural heritage inventory and the awareness raised among communities through the project help to ensure that safeguarding efforts can continue beyond the end of the project; a more precise explanation of the future use of the proposed inventory and how it will actually contribute to the desired safeguarding and revitalization of musical expressions would have been desirable;
- A.5: The State Party's contribution covers nearly one fifth of the overall budget for the project activities, and its breakdown is clearly distinguished from the contribution requested from the Intangible Cultural Heritage Fund;
- A.6: With a substantial training component, the project will strengthen capacities among both officials and educated community youth in inventorying intangible cultural heritage, digital audio recording and archiving, and managing safeguarding projects;
- A.7: The State Party received financial assistance between 2009 and 2011 from the UNESCO/Japan Funds-in-Trust for Safeguarding Intangible Cultural Heritage in support of a safeguarding plan for 'Kankurang, Manding initiatory rite'; the work stipulated by the contracts was successfully carried out and, following UNESCO's regulations, was duly completed;
- 10(a): The project is national in scope and involves national implementing partners;
- 10(b): The stimulating effect of this inventorying experience on the safeguarding of Senegalese musical heritage may attract contributions from other sources;
3. Approves the request in the amount of US\$80,789;
4. Commends the State Party for the clarity and accuracy with which the request was prepared and, in particular, for the transparency and consistency in the presentation of the budget that clearly delineates the specific costs to be supported by the requesting State and those to be supported by the Intangible Cultural Heritage Fund;
5. Invites the State Party to make the inventory project a fresh impetus to develop a safeguarding strategy for traditional music in line with the Convention for the Safeguarding of the Intangible Cultural Heritage and encourages it to give clearer consideration as to how the short-term inventorying outcomes can contribute to that larger objective;
6. Further encourages the State Party to take full advantage of its institutional and professional expertise in the implementation of the project, especially in training researchers, drawing up the inventory as well as in its future periodic updates and making it available through the Internet;
7. Recommends that the State Party involve the communities fully in the implementation of the project in order to reinforce their capacities to safeguard their traditional music, that it devote the necessary time to this purpose and that it consider how best to ensure the restitution of the collected information to them.

DECISION 7.COM 10.9

The Committee

1. Takes note that Sudan has requested International Assistance in the amount of US\$200,000 for **Documentation and inventory of intangible cultural heritage in the Republic of Sudan**:

The intangible cultural heritage of Sudan comprises elements of Nubian, Christian and Islamic civilizations, all of which are reflected in the various cultural forms and expressions performed by different communities during certain festivals, celebrations and occasions, the most important of which are the life cycle rituals practised from birth to death. At present there are no definite inventories of Sudanese intangible cultural heritage, although numerous studies, collections, audio and visual recordings and bibliographies exist. This project

proposes to build on this work to compile detailed, itemized and comprehensive lists of cultural forms, genres and activities pertaining to intangible culture in all parts of the country. It is believed that such an inventory would create a sense of awareness among local communities of the importance and value of their cultural heritage, develop positive attitudes towards its preservation, and reinforce existing cultural policies promoting socio-economic development, equity, peace and national integration. The project would necessitate capacity-building of staff working in institutions related to intangible cultural heritage; the creation of a database; and the establishment of a national documentation centre. Local communities would play a key role in the planning and compilation of the inventory, and local societies and recognized tradition bearers would guide and advise compilers, scholars and experts.

2. Decides that, from the information provided in file 00696, the request responds as follows to the criteria for granting International Assistance given in Paragraphs 10 and 12 of the Operational Directives:
 - A.1: The communities concerned have not been adequately identified and their involvement in planning and carrying out the inventory has not been sufficiently addressed, nor were they involved in the elaboration of the request itself;
 - A.2: It is impossible to evaluate the appropriateness of the amount requested because the budget presents numerous discrepancies in its details and inaccuracies in its calculations;
 - A.3: Throughout the request, there is a lack of correspondence between the objectives, results and activities shown in the timetable and those reflected in the budget; the implementation strategy and methodology are not sufficiently described in order to ensure coherence in the project; the roles and responsibilities of different potential actors are not clearly defined;
 - A.4: The sustainability of the project is not sufficiently demonstrated; a number of the potential effects that are mentioned exceed the scope of the project and the relation between them is not established;
 - A.5: Although the request refers to a contribution from the requesting State to supplement the amount requested from the Intangible Cultural Heritage Fund, it is not specified how these funds will be used and it is thus impossible to determine how the State Party will share the costs of the activities described;
 - A.6: The proposal foresees a series of awareness-raising and training activities aimed at strengthening the capacities of cultural officers and communities by involving a variety of stakeholders such as the Ministry of Culture, community leaders and experts;
 - A.7: International assistance from the Intangible Cultural Heritage Fund for an amount of US\$12,167 has been granted to Sudan in 2009 to elaborate a digitization strategy for Sudan's folklore and traditional music archives; the project is underway at present;
 - 10(a): The project is national in scope and would involve national implementing partners;
 - 10(b): The creation of an inventory and the accompanying awareness-raising activities could stimulate other financial contributions for future safeguarding efforts;
3. Decides not to approve the request, and invites the State Party to submit a revised request responding more fully to the criteria for selection and to the considerations noted in the present decision;
4. Commends the State Party for its recognition of the important role of inventorying and capacity building for the safeguarding of intangible cultural heritage;
5. Invites the State Party to make the inventorying activity an occasion to develop a sustainable policy framework and institutional foundation for safeguarding intangible cultural heritage in line with the spirit and the objectives of the Convention;

6. Recommends that the State Party carefully revise the detailed budget by correcting inaccuracies in the calculations and by identifying concretely the contribution of Sudan to the project, whether in cash or in kind;
7. Encourages the State Party to clearly identify, with the widest possible participation of the community, the human and technical resources available to the body in charge of the implementation to determine how the results and benefits of the project are expected to last beyond the end of the project.

DECISION 7.COM 11

The Committee,

1. Recalling Article 16 of the Convention,
2. Further recalling Chapter I of the Operational Directives, particularly its paragraphs concerning inscription on the Representative List of the Intangible Cultural Heritage of Humanity,
3. Having examined Document ITH/12/7.COM/11 and the nomination files submitted by the respective States Parties,
4. Welcomes the broad participation of States Parties during the 2012 cycle and the increasingly balanced geographical representation among the nominations submitted for its examination;
5. Congratulates the State Parties concerned for their willingness to propose elements that could expand awareness worldwide of the diversity of intangible cultural heritage and its variform expressions, thereby contributing to the fundamental purposes of the Representative List;
6. 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;
7. 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;
8. Requests the Subsidiary Body to make a limited and coherent use of referral so that it is only applied to cases concerning the lack of technical detail;
9. 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 and are framed consistently in terms of the specific list to which they are submitted;
10. Reminds States Parties that the requirement of mutual respect among communities, groups and individuals is fundamental to the Convention and that inscriptions on the Representative List should encourage dialogue which respects cultural diversity;
11. Invites States Parties to refrain from using inappropriate vocabulary;
12. Further invites States Parties to take care when elaborating nominations to avoid characterizing the practices and actions within other States in order not to inadvertently diminish such respect or impede such dialogue;
13. Recalls its Decisions 6.COM 7 and 6.COM 13, according to which ‘each nomination should constitute a unique and original document’ and duplication of text from another nomination is not acceptable;

14. Underlines that criterion R.2 requires that the nomination demonstrate how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself;
15. Further underlines that for criterion R.3 the safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities;
16. Further invites States Parties when elaborating nominations to take careful heed of the prior decisions of the Committee as well as the observations and suggestions offered by the 2012 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;
17. Decides that information placed in inappropriate sections of the nomination cannot be taken into consideration, and invites States Parties to ensure that information is provided in its proper place;
18. Further decides that nominations that do not comply strictly with the following technical requirements will be considered incomplete and cannot consequently be transmitted by the Secretariat for evaluation and examination but will be returned to the submitting States that may complete them for a subsequent cycle, in conformity with paragraph 54 of the Operational Directives:
 - a. A response is provided in each and every section;
 - b. Maximum word counts established in the nomination form are respected;
 - c. Evidence of free, prior and informed consent is provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French;
 - d. Documentary evidence is provided demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence may take the form of a functioning hyperlink through which such an inventory may be accessed;
 - e. An edited video of not more than ten minutes is provided, subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French.

DECISION 7.COM 11.1

The Committee

1. Takes note that Algeria has nominated **rites and craftsmanship associated with the wedding costume tradition of Tlemcen** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The wedding ritual of Tlemcen in northwestern Algeria commences in the parents' home, where the bride is dressed in a traditionally woven golden silk dress, surrounded by her friends and married female relations, the latter wearing their own wedding costumes. Symbolic henna designs are applied to her hands, and an older woman helps her don a caftan of embroidered velvet, jewellery and a conical hat. Rows of baroque pearls protect her vital and reproductive organs against evil spirits. On leaving the house, the bride is covered with a golden veil of silk. During the wedding feast a married woman from the bride's inner circle draws red and silver designs beneath the veil on the bride's cheeks and under her lower lip to purify and protect her. Once protected by her caftan, jewels and make-up, the bride removes her veil, ready to be wed. Girls in Tlemcen are initiated into the costume tradition at an early age, while the craftsmanship involved in making the precious wedding

costume is transmitted from generation to generation. The rite symbolizes the alliance between families and continuity between generations, while the craftsmanship plays a major role in perpetuating the creativity and identity of the Tlemcen community.

2. Decides that, from the information provided in file 00668, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: The knowledge and skills associated with the wedding costume tradition of Tlemcen have been transmitted by men and women of the community from generation to generation and serve as a marker of local identity;

R.2: Inscription of the element on the Representative List could encourage mutual dialogue between communities and groups, while raising awareness of other vestimentary and ritual practices of the Mediterranean region and elsewhere;

R.3: Safeguarding measures focus on research, dissemination, transmission and promotion of the rites and craftsmanship and reflect the involvement and commitment of the people of Tlemcen;

R.4: Several practitioners, communities, organizations, local authorities and academic institutions participated in the nomination process and granted their free, prior and informed consent for inscription of the element;

R.5: The rites and know-how associated with the marriage ceremony in the Tlemcen region were included in 2010 in a national database of intangible cultural properties, managed by the Ministry of Culture;

3. Inscribes **rites and craftsmanship associated with the wedding costume tradition of Tlemcen** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.2

The Committee

1. Takes note that Armenia has nominated the **performance of the Armenian epic of 'Daredevils of Sassoun' or 'David of Sassoun'** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Armenian epic Daredevils of Sassoun recounts the story of David of Sassoun, a defiant and self-reliant youth, who by the grace of God defends his homeland in an unequal duel against the evil. The epic falls within the tradition of heroic folktales that dramatize and voice the deepest sentiments and aspirations of a nation. The epic is told in a lyrical voice with rhythmic enunciation, while separate cantos are sung in a rhyming poetic style. It is performed annually on the first Saturday of October (Epic Day holiday in some villages), during weddings, birthdays, christenings and major national cultural events. Usually the epos teller sits, wearing national costume and is accompanied on the duduk, a woodwind instrument. The epic-telling art has no gender, age or professional limitations. It is transmitted through families as a vocation, most strongly in rural communities with close links to folklore culture. There are 160 variants. Performances nowadays last up to two hours with the epic narrated in parts. It is commonly cited as one of the most important works of Armenian folklore, functioning as an encyclopaedia and repository of the entire range of knowledge about the heritage of Armenian people, their religion, mythology, philosophy, cosmology, customs and ethics.

