

**REPORT BY A NON-GOVERNMENTAL ORGANIZATION ACCREDITED  
TO ACT IN AN ADVISORY CAPACITY TO THE COMMITTEE ON ITS  
CONTRIBUTION TO THE IMPLEMENTATION OF THE CONVENTION**

**Deadline: 15 February 2023  
for examination in 2023**

*File may be downloaded at:*  
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*Please provide only the information requested below.  
Annexes or other additional materials cannot be accepted.*

### **A. Identification of the organization**

#### **A.1. Name of the organization submitting this report**

A.1.a. *Provide the full official name of the organization in its original language, as it appears on the official documents.*

International Council for Traditional Music

A.1.b. *Name of the organization in English and/or French.*

International Council for Traditional Music

A.1.c. *Accreditation number of the organization (as indicated in all previous correspondence: NGO-90XXX)*

NGO 90009

#### **A.2. Address of the organization**

*Provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled. In the case of internationally active organizations, please provide the address of the headquarters.*

Organization: International Council for Traditional Music

Address: Lokavec 130 B  
5270 Ajdovščina  
Slovenia

Telephone number: +386 51 429 973

Email address: [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org), [agatha.ozah@gmail.com](mailto:agatha.ozah@gmail.com), [marieagatha.ozah@uniport.edu.ng](mailto:marieagatha.ozah@uniport.edu.ng)

Website: [www.ictmusic.org](http://www.ictmusic.org)

Other relevant information: Facebook: [www.facebook.com/ictmusic](http://www.facebook.com/ictmusic)

### A.3. Contact person for correspondence

Provide the complete name, address and other contact information of the person responsible for correspondence concerning this report.

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Other relevant information:

## B. Contribution of the organization to the implementation of the Convention at the national and international levels (Chapter III and Article 19 of the Convention, paragraph 156 of the Operational Directives)<sup>1</sup>

*Distinguish between completed activities and ongoing activities contributing to the eight thematic areas of the Convention's Overall Results Framework<sup>2</sup>, as well as to the preparation of periodic reports, nominations, proposals and requests under the Convention's international cooperation mechanisms. If you have not contributed, this should be indicated. Also describe any obstacles or difficulties that your organization may have encountered in such participation.*

**B.1.** Describe your organization's contribution to strengthening **institutional and human capacities** for safeguarding intangible cultural heritage.

*Not to exceed 250 words*

As the leading international scholarly organization in traditional music and dance studies and as an NGO in formal consultative relations with UNESCO, ICTM continuously contributes to strengthening institutional and human capacities for safeguarding ICH. Here are just two examples, reported by our worldwide members.

Xiao Mei (Shanghai Conservatory of Music) reports about four important activities that promoted the development of ICH in China in the past four years. The book *After Intangible Cultural Heritage: Investigation and Research on*

1. In case your organization operates in several States, please indicate clearly which State or States are concerned by your answers where appropriate.
2. For further information on the Overall Results Framework, please refer to the Chapter 8 of the Basic Texts of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage: <https://ich.unesco.org/en/basic-texts-00503>

*China's Intangible Cultural Heritage (Music)* contains the survey and research results of eleven ICH projects in China. Together with the China ICH Protection Center, she hosted the "Training Programme for Preservation of Precious Historical Music Archives." Under the commission of Zhejiang ICH Center, she cooperated with Lin Tiantian, a national inheritor of ICH, to carry out a revival of *Yongjia Kunju*. Finally, in cooperation with community organizations such as the Community of Xuhui District, activities related to the transmission of and education for ICH were held.

Several ICTM members from Croatia serve as links between local communities and the Ministry of Culture and Media. Besides their contribution in the processes of registration and monitoring on national and international levels, since 2020 they have been involved in the Erasmus+ project "UNESCO Cultural Spaces," together with a local partner in Croatia and six other partners from Latvia (project coordinator), Estonia, Georgia, Italy (Sicily), N. Macedonia, and Portugal. Participants are involved in activities aimed at strengthening capacities and learning about good practices elsewhere.