2. Decides that, from the information provided in file 00743, as circulated, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Passed down from generation to generation and providing a sense of identity and continuity for its community, the epic embraces a variety of oral, musical and theatrical performances and artistic expressions;

- R.2: Its inscription on the Representative List could contribute to raising awareness of the significance of the intangible cultural heritage through dialogue with other communities having similar epics;
- R.3: Current efforts to safeguard and promote the Armenian epic are described along with proposed safeguarding measures that include the celebration of the Day of the Epic Poem, the organization of an international conference and the establishment of a school of epic telling;
- R.4: Institutions, associations, communities and practitioners have participated actively in the nomination process and provided their free, prior and informed consent to it;
- R.5: With the participation of the community, the 'Daredevils of Sassoun' was included in March 2010 on the State list of intangible cultural heritage that is maintained and updated by the Ministry of Culture;
3. Inscribes the **performance of the Armenian epic of 'Daredevils of Sassoun' or 'David of Sassoun'** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.3

The Committee

1. Takes note that Austria has nominated **Schemenlaufen, the carnival of Imst, Austria** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:
- Every four years the city of Imst in Austria celebrates its Fasnacht carnival on the Sunday before the Christian season of Lent. The central festivity is Schemenlaufen, a procession of masked, costumed dancers. The main characters are in pairs, one man wearing rotating bells and another wearing larger bells weighing up to 35 kg. Together, they perform a special dance of jumps and bows, with the bells producing a mix of high and low tones. A total of fifty-five such couples participate, while other masked characters slowly imitate their dance. Yet other characters maintain order by softly hitting or splashing the audience with water, while a young girl throws scented powder into the audience. Masked chimney-sweeps climb houses in feats of bravery, witches shout at the audience accompanied by a band playing dissonant melodies, and white or brown bears demonstrate their strength. The carnival unites the whole population of Imst in a common goal: organizing the Fasnacht in accordance with long-standing tradition. Inhabitants of Imst, particularly women, are schooled in the techniques for making Schemenlaufen costumes, while local blacksmiths forge the bells. Everybody may carve wooden masks and knowledge of traditional craftsmanship is usually passed on within the family or taught in special courses.
2. Decides that, from the information provided in file 00726, the nomination satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Passed on from generation to generation and open to the participation of all residents, the carnival of Imst gives its community a sense of identity and continuity, reinforcing social cohesion and integration;
- R.2: Inscription of the Schemenlaufen on the Representative List could enhance the visibility of intangible cultural heritage and awareness of its significance, particularly among practitioners of similar carnival traditions near and far;
- R.3: Ongoing and proposed safeguarding measures demonstrate the commitment of the community and the local and national authorities to ensure the viability of the Schemenlaufen;
- R.4: Several practitioners, communities, committees and local associations of the carnival of Imst participated in drafting the nomination, submitted photos and videos, and gave their free, prior and informed consent;

R.5: Upon the application of the community concerned, the carnival of Imst was included in March 2010 in the National Inventory of Intangible Cultural Heritage in Austria, maintained by the Austrian Commission for UNESCO;

3. Inscribes **Schemenlaufen, the carnival of Imst, Austria** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.4

The Committee

1. Takes note that Azerbaijan has nominated **craftsmanship and performance art of the Tar, a long-necked string musical instrument** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Tar is a long-necked plucked lute, traditionally crafted and performed in communities throughout Azerbaijan. Considered by many to be the country's leading musical instrument, it features alone or with other instruments in numerous traditional musical styles. Tar makers transmit their skills to apprentices, often within the family. Craftsmanship begins with careful selection of materials for the instrument: mulberry wood for the body, nut wood for the neck, and pear wood for the tuning pegs. Using various tools, crafters create a hollow body in the form of a figure eight, which is then covered with the thin pericardium of an ox. The fretted neck is affixed, metal strings are added and the body is inlaid with mother-of-pearl. Performers hold the instrument horizontally against the chest and pluck the strings with a plectrum, while using trills and a variety of techniques and strokes to add colour. Tar performance has an essential place in weddings and different social gatherings, festive events and public concerts. Players transmit their skills to young people within their community by word of mouth and demonstration, and at educational musical institutions. Craftsmanship and performance of the tar and the skills related to this tradition play a significant role in shaping the cultural identity of Azerbaijanis.

2. Decides that, from the information provided in file 00671, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Transmitted from generation to generation and ingrained in the social life of Azerbaijan, the craftsmanship and music of the Tar provide a sense of identity and continuity to the larger community as well as a source of income for craftspeople and musicians;

R.2: Inscription of the craftsmanship and performance art of the Tar on the Representative List could contribute to promoting intercultural dialogue and human creativity, especially among communities of craftspeople and performers throughout the country and the wider region;

R.3: Past, on-going and proposed measures, elaborated and implemented with the participation of Tar performers and craftspeople, include legislation, education, documentation, research and transmission and aim at ensuring the viability of the Tar;

R.4: The nomination was elaborated with the participation of Tar craftspeople, performers, researchers, teachers, as well as local and regional authorities, who granted their free, prior and informed consent;

R.5: On the basis of proposals from communities and practitioners, the Tar was included in 2010 on the Register of Intangible Cultural Heritage of Azerbaijan, established and updated by the Documentation and Inventory Board and approved by the Ministry of Culture and Tourism;

3. Inscribes the **craftsmanship and performance art of the Tar, a long-necked string musical instrument** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.6

The Committee

1. Takes note that Belgium has nominated the **Marches of Entre-Sambre-et-Meuse** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Marches of Entre-Sambre-et-Meuse are a major component of the cultural identity of the eponymous village found between the rivers of Sambre and Meuse in Wallonia, Belgium. The marches commemorate the dedication of the village church honouring the Saint to whom the church is dedicated. The entire village participates. The escorted processions consist of several companies, based on a military model, and each company group tens, even hundreds of marchers. The participants dress in military uniforms, forming one or more companies that escort the religious procession. A committee and/or a statutory body manage each company, organizing the course of the march and ensuring the correct formations. Young people march alongside their parents in the Young Guard or other companies. The transmission of traditions occurs orally, often within the family circle, but also during gatherings, meetings, banquets or balls necessary for the organization of the march. Dynasties of fifes and drums have been created that transmit their knowledge, songs and music to new musicians. Similarly, drum and fife manufacturers and dozens of artisan clothes designers pass on their craftsmanship in reconstituting and creating instruments, costumes, flags and accessories. The marches play a key role in enhancing integration, assembling men and women from different backgrounds and promoting social cohesion.

2. Decides that, from the information provided in file 00670, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: The Marches of Entre-Sambre-et-Meuse combine religious devotion with music, oral traditions, and craftsmanship, and involve the entire community including children and elders, bringing together practitioners of diverse social backgrounds in a spirit of social cohesion;

R.2: Inscription of the Marches of Entre-Sambre-et-Meuse on the Representative List could contribute to the visibility of the intangible cultural heritage more broadly and awareness of its significance, particularly in places where similar processions are practised;

R.3: Current safeguarding measures are described and future measures such as museum projects, education work, research and publication, regulatory measures are proposed;

R.4: Several communities, representatives and local authorities participated actively in the nomination process, and the officials of fifteen marches, as well as the mayors of the cities and towns on whose territory they take place, gave their free, prior, and informed consent to the inscription;

R.5: With the participation of the concerned communities, a number of different marches of Entre-Sambre-et-Meuse were included in 2004 and 2011 in an inventory of intangible cultural heritage carried out and regularly updated by the Oral and Intangible Heritage Commission.

3. Inscribes the **Marches of Entre-Sambre-et-Meuse** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.7

The Committee

1. Takes note that the Plurinational State of Bolivia has nominated **Ichapekene Piesta, the biggest festival of San Ignacio de Moxos** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Every year, the inhabitants, both young and old, of San Ignacio de Moxos in Bolivia celebrate Ichapekene Piesta, a syncretic festival that reinterprets the Moxeño founder myth of the Jesuit victory of Ignacio de Loyola and melds it with indigenous beliefs and traditions. The festivities begin in May with firework displays, singing and praises, and continue in July with daily and nightly celebrations of masses, funeral wakes, alms-giving and feasts. The main representation of the victory of Saint Ignatius involves twelve sun warriors, wearing spectacular feathers, who battle the guardians of the holy flag – the original ‘owners’ of the forest and water – before converting them finally to Christianity. These rites are an act of faith and constant rebirth, allowing the Moxeños to be reborn into the Christian tradition in the presence of the spirits of their ancestors. The main procession involves 48 groups of participants disguised as masked ancestors and animals, reinforcing the importance of respect for nature. They play tricks and dance to the accompaniment of the Baroque-era music of the Jesuit missions, then around midnight fireworks pop from the top of their wide-brimmed hats, symbolizing the gift of light and vision to live respectfully.

2. Decides that, from the information provided in file 00627, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Involving all the inhabitants of San Ignacio de Moxos, the Ichapekene Piesta allows elders to pass on their knowledge and skills to younger generations, while providing its multi-ethnic community with a sense of its syncretic identity and of respect for the environment;

R.2: As a celebration of the multi-ethnic character of San Ignacio de Moxos, the fiesta could contribute through its inscription on the Representative List to raising awareness of the significance of similar rituals and festive events in other parts of the world while encouraging intercultural dialogue and promoting respect for cultural and biological diversity;

R.3: Both the Indigenous Council and the State have been ensuring the viability of the Ichapekene Piesta in recent decades, and safeguarding measures are planned from inventory-making to workshops on occupations and tasks associated with the festival;

R.4: Through a series of meetings and field work, the Indigenous Council of San Ignacio de Moxos participated in the preparation of the nomination with about ten researchers, and it received the free, prior and informed consent of the community of San Ignacio de Moxos represented by its Indigenous Council;

R.5: By the initiative of the Moxeños, the element was registered in the national inventory of tangible and intangible heritage and certified by the Ministry of Cultures in 2010.

3. Inscribes the **Ichapekene Piesta, the biggest festival of San Ignacio de Moxos** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.8

The Committee

1. Takes note that Brazil has nominated **Frevo, performing arts of the Carnival of Recife** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Frevo is a Brazilian artistic expression comprising music and dance, performed mainly during the Carnival of Recife. Its quick frenetic and vigorous rhythm draws upon the fusion of musical genres such as marching music, Brazilian tango, square dance, polka and pieces of classical repertoire, performed by martial bands and fanfares. The music is essentially urban, and like the accompanying dance, 'Passo', is vigorous and subversive. The dance stems from the skill and agility of capoeira fighters, who improvise leaps to the electrifying sound of steel orchestras and bands. Practitioners of Frevo and Passo are part of associations, each of which participates in parades for the carnival. Their headquarters provide support for the development, preservation and transmission of knowledge and skills related to Frevo. The element also has a close connection to the beliefs and symbolic universe of the practitioners' religion. Several associations have colours related to the members' devotion and various embellishments have religious meanings. Frevo is formed through the creativity and cultural riches that comes from the great mix of music, dance, capoeira and crafts, among others, demonstrating the ingenuity and creative ability of its practitioners. This ability to promote human creativity and respect for cultural diversity is inherent to Frevo.

2. Decides that, from the information provided in file 00603, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Frevo constitutes a syncretic artistic expression recognized by the people of Recife as a festive symbol of their identity and continuity and constantly recreated by them in response to changing social conditions;

R.2: Its inscription on the Representative List could favour dialogue, promote mutual understanding, and foster appreciation of the creative spirit of humanity, thanks in particular to its openness to diverse people and communities;

R.3: The description of safeguarding measures is thorough and extensive, with well-identified activities focused on promotion, dissemination, documentation and education; the commitment of the communities and the support of the State Party are demonstrated;

R.4: The element was nominated following wide and active involvement of the community, associations and groups concerned, and their free, prior and informed consent is amply demonstrated;

R.5: Upon a request by the Recife City Hall, and through a participatory process in which communities identify and define their heritage, Frevo was inventoried and recognized in 2008 by the National Institute of Historic and Artistic Heritage (IPHAN) as Cultural Heritage of Brazil;

3. Inscribes **Frevo, performing arts of the Carnival of Recife** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.9

The Committee

1. Takes note that Colombia has nominated the **festival of Saint Francis of Assisi, Quidbó** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Every year from 3 September to 5 October the twelve Franciscan districts of Quidbó, Colombia, hold the Fiesta de San Pacho, a celebration of the community's Afro-descendant Chocó identity, embedded in popular-rooted religion. It begins with the Catholic 'Inaugural Mass' at the Cathedral blended with traditional dances and chirimía music performed by the San Francis of Assisi Band. This is followed by a parade of carnival groups featuring costumes, dances and chirimía. Each district offers a morning mass and allegorical floats and carnival groups in the afternoon. On 3 October, the patron saint travels the Atrato River in boats, and on 4 October people celebrate the dawn with devotional hymns and perform the Grand Procession of the Saint in the afternoon. Local artists and craftspersons make the floats, district altars, costumes and street decorations with young people learning alongside. Certain families per district act as custodians and work through the Franciscan Festival Foundation to organize events, preserve know-how and keep the tradition alive. The festival is the main symbolic space in the life of Quidbó. It strengthens Chocó identity and promotes social cohesion within the community, while promoting creativity and innovation through its revival and recreation of traditional knowledge and respect towards nature.

2. Decides that, from the information provided in file 00640, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: The festival of Saint Francis of Assisi constitutes an important marker of identity for the Afro-Colombians of the city of Quidbó and its environs; the annual gathering encourages social cohesion, solidarity and respect towards nature, while evoking the historical interactions of the many cultural groups that have lived in the region.

R.2: Inscription of the Festival of Saint Francis of Assisi on the Representative List could increase the visibility of the intangible cultural heritage in general and promote respect for cultural diversity and human creativity.

R.3: Safeguarding measures aim to strengthen the organizational aspect of the festival and its material infrastructure, and include awareness raising, documentation and training.

R.4: Members of the communities and the Franciscan Festival Foundation were actively involved in the preparation of the nomination through workshops, interviews and other consultations and they provided free, prior and informed consent for the inscription.

R.5: The Festival of Saint Francis of Assisi, Quidbó has been included in the Representative List of Intangible Cultural Heritage of Colombia since 2011, under the responsibility of the Heritage Office of the Ministry of Culture and the Colombian Institute for Anthropology and History.

3. Inscribes the **festival of Saint Francis of Assisi, Quidbó** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.10

The Committee

1. Takes note that Croatia has nominated **Klapa multipart singing of Dalmatia, southern Croatia** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Klapa singing is a multipart singing tradition of the southern Croatian regions of Dalmatia. Multipart singing, a capella homophonic singing, oral tradition and simple music making are its main features. The leader of each singing group is the first tenor, followed by several tenori, baritoni and basi voices. During performances, the singers stand in a tight semicircle. The first tenor starts the singing and is followed by the others. The main aim is to achieve the best possible blend of voices. Technically, klapa singers express their mood by means of open guttural, nasal sotto voce and falsetto singing, usually in high-pitched tessitura. Another feature is the ability to sing freely, without the help of notation. Topics of klapa songs usually deal with love, life situations, and the environment in which they live. Bearers and practitioners are skilled amateurs who inherit the tradition from their predecessors. Their ages vary with many younger people singing with older singers. In 'traditional klapa', knowledge is transferred orally. 'Festival klapa' is more formally organized with a focus on performance and presentation. In 'modern klapa', young singers gain experience by attending performances and listening to recordings. Local communities see klapa singing as a central marker of their musical identity, incorporating respect for diversity, creativity and communication.

2. Decides that, from the information provided in file 00746, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Evoking events of daily life and specificities of the local environment, Klapa multipart singing brings together different groups of people and serves as a marker of identity for the people of Dalmatia; the practice has been transformed over the years to adapt to changing social circumstances.

R.2: Given the musical imaginativeness and the intergenerational interactions encouraged by the practice, the inscription of Klapa multipart singing on the Representative List could enhance respect for cultural diversity and dialogue while testifying to human creativity.

R.3: Safeguarding measures emphasize the importance of transmission through education both formally and non-formal, while including the organization of festivals and competitions, support for local singing groups and raising awareness.

R.4: Klapa singers and local communities took part actively in the preparation of the nomination and provided their free, prior and informed consent for the inscription.

R.5: Since 2008 Klapa multipart singing of Dalmatia has been included in the Registry of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture and elaborated with the involvement of community organizations.

3. Inscribes **Klapa multipart singing of Dalmatia, southern Croatia** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.12

The Committee

1. Takes note that Ecuador has nominated the **traditional weaving of the Ecuadorian toquilla straw hat** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The toquilla straw hat is woven from fibres from a palm tree characteristic of the Ecuadorian coast. Coastal farmers cultivate the toquillales and harvest the stems before separating the fibre from the green outer skin. This is boiled to remove chlorophyll and dried for subsequent bleaching with sulfur over a wood fire. Weavers take this raw material and begin weaving the crown and the brim of the hat. Weaving a hat can take from one day to eight months, depending on the quality and finesse. In Pile, a coastal community, weavers produce extra fine hats that require specific climatic conditions and involve an exact number of points in each row of weaving. The process is completed by washing, bleaching, moulding, ironing and pressing. The weavers are mostly peasant families and transmission of weaving techniques occurs within the home from an early age through observation and imitation. The skills and knowledge enfold a complex and dynamic social fabric including traditional techniques of cultivation and processing, forms of social organization, and use of the hat as part of everyday clothing and in festive contexts. It is a distinctive mark of the communities perpetrating this tradition and part of their cultural heritage.

2. Decides that, from the information provided in file 00729, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: The knowledge and practices related to the toquilla straw hat are transmitted from one generation to another and provide the bearing communities with a sense of cultural identity and continuity, serving as a reference of social cohesion among different groups living in coastal and Andean regions of Ecuador.

R.2: As a cultural practice that promotes intercultural dialogue among diverse Ecuadorian communities, inscription of the traditional weaving of the toquilla hat on the Representative List could raise awareness of the importance of intangible cultural heritage and promote respect for cultural diversity and dialogue.

R.3: Safeguarding measures including research, revitalization, transmission, dissemination, promotion, development and protection of the traditional weaving reflect the commitments of the community and the State to pass down this know-how to new generations.

R.4: Different actors involved in the traditional weaving of the straw hat have attended a series of workshops to elaborate the nomination and a number of artisans' associations gave their free, prior and informed consent for its inscription.

R.5: Various craft techniques involved in the manufacture of the toquilla straw hat are included in the inventory of intangible cultural heritage of Ecuador maintained by the National Institute for Cultural Heritage.

3. Inscribes the **traditional weaving of the Ecuadorian toquilla straw hat** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.13

The Committee

1. Takes note that France has nominated **Fest-Noz, festive gathering based on the collective practice of traditional dances of Brittany** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Fest-Noz is a festive gathering based on the collective practice of traditional Breton dances, accompanied by singing or instrumental music. The strong Breton cultural movement has preserved this expression of a living and constantly renewed practice of dance repertoires with several hundred variations, and thousands of tunes. About a thousand Fest-Noz take place every year with participants varying from a hundred to several thousand people, thousands of musicians and singers and tens of thousands of regular dancers. Beyond the practice of the dance, the Fest-Noz is characterized by an intense camaraderie among the singers, musicians and dancers, significant social and intergenerational diversity, and openness to others. Traditionally, transmission occurs through immersion, observation and imitation, although hundreds of devotees have worked with tradition bearers to compile the repertoires and lay the groundwork for new modes of transmission. Today, the Fest-Noz is at the centre of an intense ferment of musical experiences and has spawned a veritable cultural economy. Many meetings are held between singers, musicians and dancers from Brittany and different cultures. Moreover, many new inhabitants of Breton villages use Fest-Noz as a means of integration, as it is heavily implicated in the sense of identity and continuity of the people of Brittany.

2. Decides that, from the information provided in file 00707, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Fest-Noz celebrates the importance of traditional dances and music performances for Breton communities, constituting communal gatherings passed down from generation to generation, recreated and reinvented according to changing times.

R.2: Inscription of Fest-Noz on the Representative List could increase the visibility of intangible cultural heritage in general and promote awareness of its importance, while providing an example of intercultural dialogue and human creativity.

R.3: Current efforts to safeguard and promote the performance of Fest-Noz are outlined in the nomination, and proposed safeguarding measures, supported by the State and communities concerned, include documentation, promotion, formal education and non-formal transmission of musical and choreographic knowledge.

R.4: Several researchers, practitioners, dance and music groups, as well as individuals of the Breton community, participated in the nomination process, and provided their free, prior and informed consent for the inscription.

R.5: With the participation of the concerned community, the Fest-Noz was included in 2011 in the Inventory of Intangible Cultural Heritage of France, maintained by the Ministry of Culture.

3. Inscribes **Fest-Noz, festive gathering based on the collective practice of traditional dances of Brittany** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.14

The Committee

1. Takes note that Greece has nominated the **know-how of cultivating mastic on the island of Chios** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Mastic is an aromatic resin cultivated for its properties and multiple uses from the *pistacia lentiscus* shrub, a local specialty of the island of Chios in the Aegean Sea. Cultivation is a year-round family occupation in twenty-four mastic villages, undertaken by men and women of all ages. Men prune the shrubs and clean and level the surrounding ground. Between July and September they incise the bark of the trunk and main branches with an iron tool to allow the sap to escape. Once the mastic solidifies for harvesting, women clean and select 'tears' (pieces of mastic), which are then washed with seawater and placed in wooden boxes in a cool place. Traditional cultivation relies upon mutual assistance practices that provide an opportunity to recount old tales and stories and renew social ties and networks. Mastic culture remains a living tradition thanks to the persistence of older farmers in using traditional methods and the active involvement of young people, introduced to the techniques through oral apprenticeship from experienced producers. Cultivators establish an intimate relationship with their own mastic trees, through which they attain personal recognition within the community. The collective of cultivators also invents culinary, medical and cosmetic recipes using mastic, while preserving its traditional secrets.

2. Decides that, from the information provided in file 00741, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Passed down from generation to generation among the people of Chios, the knowledge associated with the cultivation, extraction and collection of mastic constitutes an important part of rural life that promotes values of social cohesion and solidarity;

R.2: Its inscription on the Representative List could contribute to the visibility of intangible cultural heritage and the system of mutual assistance and labour exchange in particular, thereby strengthening social links and encouraging dialogue while stimulating creativity;

R.3: The proposed safeguarding measures aim at ensuring the viability and sustainability of the know-how of cultivating mastic;

R.4: The nomination was prepared with the participation of local authorities as well as bearers and practitioners of mastic cultivation who gave their free, prior and informed consent for inscription of the element.

3. Further decides that the information provided in the file is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.5: The submitting State should provide further information to demonstrate that the nominated element is included in an inventory of the intangible cultural heritage drawn up with the participation of communities, groups and relevant non-governmental organizations and is regularly updated, in conformity with Articles 11 and 12 of the Convention.