**B.2.** Describe your organization's participation in activities related to the **transmission of and education for intangible cultural heritage**. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

ICTM pays considerable attention to the activities related to the transmission of and education about ICH. This is clearly confirmed by our members from various parts of the world. For instance, Fulvia Caruso, ICTM member from Italy, is teaching "Etnomusicologia dei patrimoni musicali" (Ethnomusicology of musical heritage) in the School of Specialization in Musical Heritage, shared by the Universities of Bologna, Pavia, and La Sapienza.

Mojca Kovačič, ICTM member from Slovenia, reports that in the past four years the Slovenian ICTM Committee has strengthened its cooperation with the Slovenian National Commission for UNESCO in the implementation of various activities. Since 2018, they have organized the annual traditional music concert *Zajuckaj in zapoj* (Shout and sing), which combines research results with a practical demonstration of traditional singing or instrumental music. Through these concerts, they keep raising people's awareness about traditional music and promoting traditional singing styles called *na tretko* and *na čtrtko*, which are now also registered in the national list of ICH.

The third example relates to Catherine Grant, ICTM member from Australia, who is an international consultant on the project "Lii Marapu" in Indonesia. Developed by non-profit organizations Sumba Integrated Development and Marungga Foundation, and supported by VOICE, "Lii Marapu" aims to increase access to social services and education for the indigenous Marapu faith believers in East Sumba through fostering political participation. Central to the project are Marapu ICH, including songs, weaving, ritual practices, and the oral arts.

**B.3.** Describe your organization's participation in the **inventorying and research of intangible cultural heritage**. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

ICTM participates in the inventorying and research of ICH in a variety of ways. As emphasized in our previous reports, the authority of communities in identifying and defining their ICH is one of the fundamental methodological, epistemological, and ethical principles in the work of ICTM. In addition to identification and definition, ICTM also argues for the central role of communities in inventorying, considering that ICH inventories should stem from emic concepts and taxonomies. This position is further elaborated through the *ICTM Dialogues* (see D.3).

Among examples reported by the ICTM membership, we will mention only two. Fulvia Caruso (Italy) made extensive interviews with violin makers in Cremona about the intangible aspects of their work, which turned out to be a useful tool for many luthiers. Some of these interviews are now visible in the YouTube channel on the Safeguarding Measures. Part of this work has also been the implementation of the Lombardy Region Inventory on ICH folder on violinmaking in Cremona.

In 2020, in collaboration with Cambodian colleagues and in partnership with the Cambodian Ministry of Culture and the NGO Cambodian Living Arts, Catherine Grant (Australia) led the documentation project "Stories of Cambodian Angkuoch" funded by the British Museum's *Endangered Material Knowledge Programme*. In documenting a musical instrument and its associated music, the project sits at the intersection of tangible and intangible cultural heritage. Full bilingual project outcomes, including a video documentary, are available in perpetuity on the British Museum's digital repository.

**B.4.** Describe your organization's participation in developing **policies, as well as legal and administrative measures**, for safeguarding intangible cultural heritage. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.

Not to exceed 250 words

As indicated above, ICTM members often serve as mediators between communities of practice and governmental bodies. More specifically, to mention a few examples, ICTM members Marc-Antoine Camp and Yannick Wey,

researchers at Lucerne University of Applied Sciences and Arts, were mandated by the Swiss Federal Office to coordinate the Swiss national ICH inventory in the period 2021–2024. Their expert opinions are regularly considered by the Federal Office of Culture for the further development of national ICH policies. Camp has been invited to the expert meeting on ICH in emergencies (Paris, 21–22 May 2019).

In Malaysia, Tan Sooi Beng assists in the inventory of ICH under the auspices of the Department of National Heritage to ensure that the inventory is inclusive of the diverse cultures in Malaysia. Also, she was selected to write the dossiers for the individual and multinational nominations from Malaysia and the Asian region from 2022 to 2026, and participated in the international expert meeting for the nomination of the Vietnamese Mo Muang death ritual to the USL.

In Croatia, Tvrtko Zebec as chair and Naila Ceribašić as a member participate in the Commission for the ICH at the Ministry of Culture and Media, which works on criteria and ways of implementing the 2003 Convention.

Several ICTM members have served as facilitators in delivering UNESCO training and capacity-building services at an international level (that is, in countries and regions other than their own) (see section C).

**B.5. Describe your organization's participation in promoting the *role of intangible cultural heritage and its safeguarding in society*. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.**

*Not to exceed 250 words*

As a highly international organization, ICTM documents various ways in which its members promote the role and safeguarding of ICH in diverse societies. Janika Oras, ICTM member from Estonia, provides the following account: "In 2019–2022, I gave 22 workshops and introductory lectures on Seto *Leelo* (Seto polyphonic singing tradition), inscribed to the Representative List in 2009, mostly to the younger members of the Seto singing community—at their request. It is also about mediating between different generations: young people need to learn to listen and recognise the distinctive features of the traditional singing style, and this is where an ethnomusicologist can help ... As an expert in traditional singing, I have participated in three local and international tourism and cultural exchange projects, connected to Estonian ICH regions (Seto *Leelo*, Seto polyphonic singing tradition, and Kihnu Cultural Space). Tradition experts are needed to develop tourism that takes into account the interests of the local people, promotes the sustainability of the tradition, and can offer the values of the tradition to the true enthusiast."

Another example is provided by ICTM member Jerry Rutsate, who spearheaded the establishment of the rural community named Dzimbadzamabwe Cultural Heritage Enterprise (DCHE) in 2015 in Zimbabwe. DCHE's goal is to empower the marginalized and impoverished communities through indigenous, living, culture-based, and enterprising, developmental activities. Now, after moving to Malawi, he is working on replicating this successful project in a new environment.

**B.6. Describe your organization's participation in *raising awareness* about intangible cultural heritage. Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.**

*Not to exceed 250 words*

ICTM is actively involved in raising awareness about ICH, especially through the publication of archive recordings, creation of digital repositories, online exhibitions, production of music anthologies, etc. Its members serve as experts in all forms of media presentation and broadcasting of ICH; at festivals and concerts; in the strengthening of community associations dedicated to performance, transmission, and/or documentation; and in the organization of community-based public forums, educational and capacity-building workshops, seminars, and courses.

As a specific example, ICTM members from Croatia were instrumental in the establishment of the Referral Centre for Intangible Culture, which contributes to the quality of connections with NGOs and local community associations working on raising awareness about ICH in Croatia and internationally. Publications, presentations, university and public lectures, and exhibitions, serve the same purpose. Of special importance is also a well-known Zagreb International Folklore Festival, and most ICTM members are involved in various activities leading to the performance, including research, promotion, and dissemination.

In Malaysia, ICTM member Tan Sooi Beng has curated the George Town Heritage celebrations that involve the diverse communities of Penang to showcase and transmit their ICH in their own way, while ICTM member Anis Md Nor has been engaged with the communities concerned in revitalizing the *Ronggeng* and *Zapin* dances in Johor, Malaysia, including the activities aimed at raising awareness about these dances in the broader society.

**B.7. Describe your organization's participation in *facilitating the engagement of communities, groups and individuals, as well as other stakeholders, for safeguarding intangible cultural heritage*.**

*Not to exceed 250 words*

Facilitating the engagement of communities, groups, and individuals, and also other stakeholders, is one of the essential issues in ICTM. Its members are guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding towards solving concrete problems, and

towards working both inside and beyond typical academic contexts. Of key importance is to serve, support, help, and facilitate communities under study in their pursuits, including their engagement for safeguarding ICH. These principles are integral to the ICTM's mission, and pertinent to the activities of its Study Group on Applied Ethnomusicology.