4. Decides to refer the nomination of the **know-how of cultivating mastic on the island of Chios** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle;
5. Recommends the State Party to give consideration to additional safeguarding policies aimed at mitigating damages to the trees.

DECISION 7.COM 11.15

The Committee

1. Takes note that Hungary has nominated the **folk art of the Matyó, embroidery of a traditional community** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The folk art of the Roman Catholic Matyó community in and around the town of Mezőkövesd in north-eastern Hungary is characterized by floral motifs that are found in flat-stitch embroidery and ornamented objects. Matyó embroidery decorates the traditional dress of the region, worn by local people in celebratory events and in folk dancing and singing. The floral motifs have played a crucial part in strengthening the self-image and identity of the Matyó community and are employed in interior decoration, contemporary fashion and architecture, in addition to embroidery. Community members established the Matyó Folk Art Association in 1991 to transmit the skills of embroidery and organize numerous cultural events and performances. In its Borsóka Embroidery Circle, anyone can learn the art, techniques and motifs of embroidery from experienced masters. In its Folk Dance Ensemble, members wear the finely embroidered traditional costumes, thereby contributing to their perpetuation. The national popularity of Matyó embroidery has made it into a form of auxiliary income, enabling women to buy the fine fabrics and supplies necessary for making elaborate costumes. Most often practised as a communal activity, embroidery strengthens interpersonal relationships and community cohesion, while allowing for individual artistic expression.

2. Decides that, from the information provided in file 00633, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Transmitted from generation to generation, folk art and particularly embroidery constitutes an essential component of cultural identity for the Matyó community of north-eastern Hungary, actively created and re-created by its members, thereby strengthening interpersonal relations and community cohesion.

R.2: Its inscription on the Representative List could contribute to promoting awareness of the intangible cultural heritage through attention to traditional craftsmanship and human creativity.

R.3: Safeguarding measures are proposed that demonstrate the commitment of the State, local authorities, groups and cultural associations to ensure the viability of Matyó folk art.

R.4: The Matyó community, particularly its voluntary groups such as the Folk Art Association, participated in the nomination process and provided free, prior and informed consent.

R.5: Upon the initiative of the Matyó Folk Art Association, 'Matyó heritage – embroidery, costume and folklore' was included in the National Inventory of Intangible Cultural Heritage in 2010 maintained by the Hungarian Open Air Museum of Szentendre.

3. Inscribes the **folk art of the Matyó, embroidery of a traditional community** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.16

The Committee

1. Takes note that India has nominated the **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:

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 file 00839, the nomination 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;

R.5: The element is included in an inventory of the Indira Gandhi National Centre for the Arts and in an inventory of the Central Institute of Buddhist Studies, prepared and updated with the participation of community representatives.

3. Inscribes the **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.17

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **Qālišuyān rituals of Mašhad-e Ardehāl in Kāšān** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Qālišuyān rituals are practised in Iran to honour the memory of Soltān Ali, a holy figure among the people of Kāšān and Fin. According to legend, he was martyred, and his body found and carried in a carpet to a stream, where it was washed and buried by the people of Fin and Xāve. Today, Soltān Ali mausoleum is the site of a ritual where a carpet is washed in the holy stream by a huge gathering. It takes place on the nearest Friday to the seventeenth day of the month of Mehr, according to the solar-agricultural calendar. In the morning, people of Xāve gather at the mausoleum to sprinkle rosewater on the carpet. Having completed the wrapping rituals, they deliver it to the people of Fin outside, who rinse the carpet in running water, and sprinkle rosewater drops with neatly cut and beautifully decorated wooden sticks. The carpet is then returned to the mausoleum. People of Kāšān contribute a prayer-carpet and the people of Našalg celebrate their ritual the following Friday. These communities maintain oral transmission of the procedures, but also recreate the tradition by adding new and festive elements.

2. Decides that, from the information provided in file 00580, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Qālišuyān rituals provide a sense of identity to the people of Mašhad-e Ardehāl and neighbouring communities, each of which has specific roles during their performance, transmitted from generation to generation;

R.2 The inscription of Qālišuyān rituals on the Representative List could contribute to greater visibility of the intangible heritage and awareness of its significance by encouraging dialogue and cooperation among different communities, groups and individuals;

R.3 The proposed safeguarding measures aim at awareness raising regarding the temporal and spatial features of the Qālišuyān providing the ground for active participation of the local community and guaranteeing the recreation of the element in response to the changing requirements of its surroundings;

R.4: Numerous individuals and concerned groups and institutions participated in the preparation of the nomination file, and gave their free, prior and informed consent for the inscription;

R.5: Qālišuyān rituals are included in the Iranian National Intangible Cultural Heritage List, administered by the Directorate for Inscription, Preservation and Revitalization of Intangible and Natural Heritages and updated with the help of local communities.

3. Inscribes the **Qālišuyān rituals of Mašhad-e Ardehāl in Kāšān** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.18

The Committee

1. Takes note that Italy has nominated **traditional violin craftsmanship in Cremona** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Cremonese violin craftsmanship is highly renowned for its traditional process of fashioning and restoring violins, violas, cellos and contrabasses. Violin-makers attend a specialized school, based on a close teacher-pupil relationship, before being apprenticed in a local workshop, where they continue to master and perfect their techniques – a never-ending process. Each violin-maker constructs from three to six instruments per year, shaping and assembling more than 70 pieces of wood around an inner mould by hand, according to the different acoustic response of each piece. No two violins are alike. Every part of the instrument is made with a specific wood, carefully selected and naturally well seasoned. No semi-industrial or industrial materials are used. Craftsmanship requires a high level of creativity: the craftsman has to adapt general rules and personal knowledge to every instrument. Cremonese violin-makers are deeply convinced that sharing their knowledge is fundamental to the growth of their craftsmanship, and dialogue with musicians is deemed essential so as to understand their needs. Traditional violin-making is promoted by two violin-makers' associations, 'Consorzio Liutai Antonio Stradivari' and 'Associazione Liutaria Italiana', and is considered fundamental to the identity of Cremona, its citizens, and plays a fundamental role in its social and cultural practices, rituals and events.

2. Decides that, from the information provided in file 00719, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Traditional craftsmanship for violin-making has been transmitted from generation to generation, both through apprenticeship and through formal education, playing an important role in the everyday life of people in Cremona and giving them a sense of identity.

R.2: Given the high degree of skills and manual inventiveness of the internationally known traditional violin craftsmanship, its inscription on the Representative List could testify to human creativity, while contributing to intercultural dialogue and to the visibility of the intangible cultural heritage as a whole.

R.3: Past and current efforts to safeguard the craftsmanship enjoy the participation and support of diverse stakeholders including the municipality and national government, local institutions as well as violin-makers' workshops and associations.

R.4: Violin-makers and their associations, together with local institutions and representatives of the town of Cremona, participated in the nomination process and gave their free, prior and informed consent.

R.5: The element is included in the national inventory of cultural heritage maintained by the Ministry of Cultural Properties and Activities; the Archive of Ethnography and Social History of Lombardy Region also included the element in its Register of Intangible Heritage of Lombardy Region.

3. Inscribes **traditional violin craftsmanship in Cremona** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.19

The Committee

1. Takes note that Japan has nominated **Nachi no Dengaku, a religious performing art held at the Nachi fire festival** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Nachi no Dengaku is a Japanese folk performing art with a deep connection to Kumano Sanzan, a sacred site in Nachisanku. It is performed on a stage inside Kumano Nachi Shrine during the annual Nachi Fire Festival, celebrated on 14 July. It is a key component of the festival and takes the form of ritual dancing to flute music and drums for an abundant harvest of rice crops. Nachi no Dengaku is performed by one flute player, four drummers with drums tied around their waists, four players of Binzasara, a musical string instrument, and two others. Eight to ten performers dance to the music in a variety of formations. There are 22 repertoires, each performed in 45 minutes. The dance is currently performed and transmitted by the Association for the Preservation of Nachi Dengaku, consisting of local residents of Nachisanku. Nachi no Dengaku is transmitted against a backdrop of a belief in Kumano Sanzan and its shrine. The local people and transmitters respect and worship the shrine as a source of mental and spiritual comfort.

2. Decides that, from the information provided in file 00413, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1 Transmitted from generation to generation, Nachi no Dengaku is performed as an essential ritual dancing for praying for an abundant harvest in the Nachi area and gives its community a sense of identity and continuity while promoting values of social and cultural cohesion and integration;

R.2: Inscription of Nachi no Dengaku on the Representative List could contribute to greater visibility of the intangible cultural heritage and awareness of its significance, particularly as an example of effective transmission;

R.3: Past and current efforts to safeguard the element have enjoyed the participation of and support by diverse stakeholders including the local and national authorities and the Association for the Preservation of Nachi Dengaku;

R.4: Through the Association for the Preservation of Nachi Dengaku, Kumano Nachi Shrine and Wakayama Prefecture, the community of bearers has participated in all phases of the nomination process, and their representatives have provided free, prior and informed consent;

R.5: Nachi no Dengaku has been designated since 1976 as Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs, with cooperation from the relevant Preservation Association and local communities responsible for transmission.

3. Inscribes the **Nachi no Dengaku, a religious performing art held at the Nachi fire festival** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.20

The Committee

1. Takes note that Mali has nominated the **coming forth of the masks and puppets in Markala** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The coming forth of the masks and puppets is an important event in Markala, Mali, and neighbouring villages. The tradition takes place in the public square during the dry season. Invisible under a blanket of grass, masked performers and puppet manipulators dance on stage in traditional dress to the rhythm of drumbeats and sing in chorus. The tradition celebrates the end of harvest, greets the period of individual and collective fishing, and strengthens social cohesion. Each mask and puppet symbolizes the sacred bond between humankind and nature through the representation of an animal embodying social virtues. The set of ritual practices, knowledge and know-how related to the fabrication of the masks, and the dances, music rhythms and songs are transmitted through annual initiation ceremonies of novices in the sacred groves on the banks of the Niger River. The initiation ends with libations and offerings to the guardian spirits and occult forces to obtain blessings for their smooth transition to manhood. The coming forth of the masks and puppets in Markala embodies a set of constantly recreated cultural practices that perpetuate shared social values and knowledge related to the universe.

2. Decides that, from the information provided in file 00739, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1 Coming forth of the masks and puppets in Markala demonstrates high level of artistic expressions combining craftsmanship of masks and puppets as well as music, dance and songs;

R.2: As a practice that brings diverse communities together, inscription of the coming forth of masks and puppets on the Representative List could contribute to the visibility of the intangible cultural heritage and enhance dialogue and respect for cultural diversity;

R.3: Past, on-going and planned safeguarding measures focusing on transmission, data collection, research and education demonstrate the combined efforts and commitment of the State and the communities to protect and promote this element;

R.5: The coming forth of the masks and puppets in Markala is included in the general inventory of the cultural heritage of Mali, compiled and updated with the participation of communities and maintained by the Ministry of Culture.

3. Further decides that the information provided in the file is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.4: Although the nomination reflects the active participation of the Markala communities and includes evidence of their free, prior and informed consent, the State is requested to clarify the measures that will be taken to ensure respect for customary practices that restrict access to certain parts of the element.

4. Decides to refer the nomination **coming forth of the masks and puppets in Markala** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

DECISION 7.COM 11.21

The Committee

1. Takes note that Mali, Burkina Faso and Côte d'Ivoire have nominated the **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:

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 file 00849, the nomination satisfies 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 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;
 - R.5 The balafon of the Senufo is included in cultural heritage inventories of Mali, Burkina Faso and Côte d'Ivoire respectively with the participation of communities, groups and relevant non-governmental organizations.