ICTM member Rosario Pestana describes one such experience: "I have been engaged for several years in a process of safeguarding and promotion of *Canto a Vozes de Mulheres* (women's multipart singing) in central and northern Portugal. From the University of Aveiro, I coordinated the research team that carried out the study on which the application was based. It was a long and difficult process. Our work was collaboratively built. We have organized roundtables to put female singers from different locations face to face. Most of these singing groups did not know each other. After three years, they decided to organize themselves into an association. The application was made on behalf of this association (Associação Fala de Mulheres). In general, the Portuguese were unaware of this way of singing. We produced two documentaries and created a website. At the same time, we have engaged local cultural agents to safeguard women's multipart singing."

**B.8.** Describe your organization's **engagement in cooperation at the bilateral, subregional, regional or international levels** for the implementation of the Convention, including initiatives such as the exchange of information and experience, and other joint initiatives.

*Not to exceed 250 words*

Being itself structured to facilitate and advance cooperation at the mentioned levels, ICTM sometimes makes special efforts in this direction concerning the Convention, such as the President's Forum at the 2019 ICTM World Conference in Bangkok, Thailand, titled "Dialogue on Intangible Cultural Heritage with Timothy Curtis, UNESCO, Secretary of the Convention for the Safeguarding of the Intangible Cultural Heritage" (Castelo-Branco, Ceribašić, and Grant as interlocutors). Regularly, however, the ICTM listserv enables sharing of information and experiences among the membership, including inquiries and initiatives related to the Convention.

As more specific examples, an ICTM member from Slovenia, Rebeka Kunej, reports on her participation in the regional Working Group of the Coordinators for the Safeguarding of ICH, and a group of ICTM members from Croatia on their involvement in the preparation of multinational nominations and a tendency towards closer cooperation with colleagues at bilateral, subregional, and regional levels. ICTM member Tatevik Shakhulyan from Armenia reports about the 150th anniversary of Komitas Vardapet, which was included in the UNESCO calendar of anniversaries of eminent personalities and important events for the 2018–2019 cycle. In 2019, all the Komitas-related events in Armenia were conducted with UNESCO. In addition, the Komitas International Conference-Festival was held in Yerevan, Berlin, and Halle as a collaboration between four Armenian and German institutions. Several sessions in the conference were devoted to folk music and medieval music in Armenian and non-Armenian cultures. Two volumes of Komitas's selected works were published thanks to the UNESCO Participation Programme.

**B.9.** Describe your organization's involvement in or contribution to the drafting of the national Periodic Report on the implementation of the Convention.

*Not to exceed 250 words*

The situation did not change much in relation to our previous quadrennial report in 2019. Again, judging from the reports received from the ICTM membership, our members from Croatia appear as the most involved in the drafting of national periodic reports, approximately as much as in the drafting of nomination files. As the new system of reporting, based on regional cycle, has just started to be implemented with the 2021 cycle, it is to be expected—and hoped—that the contribution of organizations such as ICTM can only increase in the future. While expecting and hoping for such a development, we would like to reiterate a position expressed four years ago—that acting mainly on the basis of in-depth insights into the communities concerned, collaborative ethics of conduct, and independently from official stakeholders, ICTM members (along with members of other scholarly organizations) are in a better position to scrutinize the positive and negative effects of implemented measures, and to identify those that indeed help in relation to the viability of ICH as defined in the Convention. Their various backgrounds in ethnographic disciplines; affiliation with universities, research centres, and public-sector cultural institutions; experience of working with governmental bodies in various advisory capacities; as well as collaborative and participatory relationships with the communities concerned provide the best possible guarantee for a competent and impartial analysis of safeguarding processes. These issues are also addressed in the book *Music, Communities, Sustainability: Developing Policies and Practices* (see more in D.3).

**B.10.** Describe your organization's participation in the preparation of nominations to the Urgent Safeguarding List or Representative List, requests for International Assistance or proposals of Good Safeguarding Practices.

*Not to exceed 250 words*

Many ICTM members worldwide are actively involved in the preparation of nominations, primarily but not exclusively those related to music and dance heritage elements.

For instance, in Malta, Philip Ciantar was actively involved in the process that led to the inscription of *Għana* traditional song to the Representative List in 2021. He participated in a board set up by the Ministry of Culture, worked on the document, and was included as an interviewee in the related documentary.

In Croatia, we can point to a recent addition to the Representative List: The Festivity of Saint Tryphon and the *Kolo*

(chain dance) of Saint Tryphon – Traditions of Croats from the Bay of Kotor who live in the Republic of Croatia, which was nominated in 2018, resubmitted in 2020, and inscribed in 2022.

The Hellenic Folklore Research Centre of the Academy of Athens is one of the three basic partners responsible for the National List of ICH in Greece (along with the Ministry of Culture and the Ministry of Foreign Affairs). Its ethnomusicologist, John Plemmenos, who is also chair of the ICTM National Committee for Greece, has long been involved in ICH. After many meetings with the mentioned partner institutions and local communities, he contributed to the recent inscription of Byzantine chant on the Representative List.

The involvement of Tan Sooi Beng in the drafting of nominations from Malaysia and the Asian region for the period 2022–2026 is mentioned above (see B.4).

## C. Cooperation with UNESCO

*Has your organization carried out activities in cooperation with UNESCO? If yes, please tick the relevant boxes and provide information in the box below.*

- Direct cooperation with UNESCO (Headquarters and Field Offices)*
- Activities for which you have received the authorization to use the emblem of UNESCO/of the 2003 Convention*
- Cooperation through the 2003 Convention's Global Network of Facilitators*
- Cooperation with Category 2 Centres*
- Cooperation with National Commissions for UNESCO*
- Cooperation with UNESCO Chairs*
- Financial support from the Intangible Cultural Heritage Fund*
- Financial support from the Participation Programme*
- Other types of cooperation*

*Not to exceed 250 words*

ICTM has a long and rich history of activities carried out in cooperation with UNESCO. More about this can be found in the book *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* (ed. by Svanibor Pettan, Naila Ceribašić, and Don Niles, 2022). It includes a chapter on "ICTM, UNESCO, and Scholarly Expertise in the 2003 Convention," written by Wim van Zanten.

During the last four years, ICTM received support from the Participation Programme for its World Conferences in Bangkok (2019) and Ghana (2023); the postponement of the Lisbon conference from 2021 to 2022 due to the pandemic invalidated our application that had been approved for 2021.

Even more intensive cooperation occurs between ICTM members and UNESCO National Commissions, sometimes including the right to use the UNESCO emblem (e.g., in Cambodia, Croatia, Georgia, Japan).

As for cooperation with Category 2 centres, some members collaborate with institutions involved in the projects of restoration and digitization of historical recordings supported by ICHCAP (e.g., in Japan).

In 2016, ICTM member Tiago de Oliveira Pinto was appointed the "UNESCO Chair on Transcultural Music Studies" (Universities in Weimar and Jena). It is the first such position in musicological studies and is directly related to ICH studies.

ICTM member Wim van Zanten is active as an ICH consultant, while Najwa Adra, Naila Ceribašić, Shubha Chaudhuri, and Velika Stojkova Serafimovska are among ICH Facilitators.

For additional information related to ICTM's cooperation with UNESCO, see B.2, B.8, D.1, and D.2.