3. Inscribes the **cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.23

The Committee

1. Takes note that Morocco has nominated the **cherry festival in Sefrou** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

For three days in June each year, the local population of Sefrou celebrates the natural and cultural beauty of the region, symbolized by the cherry fruit and that year's newly chosen Cherry Queen, selected during a pageant that draws competitors from the region and entire country. The highlight of the festival is a parade with performing troupes, rural and urban music, majorettes and bands, and floats featuring local producers. At the centre is the Cherry Queen, who offers cherries to onlookers while dressed ornately and surrounded by attendants. The whole population contributes to the success of the festival: craftswomen make silk buttons for traditional dresses, fruit growers supply cherries, local sports clubs participate in competitions, and music and dancing troupes animate the entire festival. The cherry festival provides an opportunity for the entire city to present its activities and achievements. The younger generation are also integrated into festival activities to ensure their sustainability. The festival is a source of pride and belonging that enhances the self-esteem of the city and its people and constitutes a fundamental contribution to their local identity.

2. Decides that, from the information provided in file 00641, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1 The nomination has defined the various cultural expressions that take place during the cherry festival, which is considered by the communities in Sefrou as an important carrier of their intangible cultural heritage; the social and the cultural functions are displayed in different activities during the annual organization of the festival;

R.2: Inscription of the cherry festival on the Representative List could contribute to promoting visibility and awareness of the intangible cultural heritage among communities that have similar forms of cultural expressions;

R.3 Safeguarding measures aimed at protecting and promoting the cherry festival include the creation of a museum and other important measures;

R.4: Residents of Sefrou, non-governmental organizations and individual bearers contributed actively to the preparation of the nomination by providing necessary information and documentation and provided their free, prior and informed consent;

R.5: The cherry festival in Sefrou is included in an inventory of intangible cultural heritage, managed and updated by the Ministry of Culture with the participation of bearers, non-governmental organizations, cultural institutions and the City Council of Sefrou;

3. Inscribes the **cherry festival in Sefrou** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Recommends the State Party to enhance the participation of the traditional bearers in the implementation of the proposed safeguarding measures.

DECISION 7.COM 11.24

The Committee

1. Takes note that the Niger has nominated **practices and expressions of joking relationships in Niger** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Joking relationships characterize the day-to-day interactions between ethno-linguistic groups or communities in Niger. They take the form of a playful taunting between two people from two communities that represent symbolically the husband and wife cross-cousin branches of the same family. The relationship is characterized by jokes and other provocations according to caricatured or stereotypical clichés that are devised and known in advance. These stereotypes are used by the ‘cousins’ to reciprocally greet and playfully insult one another. The joking relationship is a real instrument for regulating social tensions, based on the virtues of tolerance, solidarity, brotherhood, freedom and non-violence. Its primary function is to teach practitioners to fight against social discrimination and to defuse possible misunderstandings through ritualized humour. The skills related to the joking relationship are displayed at family meetings such as weddings, baptisms, ceremonies and funerals, commercial transactions, and cultural and entertainment events. The State has also instituted a national celebration of the joking relationships held annually in the twelfth lunar month, including large-scale festivities, conferences, panel discussions and cultural activities such as contests, skits and songs.

2. Decides that, from the information provided in file 00738, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.4: The nomination has been submitted with the participation of individuals, communities, cultural associations and local authorities who provided their free, prior and informed consent;

R.5: The practices and expressions of joking relationships figured into a general inventory of cultural heritage elaborated in 1989-1990 with the participation of communities, and are registered since 2011 in the National Inventory of Intangible Cultural Heritage, maintained by the Ministry of Youth, Sports and Culture;

3. Further decides that the information provided in the file 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 on the element is needed including a clearer identification of the communities of practitioners and bearers, the forms in which joking relationships are expressed and their relations to other cultural expressions, and transmission of joking relationships and their practices to younger generations;

R.2: Further information is requested to explain how its inscription would enhance the visibility of the intangible cultural heritage in general and awareness of its significance as well as how it would encourage dialogue among communities, groups and individuals and promote human creativity;

R.3: Further information is needed to explain the safeguarding measures in more concrete terms and to demonstrate how the communities of practitioners have participated in the elaboration of these measures and will be involved in their implementation;

4. Decides to refer the nomination **practices and expressions of joking relationships in Niger** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

DECISION 7.COM 11.25

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:

Al 'azi is a genre of sung poetry performed in the northern regions of the Sultanate of Oman. It constitutes one of the major expressions of Omani cultural and musical identity. It takes the form of a poetry contest punctuated by sword and step movements and poetic exchanges between a singer poet and a choir. It may involve a large number of participants from one village or tribe, guided by the poet who recites improvised and memorized poems in Arabic. The performers must pay attention to his movements and recitation, and respond with appropriate replies and movements. The poems express pride of belonging and may eulogize the tribe, important people or historical moments. Al 'azi enriches the cultural and intellectual side of the community through creative reinvention of existing poems, and plays a great role in conserving society's oral memory. It also promotes unity and communication and emphasizes the need to overcome disagreements between members of society. Al 'azi is performed at all national and social occasions as an emblem of social pride, strength and unity. At present it is practised by over a hundred ensembles.
2. Decides that, from the information provided in file 00850, the nomination satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Al 'azi promotes values of solidarity, unity and equality among different social groups, conferring on its bearers and practitioners a sense of identity and pride as Bedouins;
 - R.2: Inscription of Al 'azi on the Representative List could contribute to promoting visibility of the intangible cultural heritage while encouraging human creativity and cultural diversity;
 - 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. Inscribes **Al 'azi, elegy, processional march and poetry** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.26

The Committee

1. Takes note that Oman and the United Arab Emirates have nominated **Al-Ayyala, a traditional performing art of the Sultanate of Oman and the United Arab Emirates** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Ayyala is a popular and traditional heritage practised in communities throughout western Oman and the United Arab Emirates. It involves dance, chanting and drum music. It is performed by two facing rows of twenty or more men, simulating a battle scene, with performers carrying thin bamboo sticks to signify spears or swords. The rows alternate movements signifying victory or defeat, chant poetic lyrics, and move their heads and sticks synchronous with the drum rhythm. Drummers, musicians and other performers circle

between the rows, some holding swords or guns, which are hurled into the air and caught. In the United Arab Emirates, girls wearing traditional colourful dresses toss their long hair from side to side, signifying faith in their protectors. The chanted lyrics draw on the Nabati poetry tradition and vary according to occasion. Al-Ayyala is a festive and cultural celebration of identity and history, strongly linked to local communities, and as such is performed during religious and national festivals and weddings. It also plays an important integrative role in social and cultural functions within and between the two nation states. Transmission is encouraged by voluntary and spontaneous audience participation with spectators of all ages joining in, reinforced by formal training sessions.

2. Decides that, from the information provided in file 00740, the nomination satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Passed down from generation to generation, Al-Ayyala dance, poetry and music is performed in everyday life as well as in specific social celebrations, serving as a symbol of identity, cementing social cohesion and reinforcing cultural continuity;
 - R.2: Inscription of Al-Ayyala on the Representative List could contribute to the visibility of the intangible cultural heritage and awareness of its significance not only within the two submitting States, but also in other countries where it is practised;
 - R.3: Safeguarding measures include research and data collection, education and awareness raising through media, festivals and competitions as well as financial support from institutions involved in intangible cultural heritage;
3. Further decides that the information provided in the file is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
 - R.4: Although several practitioners participated in the nomination process of Al-Ayyala and granted their free, prior, and informed consent for its inscription, more information is required regarding the possible existence of customary practices restricting access to the practice; the information should refer specifically to this nomination, avoiding formulations used in another nomination submitted by the same States Parties;
 - R.5: Although Al-Ayyala appears to be included in inventories in both submitting States, evidence of the inclusion of the element in the Oman Heritage Representative List is needed, together with information to demonstrate that both inventories have been drawn up with the participation of communities, groups and relevant non-governmental organizations and are regularly updated, in conformity with Articles 11 and 12 of the Convention;
4. Decides to refer the nomination of **Al-Ayyala, a traditional performing art of the Sultanate of Oman and the United Arab Emirates** to the submitting States Parties and invites them to resubmit the nomination to the Committee for examination during a following cycle.

DECISION 7.COM 11.27

The Committee

1. Takes note that the Republic of Korea has nominated **Arirang, lyrical folk song in the Republic of Korea** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Arirang is a popular form of Korean folk song and the outcome of collective contributions made by ordinary Koreans throughout generations. Essentially a simple song, it consists of the refrain 'Arirang, arirang, arariyo' and two simple lines, which differ from region to region. While dealing with diverse universal themes, the simple musical and literary composition invites improvisation, imitation and singing in unison, encouraging its acceptance by different musical genres. Experts estimate the total number of folk songs carrying the title 'Arirang' at some 3,600 variations belonging to about sixty versions. A great virtue of Arirang is its

respect for human creativity, freedom of expression and empathy. Everyone can create new lyrics, adding to the song's regional, historical and genre variations, and cultural diversity. Arirang is universally sung and enjoyed by the Korean nation. At the same time, an array of practitioners of regional versions, including local communities, private groups and individuals, actively lead efforts for its popularization and transmission, highlighting the general and local characteristics of individual versions. Arirang is also a popular subject and motif in diverse arts and media, including cinema, musicals, drama, dance and literature. It is an evocative hymn with the power to enhance communication and unity among the Korean people, whether at home or abroad.

2. Decides that, from the information provided in file 00445 as circulated, the nomination satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Arirang is constantly recreated in various social contexts, places and occasions, serving as a marker of identity among its bearers while promoting values of solidarity and social cohesion;
 - R.2: Inscription of Arirang on the Representative List could promote greater visibility of intangible cultural heritage and promote dialogue and respect for cultural diversity and creativity, particularly because of the great variety found within a single element;
 - R.3: Representatives of the bearers were involved in planning the proposed safeguarding measures that aim in particular at mitigating potential risks resulting from Arirang's inscription on the Representative List; there is a clear commitment of the submitting State to provide a legal framework for safeguarding the various cultural expressions of the Republic of Korea;
 - R.4: Academics, researchers and local and regional authorities consulted widely with communities throughout the nomination process and evidence is provided of their free, prior and informed consent for possible inscription;
 - R.5: After a multi-year process of consultation with communities concerned, Arirang was included in 2012 in the State Inventory of Intangible Cultural Heritage maintained by the Cultural Heritage Administration.
3. Inscribes **Arirang, lyrical folk song in the Republic of Korea** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.28

The Committee

1. Takes note that Romania has nominated **craftsmanship of Horezu ceramics** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Horezu ceramics are a unique traditional craft. Handmade in the northern part of Vâlcea County, Romania, they reflect generations of knowledge and craftsmanship. Men and women generally divide the fabrication processes. Men select and extract the earth, which is then cleaned, cut, watered, kneaded, trampled and mixed – transforming it into a clay body from which the potters of Horezu produce a red pottery. The potters then shape each object with a special finger technique requiring concentration, strength and agility. Each person has his own method of shaping, but everyone respects the sequence of operations. The women decorate the objects using specific techniques and tools to draw traditional motifs. Their skill in combining decoration and colour defines the personality and uniqueness of these ceramics. The colours are vivid shades of dark brown, red, green, blue and 'Horezu ivory'. The object is then fired. The potters use traditional tools: a mixer for cleaning the earth, a potter's wheel and comb for shaping, a hollowed-out bull's horn and a fine wire-tipped stick for decoration, and a wood-burning stove for firing. The craft is transmitted through families, in workshops from master to apprentice, and at fairs and exhibitions. The element gives the community a sense of identity, while maintaining a social function in everyday existence.