## **D. Participation in the work of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage**

**D.1** *Has your organization participated in the sessions of the Committee? If so, please indicate which sessions you attended and whether you had any specific role during these meetings.*

*Not to exceed 250 words*

Since the 10.COM, ICTM has been represented by Wim van Zanten, Naila Ceribašić, and Marie Agatha Ozah, who attended the sessions of the Committee and the Assembly. Several other ICTM members have participated at some sessions as members of their national delegations. For instance, Tan Sooi Beng attended the 17.COM in Rabat, Morocco, in 2022 as the cultural expert for Malaysia. As UNESCO Chair of Transcultural Music at the Universities in Weimar and Jena, ICTM member Tiago de Oliveira Pinto has attended the Committee's sessions since 2017. He also organized and made presentations in side events at three of these sessions (on music research in Ethiopia, on Colombian cultural bearers connected to marimba music on the Pacific coast, and on the musical heritage at risk in Afghanistan).

ICTM has been actively involved in the work of the ICH NGO Forum since its establishment, particularly in the programming and running of its symposia and meetings, and in the drafting of the Forum's statements. As a representative of ICTM, Naila Ceribašić served in 2019–2020 on the Steering Committee of the Forum from the pool of international NGOs. Besides the ICH NGO Forum, ICTM members have contributed to and offer their knowledge in the Expert Meetings, the Consultative Body, and the Evaluation Body (see D.2 and E.2). ICTM is also contributing to the ICH NGO Forum's ongoing mapping of the domains of competence of the sixty-five accredited NGOs (see D.3).

**D.2** *Has your organization served as a member of the Evaluation Body (paragraphs 26 to 31 of the Operational Directives), or as a member of the Consultative Body (between 2012 and 2014)? If so, please indicate the period.*

*Not to exceed 100 words*

ICTM served as an examiner in 2009, a member of the Consultative Body in 2012–2014, and a member of the Evaluation Body in 2015. Ceribašić represented ICTM in the Consultative and Evaluation Bodies in 2013–2015. She was also a rapporteur in the 2014 and 2015 cycles. Additionally, ICTM members Egil Bakka, Chun In-Pyong, László Felföldi, Rachel Harris, Ignazio Macchiarella, Barley Norton, János Sipos, and Mark van Tongeren were examiners in 2009 or 2010. Bakka also served as an individual expert in the Consultative Body (2012–2014), and Tvrtko Zebec in the Subsidiary Body (2011–2012).

**D.3** *In what way(s) has your organization provided advisory services to the Committee (paragraph 96 of the Operational Directives) or in what way(s) do you foresee that it might provide such services in the future?*

*Not to exceed 500 words*

Apart from the services and contributions of ICTM described in D.1, D.2, and E.2, many ICTM members conduct research on the effects of the Convention's implementation. The book entitled *Music, Communities, Sustainability: Developing Policies and Practices* (Oxford University Press, 2022) is a case in point. Edited by two prominent ICTM members, Huib Schippers and Anthony Seeger, the book provides informed viewpoints from scholars of ten countries (many of whom are ICTM members) on the impacts of the 2003 Convention after two decades of implementation. Having collaborated in long-term research with communities of practice, these scholars raise critical issues such as ownership, cultural appropriation, power hierarchies and heritagization. Of relevance to the Convention is also a series of online *ICTM Dialogues* held throughout 2021, each focusing on a specific theme, with diverse participants who are in various capacities involved in research, documentation, teaching, safeguarding, and sustainability of music, dance, and related performing arts. One of its outcomes—a multimedia publication *DIALOGUES: Towards Decolonizing Music and Dance Studies* (edited by Tan Sooi Beng and Marcia Ostashewski, 2022)—features transnational debates about decoloniality, praxis, collaborative ethnography, alternative pedagogy, and new ways of knowing, while alternative formats such as videos and chats, and creative design enliven this publication.

ICTM welcomes UNESCO's initiatives towards the involvement of communities of practice in the preparation of nomination dossiers, and projects for the revitalization and transmission of ICH. This bottom-up process is crucial to decentralize the domination of State Parties in the implementation of ICH in their countries. Towards this end, members of ICTM have helped State Parties and NGOs in the development of ICH community-engaged education programmes towards safeguarding ICH in various countries. They are developing methodologies for collaboration with the communities of practice.

ICTM also supports the move by UNESCO towards linking ICH safeguarding with UN's Sustainable Development Goals. They highlight the interdependencies of ecological, social, economic, and cultural sustainability in their research aims and methodologies.

ICTM appreciates UNESCO's efforts in bringing communications from the members of the ICH NGO Forum and third parties regarding issues of racism and discrimination for deliberation at the IGC sessions. Following a heated debate at 17.COM, held in Rabat, Morocco, the Committee condemned the black "Sauvage" character of the procession that takes place in the town of Ath (Belgium) as a form of racism and discrimination, and requested that the Ducasse of Ath be removed from the element "Processional giants and dragons in Belgium and France."

Finally, we continue to support the initiatives taken by the ICH NGO Forum to increase the number of non-governmental organizations from underrepresented regions and the mapping of the domains of competence of the sixty-five accredited NGOs. These efforts will help in the development of the Convention and the work of the Secretariat and the governing bodies.

## **E. Capacities of your organization to evaluate nominations, proposals and requests (paragraphs 27 and 96 of the Operational Directives):**

**E.1.** *Nominations, proposals and requests are available for evaluation only in English or French. Do members of your organization or your staff have a very good command of English or French? If so, please indicate which language(s) and the number of those members or staff.*

*Not to exceed 250 words*

The main language utilized in most ICTM activities and environments is English. For example, English is the main language at ICTM World Conferences, Symposia, Colloquia, and Fora. It is common to find regions that also use their local or national languages during their meetings. Additionally, the main journal of ICTM, the *Yearbook for Traditional Music* and the online quarterly *Bulletin of the ICTM* are both published in English. Other languages often used by some ICTM members include Spanish, French, and Portuguese. According to a survey conducted at the end of 2018, c. 1,000 ICTM members have fluent communication skills in English, and c. 250 in French.

**E.2.** *Does your organization have experience in working across several intangible cultural heritage domains? Please describe your experiences.*

*Not to exceed 250 words*

The main focus of ICTM scholarly activities gravitates around music and dance in varied cultures. Consequently, the work of the members cuts across all domains of cultures and oral traditions. These cultural domains find expressions in the performing arts, craftsmanship (making of musical instruments), rituals, festivals, and social practices. ICTM members' activities are intrinsically linked with all these domains of culture and other practices involving nature. Their



works interweave music with dance, gender, ecomusicology, archival and documentation procedures, world heritage sites, and discourses on decolonization.

In terms of experience in different ICH domains, ICTM members' contributions to Expert Meetings have been overtly documented and reported to this body over the years—they include the glossary (Oskár Elschek, Wim van Zanten, 2002), tangible and ICH (Adrienne Kaeppler, Krister Malm, Wim van Zanten, 2004), documentation and archiving (László Felföldi, Susanne Ziegler, 2005), inventorying (Shubha Chaudhuri, Anthony Seeger, 2005), lists (Egil Bakka, László Felföldi, Tvrtko Zebec, 2007), keywords (Wim van Zanten, 2007), and the overall results framework for the Convention and the future of the global capacity-building programme and its facilitators' network (Naila Ceribašić, 2016, 2017). The professional background of ICTM members includes degrees in ethnology, cultural anthropology, music, dance, folklore studies, other humanities, and social sciences. The working environments of ICTM members are typically interdisciplinary, which attest to their experience in varied ICH domains.

**E.3.** *Describe the experience of your organization in evaluating and analysing documents such as proposals or applications.*

*Not to exceed 250 words*

ICTM members are mostly scholars who are used to working in national and international research programmes and the programmes of higher institutions. Within these frameworks, they fulfil important roles as analysts of documents, supervisors, evaluators, as well as creators of such documents. Historically, ICTM members have served in different capacities in evaluating submissions for the four mechanisms of the Convention. Furthermore, they also reflect on these experiences. For example, the article by Anthony Seeger (ICTM Secretary General, 2001–2005) in the book *Intangible Heritage* (ed. by Laurajane Smith and Natsuko Akagawa, Routledge 2009) discusses the procedure used by ICTM in evaluating the Masterpieces programme, while Naila Ceribašić (ICTM Representative for the Convention, 2012–2020) examines lessons learnt through her services in the Evaluation Body and the ICH NGO Forum in an article published in the book *Music, Communities, Sustainability: Developing Policies and Practices* mentioned above.