2. Decides that, from the information provided in file 00610, the nomination satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: The knowledge and skills associated with Horezu ceramic and its transmission techniques distinguish it as a symbolic marker of the identity of the people of Horezu and Olari;
 - R.2: Inscription of the craftsmanship of Horezu ceramics on the Representative List could contribute to dialogue with other potters and to promoting respect for cultural diversity and human creativity;
 - R.3: Proposed measures aimed at increasing promotion, research and transmission demonstrate the commitments of the various craft associations and local authorities to safeguard this know-how;
 - R.4: The Horezu potters and local authorities participated in the nomination process, and granted their free, prior and informed consent for inscription of the element;
 - R.5: The craftsmanship of Horezu ceramics is included in the intangible cultural heritage inventory of Romania under the authority of the National Commission of Intangible Cultural Heritage; bearers and practitioners provided information during its preparation;
3. Inscribes craftsmanship of Horezu ceramics on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.30

The Committee

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

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. This characteristic cultural space boasts an abundant array of plants, and during the fiesta inhabitants freely welcome all visitors to admire their beauty and the skill involved in their creation. The patios also host traditional singing, flamenco guitar playing and dancing. Ancestral practices of sustainable communal coexistence are shared with people who visit through expressions of affection and shared food and drink. The fiesta is perceived as an integral part of this city's cultural heritage, imbuing it with a strong sense of identity and continuity. It requires the selfless cooperation of many people from all age groups, social strata and backgrounds, promoting and encouraging teamwork and contributing to local harmony and conviviality. It is guided by secular traditions, knowledge and skills, which take form in the luxuriant, floral, chromatic, acoustic, aromatic and compositional creativity of each patio – an expression of the symbolism and traditions of Cordovan community, and especially the residents who dwell in these patio houses.
2. Decides that, from the information provided in file 00846, the nomination satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Celebrating social spaces that promote human contact and cultural exchange, the Fiesta of the patios is a communal festive event that provides a sense of identity and continuity to the residents of Cordova, who recognize this expression as a significant component of their intangible cultural heritage;
 - R.2: Inscription of the Fiesta of the patios on the Representative List could promote cultural diversity and appreciation of human creativity because of its spirit of openness to the entire community and to innovation;

- R.3: The nomination describes the current and proposed measures to protect and promote the Fiesta of the patios, strengthen its viability and ensure its continuity with the commitment of the State and Cordova residents;
- R.4: The nomination was elaborated with the active participation in particular of the practitioners and relevant associations and they provided their free, prior and informed consent;
- R.5: The element is included in the Intangible Cultural Heritage Atlas of Andalusia administered by the Andalusian Historical Heritage Institute and in the General Catalogue of Andalusian Historical Heritage administered by the regional government, both elaborated with the participation and consent of the practitioners and communities concerned;
3. Inscribes the **fiesta of the patios in Cordova** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.31

The Committee

1. Takes note that the former Yugoslav Republic of Macedonia has nominated **Kopachkata, a social dance from the village of Dramche, Pijanec** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:
- Kopachkata is a traditional social dance from the region of Pijanec in the former Yugoslav Republic of Macedonia. Men of Dramche dance Kopachkata at gatherings, weddings and public and religious holidays. The dancers form a semicircle, hold each other's belts with crossed arms, and walk then dance small, swift steps. As the dance quickens the left foot is switched over the right, then the dancers jump to the right leg and stand firmly on it while the left repeatedly hits the ground. The dance leader, last dancer and middle dancer are the key performers, the last holding the left and right parts of the semicircle together. The leader and last dancer both hold handkerchiefs to signal changes in the dance. Young dancers may take last place in the semicircle, which allows them to watch the dancing technique of the elders. As they improve, they move closer to the front, and may eventually perform a leading role. Kopachkata is best performed with two drums but may use four or five, and is also accompanied by fiddle, tambura or bagpipe, usually played by Roma musicians. The Kopačka dance has become a regional symbol of cultural identity, and is instrumental in promoting intercultural dialogue between Macedonian and Roma ethnic communities.
2. Decides that, from the information provided in file 00736, the nomination satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Kopachkata is a dance tradition encompassing social practices, rituals and festive events; over time it has become a symbol of identity of the Pijanec region, transmitted from generation to generation;
- R.5: Upon the initiative of the Kopačka troupe, Kopachkata was included in 2010 in the National Registry for Spiritual Cultural Heritage under the responsibility of the Cultural Heritage Protection Office;
3. Further decides that the information provided in the file is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.2: Additional information is needed addressing how inscription on the Representative List would promote greater visibility of the intangible cultural heritage in general and awareness of its significance; references to the need for urgent safeguarding of the element give rise to questions whether its inscription would serve the purposes of the Representative List;

R.3: The submitting State is encouraged to provide information concerning safeguarding measures for Kopachkata specifically rather than intangible cultural heritage in general; it is particularly important to describe in what ways the proposed measures would ensure that the viability of the practice would not as an unintended result be jeopardized by inscription and the resulting visibility and public attention;

R.4: Additional information is required as regards the participation of the Dramche community at large in the preparation of the nomination, and fuller evidence should be provided of the community's free, prior and informed consent;

4. Decides to refer the nomination of **Kopachkata, a social dance from the village of Dramche, Pijanec** to the submitting State Party and invites it to resubmit the nomination to the Committee for examination during a following cycle.

DECISION 7.COM 11.32

The Committee

1. Takes note that Turkey has nominated **Mesir Macunu festival** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The Mesir Macunu festival of Manisa, Turkey, commemorates the recovery of Hafsa Sultan, mother of Suleiman the Magnificent, who was cured of a disease by the invention of a paste known as *mesir macunu*. The Sultan then ordered that the paste be disseminated to the public. So, every year from 21 to 24 March, the paste is prepared by a chef and apprentices from 41 fresh spices and herbs according to traditional practice. A team of 14 women wrap the paste in small pieces of paper, and 28 imams and apprentices bless it before scattering the paste from the top of the minaret and the domes of the Sultan Mosque. Thousands of people come from different regions of Turkey to compete to catch the pieces as they fall. Many believe that by so doing their wishes for marriage, work and children will come true within a year. A 45-piece orchestra dressed in traditional clothing perform historical Ottoman music during the preparation of the paste and throughout the festival. Inhabitants of Manisa have a deep emotional attachment to the festival. The strength of tradition creates a strong sense of solidarity among local communities, and the city welcomes guests from almost all regions of Turkey.

2. Decides that, from the information provided in file 00642, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Encompassing gastronomy, dances and traditional costumes, the Mesir Macunu festival contributes to the identity and collective memory of the community of Manisa;

R.2: Inscription of the Mesir Macunu festival on the Representative List could promote intercultural dialogue between different religious communities and ethnic groups, while broadening the visibility and recognition of similar festivities within and outside Turkey;

R.3: Proposed safeguarding measures focus on broadening promotion, education and dissemination of the festival, and the concerned groups and agencies responsible for implementing and monitoring these safeguarding programs are identified;

R.4 The nomination was elaborated with the active participation of the practitioners and relevant associations, who provided their free, prior and informed consent;

R.5: With the participation of the concerned community, the Mesir Macunu festival was included in 2010 in the National Inventory of Intangible Cultural Heritage, carried out under the authority of the Directorate General of Research and Training of the Ministry of Culture and Tourism.

3. Inscribes **Mesir Macunu festival** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.33

The Committee

1. Takes note that the United Arab Emirates, Austria, Belgium, the Czech Republic, France, Hungary, the Republic of Korea, Mongolia, Morocco, Qatar, Saudi Arabia, Spain and the Syrian Arab Republic have nominated **Falconry, a living human heritage** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Falconry is the traditional activity of keeping and training falcons and other raptors to take quarry in its natural state. Originally a way of obtaining food, falconry is today identified with camaraderie and sharing rather than subsistence. Falconry is mainly found along migration flyways and corridors, and is practised by amateurs and professionals of all ages and genders. Falconers develop a strong relationship and spiritual bond with their birds, and commitment is required to breed, train, handle and fly the falcons. Falconry is transmitted as a cultural tradition by a variety of means, including mentoring, learning within families and formalized training in clubs. In hot countries, falconers take their children to the desert and train them to handle the bird and establish a mutual relationship of trust. While falconers come from different backgrounds, they share common values, traditions and practices such as methods of training and caring for birds, equipment used and the bonding process. Falconry forms the basis of a wider cultural heritage, including traditional dress, food, songs, music, poetry and dance, sustained by the communities and clubs that practise it.

2. Decides that, from the information provided in file 00732, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Falconry, recognized by its community members as part of their cultural heritage, is a social tradition respecting nature and the environment, passed on from generation to generation, and providing them a sense of belonging, continuity and identity;

R.2: Its inscription on an extended basis on the Representative List could contribute to fostering cultural diversity and intercultural dialogue worldwide, thus enhancing visibility and awareness of intangible cultural heritage and its importance;

R.3: Efforts already underway in many countries to safeguard falconry and ensure its transmission, focusing especially on apprenticeship, handicrafts and conservation of falcon species, are supplemented by planned measures to strengthen its viability and raise awareness both at national and international levels;

R.4: Communities, associations and individuals concerned have participated in the elaboration of this nomination at all stages and have provided plentiful evidence of their free, prior and informed consent;

R.5: Falconry is included on inventories of intangible cultural heritage in each of the submitting States;

3. Inscribes **Falconry, a living human heritage** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.34

The Committee

1. Takes note that the United Arab Emirates and Oman have nominated **Al-Taghrooda, traditional Bedouin chanted poetry in the United Arab Emirates and the Sultanate of Oman** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Al-Taghrooda traditional Bedouin chanted poetry is composed and recited by men travelling on camelback through desert areas of the United Arab Emirates and the Sultanate of Oman. Bedouins believe that chanting entertains the riders and stimulates animals to walk in time. Short poems of seven lines or less are improvised and repeated between two groups of riders often as antiphonal singing. Generally the lead singer chants the first verse and the second group responds. Poems are also chanted around campfires, at weddings, and at tribal and national festivities, particularly camel races, and some Bedouin women compose and chant while engaged in collective work. The most important aspect is the social bonding during the oral exchange of verses. Themes include sending messages to loved ones, relatives, friends or tribal chiefs. It is also a medium for the poet to pass comment on social issues. Other functions include settlement of disputes among individuals or tribes, highlighting historical achievements, and contemporary themes such as good driving practice and health issues. Performances also provide a chance for audiences to learn about their past history and have a glimpse of their traditional way of life. The ability to compose and chant poems is transmitted through the family and by community elders.

2. Decides that, from the information provided in file 00744, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: Transmitted from generation to generation in the family context or through formal education, Al-Taghrooda poetry cements interpersonal, intergenerational and intercommunity lines across the United Arab Emirates and Oman;

R.2: Inscription of Al-Taghrooda on the Representative List could raise awareness of the importance of intangible cultural heritage while encouraging intercultural dialogue, particularly between communities performing similar practices;

R.3: Safeguarding measures aim to protect and promote Al-Taghrooda through research, training, dissemination and promotion; they are concretely described and well supported, indicating the will and commitment both of the submitting States and of the communities to safeguard this practice;

R.4: Several practitioners were widely consulted and participated in the nomination process of Al-Taghrooda and granted their free, prior, and informed consent to its inscription; no customary practices restricting access to the practice exist;

R.5: Al-Taghrooda is included in inventories in both submitting States drawn up with the participation of communities, groups and relevant non-governmental organizations and regularly updated, in conformity with Articles 11 and 12 of the Convention.

3. Inscribes **Al-Taghrooda, traditional Bedouin chanted poetry in the United Arab Emirates and the Sultanate of Oman** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.35

The Committee

1. Takes note that the Bolivarian Republic of Venezuela has nominated **Venezuela's Dancing Devils of Corpus Christi** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

The small communities along the central coastal region of Venezuela have a special way to celebrate the Feast of Corpus Christi, an annual Roman Catholic holiday commemorating the presence of Christ in the Sacrament. Groups of adults, young men and children disguised as masked devils dance backwards in penitence as an official of the Catholic Church carries forth the Blessed Sacrament. String and percussion instruments provide musical accompaniment and worshippers carry maracas to ward off evil spirits. At the climax of the celebration the devils surrender to the Sacrament, symbolizing the triumph of good over evil. The dancers or *promeseros* (promise-keepers) are lifelong members of a confraternity that transmit the historical memory and ancestral traditions. Each confraternity crafts its own devil masks, which are worn with crosses, scapulars and blessed palm leaves. Dancers also use bells, handkerchiefs and strips of ribbon as protection from evil spirits. Women oversee the spiritual preparation of children, organize the stages of the ritual, prepare food, provide support for the dances, and raise altars along the procession route; in recent years, some communities have begun to welcome them as dancers. The practice is steeped in creativity, organization and faith, and promotes a strong sense of communal and cultural identity.

2. Decides that, from the information provided in file 00639, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: The Dancing Devils of Corpus Christi and particularly the confraternities responsible for the celebration are keys to the social cohesion of their communities and for the transmission of memory and traditions as well as for community development;

R.2: Inscription of the Dancing Devils on the Representative List could contribute to promoting awareness of the significance of the intangible cultural heritage while encouraging intercultural dialogue among bearers of similar heritage elsewhere in Latin America and the Caribbean and showcasing cultural diversity and human creativity;

R.3: A comprehensive programme involving both the confraternities and governmental agencies comprises safeguarding measures such as encounters on the modes of transmission or the balance between traditional forms and innovation, updating inventories, workshops on manufacturing musical instruments and measures aimed at ensuring that communities are the primary beneficiaries of any related commercial activity;

R.4: Local and national associations and confraternities of Dancing Devils have participated actively in preparing and elaborating the nomination at all stages and have provided their free, prior and informed consent;

R.5: The Dancing Devils of Corpus Christi are included in the first Register of Venezuelan Intangible Cultural Heritage and in several catalogues issued by the Institute of Cultural Heritage, developed with the participation of masters and cultural promoters from each locality who collect, provide and validate the information contained in the inventory;

3. Inscribes **Venezuela's Dancing Devils of Corpus Christi** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 11.36

The Committee

1. Takes note that Viet Nam has nominated the **worship of Hùng kings in Phú Thọ** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity:

Annually, millions of people converge on the Hùng temple at Nghĩa Lĩnh mountain in Phú Thọ province to commemorate their ancestors and pray for good weather, abundant harvests, good luck and good health. The largest ceremony, the Ancestral Anniversary festival of the Hùng Kings, is celebrated for about one week at the beginning of the third lunar month. People from surrounding villages dress in splendid costumes and compete to provide the best palanquin and most highly valued objects of worship for the key rite in which drums and gongs are conveyed to the main temple site. Communities make offerings of rice-based delicacies such as square cakes and glutinous cakes, and there are verbal and folk arts performances, bronze drum beating, Xoan singing, prayers and petitions. Secondary worship of Hùng Kings takes place at sites countrywide throughout the year. The rituals are led and maintained by the Festival Organizing Board – knowledgeable individuals of good conducts, who in turn appoint ritual committees and temple guardians to tend worship sites, instruct devotees in the key ritual acts and offer incense. The tradition embodies spiritual solidarity and provides an occasion to acknowledge national origins and sources of Vietnamese cultural and moral identity.

2. Decides that, from the information provided in file 00735, the nomination satisfies the criteria for inscription on the Representative List, as follows:

R.1: The worship of Hùng Kings includes ceremonies, offerings, pilgrimages and a range of performances in more than a hundred villages in Phú Thọ Province and elsewhere in the country; this practice provides a sense of reverence for ancestors that in turn enhances the feeling of pride and social cohesiveness;

R.2: Inscription of the worship of Hùng Kings on the Representative List could contribute to the recognition of the importance of ancestor worship in many other countries, thus encouraging communities to recognize commonalities while promoting respect for cultural diversity;

R.3: A series of safeguarding measures including research, education, promotion, and awareness raising are supported by the budget of the State and local authorities and aim to ensure the viability of the practice; they also respect the sacredness of the ritual and customary restrictions on access to certain aspects;

R.4: Representatives of villages, communes and districts as well as members of Festival Management Boards have taken an active part in the preparation of the nomination and they have expressed their free, prior and informed consent;

R.5: The worship of Hùng Kings in Phú Thọ has been included since 2010 in the inventory of the Viet Nam Institute of Culture and Arts Studies under the Ministry of Culture, Sports and Tourism, on the basis of consultation with communities of thirteen districts of Phú Thọ;

3. Inscribes the **worship of Hùng kings in Phú Thọ** on the Representative List of the Intangible Cultural Heritage of Humanity.

DECISION 7.COM 12.a

The Committee,

1. Having examined Document ITH/12/7.COM/12.a,
2. Recalling Chapter I.7 of the Operational Directives,
3. Further recalling that the Consultative Body described in paragraph 26 of those Directives is to include six accredited non-governmental organizations and six independent experts whose duration of office shall not exceed four years, and that one quarter of the members shall be renewed each year,
4. Decides to establish a system of rotation among the seats on the Consultative Body, as follows:

Seats to be filled in 2012, 2016, etc.:

Electoral Group III – expert

Electoral Group V (a) – non-governmental organization

Electoral Group V (b) – expert

Seats to be filled in 2013, 2017, etc.:

Electoral Group I – non-governmental organization

Electoral Group II – expert

Electoral Group IV – expert

Seats to be filled in 2014, 2018, etc.:

Electoral Group III – non-governmental organization

Electoral Group V (a) – expert

Electoral Group V (b) – non-governmental organization

Seats to be filled in 2015, 2019, etc.:

Electoral Group I – expert

Electoral Group II – non-governmental organization

Electoral Group IV – non-governmental organization

DECISION 7.COM 12.b

The Committee,

1. Having examined document ITH/12/7.COM/12.b,
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 evaluation in 2013 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 Annex 1 to this Decision, in accordance with Rule 20 of its Rules of Procedure;
5. Appoints the following accredited NGOs and experts as members of the Consultative Body for 2013:

Accredited NGOs

1. Maison des cultures du monde (NGO-90098), France
2. International Council for Traditional Music (NGO-90009), Slovenia
3. Centro de Trabalho Indigenista – CTI (NGO-90174), Brazil
4. Trung tâm Nghiên cứu, Hỗ trợ và Phát triển Văn hóa/Centre for Research, Support and Development of Culture (A&C) (NGO-90131), Viet Nam
5. The Cross-cultural Foundation of Uganda – CCFU (NGO-90274), Uganda
6. جمعية لقاءات للتربية والثقافات/Association Cont'Act pour l'éducation et les cultures (NGO-90074), Morocco

Independent experts

1. Mr Egil Sigmund Bakka, Norway
2. Ms Rusudan Tsurtsumia, Georgia
3. Ms Kris Rampersad, Trinidad and Tobago
4. Mr Rahul Goswami, India
5. Ms Claudine-Augée Angoué, Gabon
6. Ms Annie Tohme-Tabet, Lebanon

Annex 1

Terms of Reference of the Consultative Body for the 2013 cycle (paragraph 26 of the Operational Directives)	
The Consultative Body	
1.	shall be composed of six accredited NGOs and six independent experts selected by taking into consideration equitable geographical representation and various domains of intangible cultural heritage;
2.	shall elect its Chairperson, Vice-Chair and 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 evaluation 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 evaluation:
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 evaluation;
6.	shall cease to exist following submission to the eighth session of the Committee of the report of its evaluation of the files to be examined by the Committee in 2013.

DECISION 7.COM 12.c

The Committee,

1. Having examined document ITH/12/7.COM/12.c,
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 of the Intangible Cultural Heritage of Humanity,
4. Establishes a subsidiary body for the evaluation of nominations for possible inscription on the Representative List in 2013 and adopts the terms of reference as presented in the Annex to this decision, in accordance with Rule 21 of its Rules of Procedure;
5. Decides that the Subsidiary Body shall consist of Spain (Group I), Czech Republic (Group II), Peru (Group III), Japan (Group IV), Nigeria (Group V (a)) and Morocco (Group V (b)).

ANNEX

TERMS OF REFERENCE OF THE SUBSIDIARY BODY ON THE EVALUATION 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 evaluation of nominations for inscription on the Representative List in 2013 in conformity with the related paragraphs of the Operational Directives for the Implementation of the Convention. It shall, in particular, include in its evaluation:
	(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 evaluation and its recommendations;
6.	shall cease to exist following submission to the Committee at its eighth session of the report on its evaluation.

DECISION 7.COM 12.d

The Committee,

1. Having examined Document ITH/12/7.COM/12.d,
2. Recalling paragraphs 33 and 34 of the Operational Directives,
3. Considering that its capacities to examine files during a session are limited, as are the capacities of its advisory bodies, and that the available resources – notably the human resources of the Secretariat – are unlikely to increase in the near or medium term,
4. Decides that in the course of the 2014 and 2015 cycles, the number of nominations to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and to the Representative List of the Intangible Cultural Heritage of Humanity, proposals of programmes, projects and activities that best reflect the principles and objectives of the Convention and International Assistance requests greater than US\$25,000 that can be treated is determined to be 60;
5. Invites States Parties to take the present decision into account when submitting files for the 2014 or 2015 cycle;
6. Requests the Secretariat, when applying paragraph 34 of the Operational Directives to the files received for the 2014 cycle, to make every effort to treat at least one file per submitting State, while applying the priorities set out in that paragraph as equitably as possible, and therefore further decides that the Secretariat may exercise some flexibility, if that would permit greater equity among submitting States with equal priority under paragraph 34;
7. Further requests the Secretariat to report to it at its eighth session on the number of files submitted for the 2014 cycle and its experience applying the Operational Directives and the present decision.

DECISION 7.COM 13.a

The Committee,

1. Having examined Document ITH/12/7.COM/13.a,
2. Recalling paragraphs 35 to 37 of the Operational Directives,
3. Further recalling Resolution 4.GA 5,
4. Noting the experience gained since 2010 in implementing the referral option for nominations to the Representative List of the Intangible Cultural Heritage of Humanity,
5. Decides to continue at its eighth session its reflection on the experience gained in implementing the referral option in conformity with paragraph 8 of Decision 7.COM 11 and invites the Subsidiary Body to address this topic in its 2013 report to the Committee;
6. Further decides to examine draft amendments to the Operational Directives on this topic at its eighth session and requests the Secretariat to propose such draft amendments for its consideration, reflecting its debates during the present session.

DECISION 7.COM 13.b

The Committee,

1. Having examined Document ITH/12/7.COM/13.b,
2. Having heard the oral report of the chairperson of the open ended intergovernmental working group, Mr Francesco Tafuri, and looking forward to the availability of the summary records of the working group in early 2013,
3. Recalling Decisions 6.COM 15,

4. Thanks the Government of Japan for its supplementary voluntary contribution to the Intangible Cultural Heritage Fund that made possible the meeting of the working group and particularly the participation of 33 experts from developing countries;
5. Further thanks the four experts who prepared discussion papers for stimulating the debate and the chairperson for guiding it to a productive end;
6. Welcomes the opportunity to engage in reflection upon the core concepts and key terms of the Convention;
7. Notes that the 'right' scale or scope of elements of intangible cultural heritage depends on the diverse contexts of the implementation of the 2003 Convention and its mechanisms at the national and international levels; and recommends that States Parties be attentive as to what scale is appropriate for what purposes;
8. Invites States Parties to continue to reflect upon terminological and conceptual issues regarding intangible cultural heritage and its safeguarding, to continue their efforts to adapt the terminology of the Convention to the specific languages and national contexts in which it is being implemented, and to share information with others on the experience they have gained in so doing.

DECISION 7.COM 13.c

The Committee,

1. Having examined Document ITH/12/7.COM/13.c,
2. Recalling Document ITH/12/7.COM/11 and Document ITH/12/7.COM/13.b, and having heard the oral report of Mr Francesco Tafuri, the chairperson of the open-ended intergovernmental working group that took place on 22 and 23 October 2012,
3. Recalling Resolution 4.GA 5,
4. Decides to continue at its eighth session its reflection on the procedure for extended inscription of an element already inscribed, or its possible reduction, in conformity with the discussion of the open-ended intergovernmental working group and invites the Subsidiary Body and the Consultative Body to address this topic in their 2013 reports to the Committee;
5. Decides to examine draft amendments to the Operational Directives on this topic at its eighth session and requests the Secretariat to propose such draft amendments for its consideration, reflecting its debates during the present session.

DECISION 7.COM 13.d

The Committee,

1. Having examined Document ITH/12/7.COM/13.d,
2. Recalling Resolution 2.GA 9 bis and Resolution 3.GA 5,
3. Further recalling chapter IV.2 of the Operational Directives and 34 C/Resolution 86,
4. Noting that a number of communities, groups or, if applicable, individuals concerned with intangible cultural heritage are discouraged in their efforts to use the emblem of the Convention for raising awareness and other safeguarding activities because of the procedures involved in requesting the Convention's patronage,
5. Requests the Secretariat to provide clear information to States Parties on the use of the emblem of the Convention and encourages States Parties, through National Commissions and/or duly designated authorities, to disseminate this information among communities, groups and individuals concerned;

6. Further encourages States Parties to meet their reporting requirements regarding the use of the emblem at the national level, the Secretariat to make these reports available to States Parties, and States Parties to include the use of the emblem at the national level in their reports on the implementation of the Convention.

DECISION 7.COM 14

The Committee,

1. Having examined Document ITH/12/7.COM/14,
2. Recalling its Decision 5.COM 6,
3. Further recalling that the Convention calls upon the international community to contribute to the safeguarding of intangible cultural heritage in a spirit of cooperation and mutual assistance,
4. Considering that intangible cultural heritage is often shared by communities on the territories of more than one State, and that multinational inscriptions of such shared heritage on the Lists constitute an important mechanism for promoting international cooperation,
5. Decides to establish an on-line resource, the Mechanism for Sharing Information to Encourage Multinational Files, as described in Document ITH/12/7.COM/14, through which States Parties can, on a voluntary basis, announce their intentions to submit files and other States Parties may learn of opportunities for cooperation in elaborating multinational files;
6. Invites States Parties to make known in advance their intention to nominate elements in order to raise awareness about the existence of a given element on the territory of more than one State Party and facilitate multinational nominations;
7. Decides to assess the effectiveness of this mechanism at its tenth session.

DECISION 7.COM 15

The Committee,

1. Having examined Document ITH/12/7.COM/15,
2. Recalling its decision 5.COM 6,
3. Further recalling Article 22.4 of its Rules of Procedure,
4. Adopts the guidelines for the treatment of correspondence from the public or other concerned parties with regard to nominations, as annexed to this Decision.

ANNEX	
Guidelines for the treatment of correspondence from the public or other concerned parties with regard to nominations	
1.	The Secretariat posts on the website of the Convention, in their original language, nominations as received for the current cycle. As nominations revised by submitting States reach the Secretariat following its requests for additional information, they are posted online and replace the original nominations received. Their translations into English or French are also posted online as they become available.
2.	The Secretariat receives and registers correspondence relating to nominations, which can arrive at any time.
3.	Any correspondence received up to four weeks before the meeting of the body responsible

	for reviewing nominations is transmitted in the language in which it was received to the Permanent Delegation, National Commission for UNESCO, duly designated authorities and contact person responsible for the nomination of the concerned submitting State.
4.	Submitting States concerned provide their possible comments to the Secretariat no later than two weeks before the meeting of the body responsible for examining nominations. The Secretariat makes available to the body the correspondence and any comments by the submitting State concerned, in their original language. These letters and comments are also posted on the website of the Convention.
5.	After examination of the nomination, correspondence and comments are removed from the website of the Convention.
6.	Any correspondence received after these deadlines, or concerning an element already inscribed, is transmitted in the language in which it was received to the Permanent Delegation, National Commission for UNESCO, duly designated authorities and contact person responsible for the nomination of the concerned submitting State. The response of the State Party concerned, if any, is communicated to the entity that sent the correspondence.
7.	Any correspondence received concerning an element not yet nominated is transmitted for information to the Permanent Delegation, National Commission for UNESCO, duly designated authorities and contact person responsible for the nomination of the concerned submitting State. The Secretariat informs the entity that sent the correspondence of the procedures for submission and evaluation of nominations and that no nomination concerning such an element has been submitted.

DECISION 7.COM 16.a

The Committee,

1. Having examined Document ITH/12/7.COM/16.a,
2. Recalling Article 9 of the Convention and Chapter III.2.2 of the Operational Directives,
3. Further recalling Resolutions 3.GA 7 and 4.GA 6,
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
Agence des Musiques des Territoires d'Auvergne	France	NGO-90290
Associazione Sant'Antuono & le Battuglie di Pastellessa/ Sant'Antuono & the Battuglie of Pastellessa Association	Italy	NGO-90242
INTACH België vzw/ Indian National Trust of Art and Cultural Heritage Belgium	Belgium	NGO-90294
International Federation of Thanatologists Associations	Netherlands	NGO-90253
Lykeion Ton Hellenidon/ Lyceum Club of Greek Women	Greece	NGO-90286

Na Píobarí Uilleann/ The Society of Uilleann Pipers	Ireland	NGO-90283
Sekretariat Nasional Perkerisan Indonesia (SNKI)/ Indonesian National Kris Secretariat	Indonesia	NGO-90284
Sekretariat Nasional Pewayangan Indonesia/ Indonesian National Wayang Secretariat	Indonesia	NGO-90297
Udruga hrvatskih amaterskih kulturno umjetničkih društava u Bosni i Hercegovini/ Association of Croatian Amateur Cultural Clubs in Bosnia and Herzegovina	Bosnia and Herzegovina	NGO-90293
Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς (ΠΙΟΠ)/ Piraeus Bank Group Cultural Foundation	Greece	NGO-90287

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 7.COM 16.b

The Committee,

1. Having examined Document ITH/12/7.COM/16.b,
2. Recalling Article 9 of the Convention, Chapter III.2 of the Operational Directives, explicitly focusing on the words ‘inter alia’ of paragraph 96; further recalling Rule 8.3 of the Rules of Procedure of the Intergovernmental Committee,
3. Further recalling Resolution 4.GA 6,
4. Takes note of the important contributions that numerous non-governmental organizations make world-wide to the implementation of the Convention at the local, national and international levels and recalls that States Parties shall involve the relevant non-governmental organizations in the implementation of the Convention, inter alia in identifying and defining intangible cultural heritage and in other appropriate safeguarding measures;
5. Regrets the limited opportunities until now for non-governmental organizations to act in an advisory capacity to the Committee;
6. Requests the Secretariat to report at its eighth session on the profile of the NGOs accredited and the nature of their work and to propose an evaluation form for assessing their potential contribution to the implementation of the Convention.

DECISION 7.COM 17

The Committee,

1. Having examined the proposal of Azerbaijan to host its eighth session,
2. Decides to hold its eighth session in Baku (Azerbaijan), from 2 to 8 December 2013.

DECISION 7.COM 18

The Committee,

1. Elects H.E. Mr Abulfas Garayev (Azerbaijan) as Chairperson of the Committee;
2. Elects Ms Ling Zhang (China) as Rapporteur of the Committee;
3. Elects Greece, Brazil, China, Burkina Faso and Egypt as Vice-Chairs of the Committee.

DECISION 7.COM 19

The Committee,

1. Having examined Document ITH/12/7.COM/19,
2. Recalling Article 25.5 of the Convention and Chapter II of the Operational Directives,
3. Commends the Netherlands, Norway and Spain for their generous offers of voluntary supplementary contributions to the Intangible Cultural Heritage Fund to support capacity-building programmes in developing countries;
4. Approves the specific capacity-building programmes proposed in that document and requests the Secretariat to move forward with their implementation;
5. Accepts with gratitude the generous contributions of the Netherlands, Norway and Spain;
6. Takes note that such voluntary supplementary contributions for specific purposes relating to specific projects allow the Committee and Secretariat to mobilize and utilize extra-budgetary funds strategically and effectively;
7. Invites other States Parties to consider the possibility of supporting the global capacity-building strategy either by offering similar voluntary supplementary contributions to the Intangible Cultural Heritage Fund, or through Funds-in-Trust arrangements.

DECISION 7.COM 20.1

The Committee,

1. Recognizing the challenges posed by the effective implementation of the Convention at both the national and international levels as well as the significant and diverse needs in many countries to strengthen their capacities to benefit fully from the Convention's opportunities for cooperation,
2. Taking note that States have made use of different forms of support, financial or in-kind, such as earmarked or unrestricted supplementary voluntary contributions to the Intangible Cultural Heritage Fund or the sub-fund for enhancing the human capacities of the Secretariat, Funds-in-Trust, appropriations to the Regular Programme or loaned personnel,
3. Thanks all the contributors that have supported the Convention and its Secretariat, namely Azerbaijan, Belgium (Flanders), Bulgaria, China, Cyprus, Estonia, the European Union, Hungary, Indonesia, Italy, Japan, Monaco, the Netherlands, Norway, Oman, Republic of Korea, Spain and the United Arab Emirates as well as the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP) and the Swiss-Japanese Chamber of Commerce;
4. Requests the Secretariat to report at each session of the Committee on the receipt of such contributions since its previous session;
5. Encourages other States to consider the possibility of supporting the Convention through the modality of their choice.

DECISION 7.COM 20.2

The Committee,

1. Recalling Decisions 7.COM 7, 7.COM 8 and 7.COM 11,
2. Taking note of Document ITH/12/7.COM/INF.7,
3. Further recalling the importance of maintaining consistency among the Convention's different mechanisms for international cooperation,
4. Decides that paragraph 13 of Decision 7.COM 7 shall apply as well to nominations for inscription on the Representative List;

5. Further decides that paragraph 8 of Decision 7.COM 8 shall apply as well to nominations for inscription on the Representative List;
6. Further decides that paragraphs 10 and 18 of Decision 7.COM 11 shall apply as well to nominations for inscription on the Urgent Safeguarding List and, where pertinent, to requests for International Assistance and proposals to the Register of Best Safeguarding Practices;
7. Requests the Secretariat to make available a document updating the information in Document ITH/12/7.COM/INF.7 to reflect the results of the present session of the Committee.

SUBJECT TO LINGUISTIC REVISION