**E.4.** *Does your organization have experience in drafting synthetic texts in English or French? Please describe your experience and indicate in which language(s) and the number of those members or staff.*

*Not to exceed 250 words*

The recurring scholarly activities of ICTM members include research and drafting of synthetic texts representing their findings. Their research is very frequently related to ICH. Apart from the above-mentioned publications that are relevant to the ICH programme, here is a selection of such articles published in the ICTM's *Yearbook for Traditional Music* during the last three years.

Vol. 52, 2020: "Fostering Reconciliation through Collaborative Research in Unama'ki: Engaging Communities through Indigenous Methodologies and Research-Creation" by Marcia Ostashewski, Shaylene Johnson, Graham Marshall, and Clifford Paul; "Naniwa-bushi in Hawai'i: The Rise and Fall of a Japanese Narrative Art in Diaspora" by Minako Waseda; "Women's Role in Preserving Lament Songs in the Villages of Gjirokastër, Albania" by Grijda Spiri.

Vol. 53, 2021: "The Act of Singing: Women, Music, and the Politics of Truth and Reconciliation in Indonesia" by Andrew N. Weintraub; "That is Why I am Telling this Story': Musical Analysis as Insight into the Transmission of Knowledge and Performance Practice of a Wapurtarli Song by Warlpiri Women from Yuendumu, Central Australia" by Georgia Curran and Calista Yeoh; "An Unorthodox Voice: The Rise of Female *Qinshi*, Their Challenges, and Their Pursuits" by Huan Li; "Musicking and Dancing Imbalu at Namasho: Enacting Indigenous Education Among the Bagisu, Uganda" by Dominic D. B. Makwa.

Vol. 54, 2022: "Celtic Music Festivals in Portugal: Europeanisation, Urban Regeneration, and Regional Development" by Susana Moreno-Fernández and Salwa El-Shawan Castelo-Branco; "Banding Together in Cape Town and Lagos: Engaging Reciprocity as Applied Ethnomusicology" by Sylvia Bruinders and Joseph Kunnuji.

**E.5.** *Does your organization have experience in working at the international level or the capacity to apply local experience to an international context? Please describe such experience.*

*Not to exceed 250 words*

As in our previous reports, it should be emphasized that ICTM is an international NGO with more than seventy-five years of experience in organizing world conferences, symposia, colloquia, and fora, simultaneously with the creation of a worldwide community of members—individuals and organizations—who deal with traditional music and dance in specific cultures. Therefore, the interaction of the local and the international is inscribed in the foundations of the ICTM. The dynamics on the scale from more idiosyncratic to more general attributes are of great importance since, although being anchored in case-study methodologies and cautious towards rectilinear extrapolations, the ICTM nevertheless seeks not only to broaden and deepen knowledge of music and dance as universal human experience but also to understand what is precisely universal in that experience. After all, such a tension between the culturally particular and the humanly universal is sine qua non in ethnographic disciplines.

## F. Membership in the ICH NGO Forum

Indicate below whether your organization wishes to (continue to) be part of the ICH NGO Forum. Please note that membership is contingent upon the decision of the Committee to maintain the accreditation of your organization.

For more information on the ICH NGO Forum and its activities, please see: <https://ich.unesco.org/en/ngo-forums-00422>.

Yes

No

## G. Signature

The report must include the name and signature of the person empowered to sign it on behalf of your organization.

Name: Lee Tong Soon

Title: Dr.

Date: 15 February 2023

Signature:

