



United Nations  
Educational, Scientific and  
Cultural Organization



• Intangible  
• Cultural  
• Heritage

ITH/10/5.COM/CONF.202/6  
Paris, 6 October 2010  
Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

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

**Fifth session  
Nairobi, Kenya  
15 to 19 November 2010**

**Item 6 of the Provisional Agenda:  
Evaluation of nominations for inscription in 2010 on the  
Representative List of the Intangible Cultural Heritage of Humanity**

At its third session, the Committee established a Subsidiary Body responsible for the examination of nominations for inscription on the Representative List in 2009 and 2010 (Decision 3.COM 11). This document constitutes the report of the Subsidiary Body which includes an overview of the 2010 nomination files and working methods (Part A), the recommendations of the Subsidiary Body (Part B), comments and observations on the 2010 nominations (Part C) and a set of draft decisions for the Committee's consideration (Part D).

**Decision required:** paragraph 44

**Report and recommendations of the  
Subsidiary Body for the examination of nominations for inscription on the  
Representative List of the Intangible Cultural Heritage of Humanity 2010**

1. According to the Operational Directives<sup>1</sup>, the examination of nominations to the Representative List is accomplished by a Subsidiary Body of the Committee established in accordance with Rule 21 of its Rules of Procedure. At its third session (Istanbul, Turkey, 4 to 8 November 2008), the Committee established a Subsidiary Body for the examination of nominations for inscription on the Representative List in 2009 and 2010 (Decision 3.COM 11). The body consists of Estonia, Kenya, Mexico, Republic of Korea, Turkey and the United Arab Emirates.
2. According to its terms of reference, the Subsidiary Body shall provide the Committee with an overview of all nomination files and a report of its examination, and shall, in particular, include in its examination:
  - a. an assessment of any nomination's conformity with the inscription criteria as provided in the Operational Directives<sup>2</sup>, benefitting from the technical information to be provided by the Secretariat, if the Subsidiary Body so requests;
  - b. a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.
3. This document provides an overview of all 2010 nomination files and of their examination by the Subsidiary Body (Part A), a summary of recommendations concerning the inscription of the nominated elements on the basis of the assessment of each nomination's conformity with the inscription criteria (Part B), other recommendations concerning the 2010 nominations (Part C) and a set of draft decisions for the Committee's consideration, with each draft decision addressing one nomination's conformity with the criteria and whether or not to inscribe the nominated element (Part D).

**A. Overview of nomination files and working methods**

4. A revised version of the nomination form ICH-02 was posted on the website of the Convention on 19 June 2009. A total of 32 States Parties submitted 147 nominations on or before the 31 August 2009 deadline. Of these nominations, 145 were national and two were multi-national. The regional distribution of nominations was as follows:

Electoral Group	Number of States Parties (31/08/2009) <sup>3</sup>	Number of submitting States	Number of nominations submitted
I	14 (12,4 %)	7 (22 %)	25 (17 %)
II	20 (17,7 %)	7 (22 %)	11 (7 %)
III	23 (20,4 %)	3 (9 %)	7 (5 %)
IV	17 (15 %)	8 (25 %)	99 (67 %)
V (a)	25 (22,1 %)	1 (3 %)	1 (1 %)
V (b)	14 (12,4 %)	6 (19 %)	18 (12 %)
<b>Total</b>	<b>113</b>	<b>32</b>	<b>147<sup>4</sup></b>

5. In its Decision 4.COM 19 taken at its fourth session in Abu Dhabi (28 September to 2 October 2009), the Committee decided 'on an exceptional basis relating only to the nominations proposed for evaluation in 2010, that the Secretariat and the Subsidiary Body examine with priority the nominations for the Representative List submitted by States Parties

<sup>1</sup> Paragraph 23 of the Operational Directives adopted in June 2008 and paragraph 29 of the Operational Directives adopted in June 2010.

<sup>2</sup> Paragraph 19 of the Operational Directives adopted in June 2008 and paragraph 2 of the Operational Directives adopted in June 2010.

<sup>3</sup> Number of States Parties at the time of the deadline for nominations.

<sup>4</sup> Total exceeds 147 because multinational nominations are counted within more than one electoral group.

that do not have elements inscribed on said List, have few elements inscribed on it or have presented multinational nominations'. Following this decision, a meeting of the Subsidiary Body was organized during the Committee session, in which the Subsidiary Body determined it would be able to manage examining about 50 nominations. It also decided that it wished to examine at least one nomination from every State that had submitted nominations.

6. After applying the three priority criteria set out in Decision 4.COM 19 (nominations from States Parties that do not have elements inscribed on the Representative List, have few elements inscribed on it or have presented multinational nominations) and including at least one nomination from every submitting State, the Chairperson of the Subsidiary Body determined that a total of 54 nominations would be examined by the Subsidiary Body during the 2010 cycle.
7. The 54 nominations (including two multinational nominations) were submitted by a total of 32 States. The regional distribution of the nominations examined by the Subsidiary Body was as follows:

Electoral Group	Number of States Parties (31/08/2009) <sup>5</sup>	Number of submitting States	Number of nominations examined
I	14 (12,4 %)	7 (22 %)	18 (33 %)
II	20 (17,7 %)	7 (22 %)	9 (17 %)
III	23 (20,4 %)	3 (9 %)	7 (13 %)
IV	17 (15 %)	8 (25 %)	20 (37 %)
V (a)	25 (22,1 %)	1 (3 %)	1 (2 %)
V (b)	14 (12,4 %)	6 (19 %)	12 (22 %)
<b>Total</b>	<b>113</b>	<b>32</b>	<b>54<sup>6</sup></b>

8. At the beginning of October 2010, the Secretariat contacted the 11 States Parties that had submitted a larger number of nominations than the Subsidiary Body could examine, reminding them of the decision taken by the Committee at its fourth session concerning the priorities for examining nominations for the 2010 cycle. It informed them about the number of nominations that the Subsidiary Body would be able to examine in accordance with those priorities, and asked them to indicate which nominations among those they submitted should be examined on a priority basis for the 2010 cycle.
9. Upon receipt of instructions from each concerned State about the nominations to be examined with priority, the Secretariat ascertained their technical completeness, in conformity with the Operational Directives. Only one of the 54 files was considered complete at the time it was submitted. Prior to the statutory deadline of 1 November 2009, the Secretariat wrote to most of the submitting States Parties concerned to indicate what information would be needed to complete the other 53 nominations and reminding them of the deadline for such information. Additional time was granted for several files since the Secretariat was not able to process them before the 1 November deadline.
10. The Secretariat also ascertained the completeness of twelve additional nomination files from those States Parties that had to identify a limited number of nominations to be examined with priority during the 2010 cycle, in order to give them the possibility to replace one of the files previously identified for priority processing. One State took advantage of this opportunity to replace one of the nomination files that it had previously identified as a priority.
11. By the deadline of 15 January 2010, most submitting States had responded to the Secretariat's request to provide additional information regarding their nominations. The States to which an extension had been granted because of the delay of the Secretariat in the processing of several files responded soon after. Of the 54 nominations examined, 5 were submitted in French, 41 in English and 8 in both languages.

<sup>5</sup> Number of States Parties at the time of the deadline for nominations.

<sup>6</sup> Total exceeds 54 because multinational nominations are counted within more than one electoral group.

12. The Subsidiary Body met on 13 January 2010 to determine its working methods and schedule in preparation for its meeting of 17 to 20 May 2010. Discussions also focused on the nomination form ICH-02, the draft form for examination reports, the format of the draft decisions, and the reports to the Committee from the Subsidiary Body and the Rapporteur. Clarifications were made concerning several of the cross-cutting issues that were previously discussed by the Subsidiary Body at its meetings held on 12 and 13 January 2009 and on 11 to 15 May 2009.
13. As it had done for the first cycle of examination of nominations, the Secretariat established a password-protected, dedicated website through which the members of the Subsidiary Body could consult the nominations and supporting documentation. As requested by the Subsidiary Body, the optional videos accompanying the nominations were made available, in addition to the required photographs. Also available to the Subsidiary Body were the original nomination files and the Secretariat's 53 requests for additional information. All of the files were posted online in their original languages before 1 March 2010 and in both languages by 15 March 2010.
14. The members of the Body were given the opportunity to enter their examination reports directly through the dedicated site. Each of the six members of the Subsidiary Body examined each nomination and prepared a report on it that assessed whether the nomination satisfied all of the five criteria for inscription and included the member's comments regarding each criterion. The six members of the Subsidiary Body submitted a total of 315 examination reports to the Secretariat. The Secretariat then drew up summaries of each nomination and draft recommendations, in many cases offering alternate proposals to reflect the divergent opinions of Body members. Of the 54 nominations, the initial examination reports showed divergent opinions for 36, or two-thirds of the total. When it met on 17 to 20 May 2010, the Subsidiary Body examined each nomination, giving particular attention to those where members did not share the same views in their initial examination reports, decided whether to recommend inscription or not, and revised the draft recommendations accordingly. The resulting recommendations and draft decisions presented below thus represent the unanimous consensus of the Subsidiary Body members.
15. The decisions of the Subsidiary Body were communicated to the submitting States Parties in the week of 21 June 2010, before the statutory deadline of 1 July 2010, in conformity with the Operational Directives then in effect (since amended by the General Assembly at its third session in June 2010). Subsequently, seven nominations that had received the Subsidiary Body's recommendation not to inscribe at this time were withdrawn by the submitting States Parties prior to the date for the present document to be dispatched to the Committee and made available to States Parties.

## B. Recommendations

### *Favourable Recommendations*

16. The Subsidiary Body recommends to the Committee to inscribe the following nominated elements :

Draft Decision	Submitting State(s)	Element	File No.
<a href="#">5.COM 6.1</a>	Armenia	Symbolism and craftsmanship of Khachkars, Armenian cross-stones	<a href="#">00434</a>
<a href="#">5.COM 6.2</a>	Azerbaijan	The Azerbaijani carpet	<a href="#">00389</a>
<a href="#">5.COM 6.3</a>	Belgium	Aalst carnival	<a href="#">00402</a>
<a href="#">5.COM 6.4</a>	Belgium	Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem	<a href="#">00403</a>
<a href="#">5.COM 6.5</a>	Belgium	Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen	<a href="#">00401</a>
<a href="#">5.COM 6.6</a>	China	Acupuncture and moxibustion of traditional Chinese medicine	<a href="#">00425</a>
<a href="#">5.COM 6.7</a>	China	Peking opera	<a href="#">00418</a>
<a href="#">5.COM 6.8</a>	Colombia	Marimba music and traditional chants from Colombia's South Pacific region	<a href="#">00436</a>
<a href="#">5.COM 6.9</a>	Colombia	The Wayuu normative system, applied by the Pütchipü'üi (palabrero)	<a href="#">00435</a>
<a href="#">5.COM 6.10</a>	Croatia	Gingerbread craft from Northern Croatia	<a href="#">00356</a>
<a href="#">5.COM 6.11</a>	Czech Republic	Shrovetide door-to-door processions and masks in the villages of the Hlinecko area	<a href="#">00397</a>
<a href="#">5.COM 6.12</a>	France	Compagnonnage, network for on-the-job transmission of knowledge and identities	<a href="#">00441</a>
<a href="#">5.COM 6.13</a>	France	The craftsmanship of Alençon needle lace-making	<a href="#">00438</a>
<a href="#">5.COM 6.14</a>	France	The gastronomic meal of the French	<a href="#">00437</a>
<a href="#">5.COM 6.15</a>	India	Chhau dance	<a href="#">00337</a>
<a href="#">5.COM 6.16</a>	India	Kalbelia folk songs and dances of Rajasthan	<a href="#">00340</a>
<a href="#">5.COM 6.17</a>	India	Mudiyettu, ritual theatre and dance drama of Kerala	<a href="#">00345</a>
<a href="#">5.COM 6.18</a>	Indonesia	Indonesian Angklung	<a href="#">00393</a>
<a href="#">5.COM 6.19</a>	Iran (Islamic Republic of)	The music of the Bakhshis of Khorasan	<a href="#">00381</a>
<a href="#">5.COM 6.20</a>	Iran (Islamic Republic of)	The Pahlevani and Zoorkhanei rituals	<a href="#">00378</a>
<a href="#">5.COM 6.21</a>	Iran (Islamic Republic of)	The ritual dramatic art of Ta'ziye	<a href="#">00377</a>
<a href="#">5.COM 6.22</a>	Iran (Islamic Republic of)	Traditional skills of carpet weaving in Fars	<a href="#">00382</a>
<a href="#">5.COM 6.23</a>	Iran (Islamic Republic of)	Traditional skills of carpet weaving in Kashan	<a href="#">00383</a>

Draft Decision	Submitting State(s)	Element	File No.
<a href="#">5.COM 6.24</a>	Japan	Kumiodori, traditional Okinawan musical theatre	<a href="#">00405</a>
<a href="#">5.COM 6.25</a>	Japan	Yuki-tsumugi, silk fabric production technique	<a href="#">00406</a>
<a href="#">5.COM 6.26</a>	Lithuania	Sutartinės, Lithuanian multipart songs	<a href="#">00433</a>
<a href="#">5.COM 6.27</a>	Luxembourg	The hopping procession of Echternach	<a href="#">00392</a>
<a href="#">5.COM 6.28</a>	Mexico	Parachicos in the traditional January feast of Chiapa de Corzo	<a href="#">00399</a>
<a href="#">5.COM 6.29</a>	Mexico	Pirekua, traditional song of the P'urhépecha	<a href="#">00398</a>
<a href="#">5.COM 6.30</a>	Mexico	Traditional Mexican cuisine - authentic, ancestral, ongoing community culture, the Michoacán paradigm	<a href="#">00400</a>
<a href="#">5.COM 6.31</a>	Mongolia	The Mongolian traditional art of Khöömei	<a href="#">00396</a>
<a href="#">5.COM 6.32</a>	Mongolia	Naadam, Mongolian traditional festival	<a href="#">00395</a>
<a href="#">5.COM 6.33</a>	Oman	Al-Bar'ah, music and dance of Oman Dhofari valleys	<a href="#">00372</a>
<a href="#">5.COM 6.34</a>	Peru	Huaconada, ritual dance of Mito	<a href="#">00390</a>
<a href="#">5.COM 6.35</a>	Peru	The scissors dance	<a href="#">00391</a>
<a href="#">5.COM 6.36</a>	Republic of Korea	Daemokjang, traditional wooden architecture	<a href="#">00461</a>
<a href="#">5.COM 6.37</a>	Republic of Korea	Gagok, lyric song cycles accompanied by an orchestra	<a href="#">00444</a>
<a href="#">5.COM 6.38</a>	Spain	The chant of the Sybil on Majorca	<a href="#">00360</a>
<a href="#">5.COM 6.39</a>	Spain	Flamenco	<a href="#">00363</a>
<a href="#">5.COM 6.40</a>	Spain	Human towers	<a href="#">00364</a>
<a href="#">5.COM 6.41</a>	Spain, Greece, Italy, Morocco	The Mediterranean diet	<a href="#">00394</a>
<a href="#">5.COM 6.42</a>	Turkey	Kırkpınar oil wrestling festival	<a href="#">00386</a>
<a href="#">5.COM 6.43</a>	Turkey	Semah, Alevi-Bektaşî ritual	<a href="#">00384</a>
<a href="#">5.COM 6.44</a>	Turkey	Traditional Sohbet meetings	<a href="#">00385</a>
<a href="#">5.COM 6.45</a>	United Arab Emirates, Belgium, Czech Republic, France, Mongolia, Morocco, Qatar, Republic of Korea, Saudi Arabia, Spain, Syrian Arab Republic	Falconry, a living human heritage	<a href="#">00442</a>
<a href="#">5.COM 6.46</a>	Viet Nam	Gióng festival of Phù Đổng and Sóc temples	<a href="#">00443</a>

### **Unfavourable Recommendations**

17. The Subsidiary Body recommends to the Committee not to inscribe the following nominated element at this time.

Draft Decision	Submitting State(s)	Element	File No.
<a href="#">5.COM 6.47</a>	Croatia	The Sinjska Alka, a knights' tournament in Sinj	<a href="#">00357</a>

### **C. Comments and observations on the 2010 nominations**

18. The Subsidiary Body was impressed, as it had been in 2009, with the diversity of intangible cultural heritage that was nominated, including two ambitious multinational nominations. It was again pleased to see the participation of communities in the elaboration of nominations, and their evident enthusiasm to see their heritage inscribed on the Representative List. It wishes to commend those communities and all States Parties concerned for their keen interest in the Representative List.
19. The Subsidiary Body takes note that the larger number of nominations submitted in this second cycle, compared to the number in the first cycle, provides evidence of the global interest in the safeguarding of the intangible cultural heritage. It nevertheless signals its concern, as it did in 2009, that this growing quantity poses a substantial challenge to the quality with which the Committee, the Subsidiary Body and the Secretariat can carry out their respective responsibilities. In 2009 it recommended a number of revisions to the Operational Directives concerning the Representative List which were presented in Document ITH/09/4.COM/209/19. Consequently, in its Decision 4.COM 19, the Committee also addressed this critical concern.<sup>7</sup>
20. The Subsidiary Body reiterates the regret it expressed in 2009 that the nominations it examined in the 2010 cycle were not more geographically representative. Of the 147 nominations initially submitted, more than half came from only four countries, all within a single electoral group, group IV. From electoral group V (b) a single State Party was represented. The Subsidiary Body recalls its suggestion made in 2009 that the Committee seek strategies to encourage a more equitable geographical representation in future cycles, in order that the Representative List can truly be representative of the intangible cultural heritage of humanity.
21. The Subsidiary Body welcomed the initiative of the Secretariat that has taken measures to **strengthen the capacities of States Parties**, especially developing countries, in their national implementation of the Convention and in their participation in its international mechanisms such as the Representative List. Training modules are being developed and workshops will be convened at the regional, sub-regional and national levels for a wide range of participants including national authorities, experts, communities and others, and the Subsidiary Body anticipates that these sustained efforts will soon begin to allow a wider and more effective participation by States, particularly developing countries.
22. The Subsidiary Body observed an overall **improvement in the quality of nominations** that were submitted for examination. This qualitative improvement was noticeable both in the files as originally submitted, and especially in the nominations as resubmitted with additional information that had been requested by the Secretariat. During the 2009 cycle, almost one-third of the files that were submitted did not contain sufficient information to demonstrate that they fully met the criteria for inscription. This gave rise to many difficult discussions among the members of the Subsidiary Body during their examination of the 2009 nominations, and 35 files whose recommendations were not favourable were withdrawn by the States Parties

<sup>7</sup> The General Assembly, on the basis of revisions proposed by the open-ended intergovernmental working group set up by the Committee by the same decision 4.COM 19, adopted a set of revised Operational Directives at its third session in June 2010. [Note of the Secretariat]

concerned prior to their submission to the Committee. During its 2009 examination, the Subsidiary Body consequently requested that the Secretariat provide in the 2010 cycle greater assistance both to the submitting States and to the Body itself by providing more detailed and specific requests for additional information, so that the nomination files that were finally examined would present the strongest possible evidence for the element's inscription.

23. The Subsidiary Body deemed that the observed improvement is due in part to the greater understanding of procedures and to the submitting States' careful attention to the nomination forms and to its reports from 2009. But the improvement is largely a result of the detailed requests for additional information sent to States Parties by the Secretariat, in response to the Subsidiary Body's instructions of the previous cycle.
24. Nevertheless, the Subsidiary Body was concerned about the poor **linguistic quality** of some nomination files. It is clear that poor wording should not affect the substantive examination of the nominations, although in some cases it presented a substantial obstacle to comprehension. The Body emphasized that efforts should be made by the submitting States to improve the linguistic quality not only to facilitate the work of the Subsidiary Body but also for later public visibility, if the elements were to be inscribed.
25. In some nomination files, information was not found where it belonged, but elsewhere. In such cases, the Subsidiary Body recognized the need to consider the file in totality when examining each criterion and did not rule against a nomination. However, it reminds submitting States to provide the information requested in the nomination form in its proper place.
26. The Subsidiary Body also pointed out the use of **inappropriate vocabulary**, such as references to a tentative list, the world heritage of humanity, Masterpieces, and so on, that betrayed a lack of understanding on the part of submitting States of the specific character of the 2003 Convention. Although it did not conclude that any nomination should be rejected as a result of such inappropriate references, it urges States to take heed of the importance of respecting both the spirit and the letter of the Convention.
27. While examining the nominations, the Subsidiary Body was mindful that its decisions – particularly in the first two cycles of inscriptions to the Representative List – will establish important precedents that will steer the course of the Convention for many years to come.
28. In this regard, the Subsidiary Body wishes to explain that throughout its examinations during the two cycles, it relied on the information that was provided by States Parties within the nomination file. It points out that members' personal knowledge of the element did not supplement the missing information and did not interfere in the assessment of the content of the file. It also wishes to emphasize — to States Parties and especially to the communities, groups and individuals concerned with an element — that its recommendation not to inscribe an element at this time in no way constitutes a judgement on the merits of the element itself, but refers only to the adequacy of the information presented in the nomination file.
29. In the same vein, the Subsidiary Body was keenly aware of the geographical imbalance between regions and countries. However, it emphasizes that each nomination was considered on its own merits and that questions of geographical distribution did not influence its recommendation to inscribe or not to inscribe an element.
30. The Subsidiary Body was informed by the Secretariat of several **letters of protest** received from organizations concerned with specific nominations. In this regard, the Subsidiary Body directed that letters of protest concerning a nomination should not be brought to its attention during the examination process in order not to influence its recommendation. Subsequent to its decision on each nomination so concerned, the Subsidiary Body was informed of the substance of the protests received, and reaffirmed in each instance its original recommendation. Any such protests, the Subsidiary Body decided, could be made available to the Committee, but should not figure into the Body's own examinations.



31. Of the eight nominations that did not receive a favourable recommendation, none received an unfavourable recommendation because it failed to satisfy a single criterion (as compared to 13 files that were not recommended in 2009 because of a single criterion). This shows an improvement in the understanding of the criteria by States Parties. This improvement is also due to the fact that, as requested by the Subsidiary Body, the Secretariat provided greater assistance to the submitting States by providing more detailed and specific requests for additional information.

Criteria	Files where this was the sole criterion not satisfied	Files where this was one of several criteria not satisfied
R.1: The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.	0	2
R.2: Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity.	0	6
R.3: Safeguarding measures are elaborated that may protect and promote the element.	0	6
R.4: The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.	0	7
R.5: The 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.	0	0

32. The Subsidiary Body underlined the close link between criterion R.1 and criterion R.2, as well as the close link between criterion R.3 and criterion R.4. It noted that some States encountered difficulty in demonstrating that criterion R.2 was satisfied, but that no files were rejected only because they did not respond to this criterion.
33. Regarding criterion R.3 (safeguarding measures), the Subsidiary Body highlighted that specific safeguarding measures relevant for the element should be described and not general ones. It noted that the same text was used in different files and concluded that this must be avoided in order to demonstrate that measures specific to each element meet the needs of the element concerned. The Subsidiary Body also emphasized that safeguarding measures should address primarily communities and not the needs of researchers.
34. With regard to evidence of **community participation**, the Subsidiary Body reaffirmed that the submission of a nomination file necessitated the community concerned to participate as widely as possible in all stages (identification of the element, preparation of the nomination, elaboration and implementation of safeguarding measures, etc.).
35. In this regard, the members of the Subsidiary Body adopted a broad and flexible view of the variety of forms that communities in different cultural and political contexts can take. However, they noted in some cases that such participation had not been convincingly demonstrated but had merely been asserted.
36. The Subsidiary Body wishes to remind States Parties that when they nominate an element for inscription, it must be inscribed in an **inventory** drawn up in the spirit of articles 11 and 12 of the Convention. Although none of the nominations received an unfavourable recommendation because it did not satisfy criterion R.5 concerning the inclusion of an

element in an inventory, the understanding of this criterion presented difficulties to a number of submitting States. Indeed, the Subsidiary Body has debated how to treat the elements included in inventories prepared before the coming into force of the Convention and for which the participation of communities in the spirit of the Convention could not be clearly established. It also considered that an element inscribed on an on-going inventory could be accepted, but that clear evidence of its specific inscription should be provided and not only of the existence of an inventory of the intangible cultural heritage. The inscription of bearers of an element in an inventory has been confused with the inscription of the element itself. This point should be clarified so that inventories presented focus on elements and not on people.

37. The Subsidiary Body noted with concern the **commercial aspects** as well as the reference to **touristic** intentions of several nominations. Some members also found it difficult to consider practices relating to some type of **entertainment** as intangible cultural heritage.
38. When examining nominations relating to **handicrafts**, the Subsidiary Body noted in some cases that too much emphasis was put on the technical description of the handicraft. It invites States Parties to focus the description on the social function and meaning of the practice without, however, neglecting the technical description.
39. The Subsidiary Body agreed that it found it difficult to conclude that a nomination requires a favourable or an unfavourable recommendation because the element has its roots in a **war or conflict**. It recalled that the inscribed elements of intangible cultural heritage should encourage and promote intercultural dialogue and mutual respect. It held that, even if the element does not refer specifically to a specific conflict in its practice, the reference to its origin may not promote intercultural dialogue and mutual respect. Thus, the Subsidiary Body expressed reservations on the submission of elements based on wars or conflicts and reached the conclusion that this issue might be further discussed by the Committee.
40. The Subsidiary Body also considered that the submission by a single State of nominations relating to very **similar elements**, i.e. files that cover a same but fragmented element presented from different aspects, was a cause for concern. It also noted that in several nomination files some parts were strictly identical. It underlined that overlapping of similar elements and repetition of texts among different files should be avoided. It also stressed that each nomination should have its own identity and that it would be better for States to submit a more inclusive element in such cases.
41. In regard to elements found on the territories of several States, the Subsidiary Body maintained, as it did during the first cycle, that it did not have the authority to require a State to submit a joint nomination with other States, as it remains its prerogative to do so. Nonetheless, the members of the Subsidiary Body pointed out that the Convention encouraged international cooperation and that it was important to promote **multinational nominations**.
42. In this regard, one particular file, namely that of Falconry: a living human heritage submitted by the United Arab Emirates, Belgium, the Czech Republic, France, Mongolia, Morocco, Qatar, the Republic of Korea, Saudi Arabia, Spain and the Syrian Arab Republic, was mentioned as an **outstanding example of co-operation** between States and the exemplary quality of the information provided was underlined.
43. Finally, the Subsidiary Body wishes to conclude that the nature of this work requires experience that is acquired over time, and it is important to pass on such experience to future Subsidiary Bodies. This is essential in order to ensure both consistency and continuity in the conduct of its work, the processing and examination of nomination files to the Representative List. Such consistency will be important to submitting States as they prepare future nomination files as well as to the Committee and Subsidiary Body themselves. Thus, the Subsidiary Body reiterates its suggestion that the Committee 'at the time it establishes a new Subsidiary Body at its fifth session, consider instituting a system of staggered terms in which part of the members of the Body would be renewed every year, in order to allow continuity in the Body's work.

**D. Draft decisions**

44. The Subsidiary Body recommends the Committee to consider the following draft decisions for adoption:

**Draft Decision 5.COM 6**

1. Recalling Article 16 of the Convention,
2. Further recalling articles 2, 13, 17 and 25 to 32 of the Operational Directives as revised by the General Assembly at its third session in June 2010 concerning inscription on the Representative List of the Intangible Cultural Heritage of Humanity,
3. Having examined Document ITH/10/5.COM/CONF.202/6 and the nomination files submitted by the respective States Parties,

## Draft Decision 5.COM 6.1

The Committee

1. Takes note that Armenia has nominated the **symbolism and craftsmanship of Khachkars, Armenian cross-stones** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Khachkars are outdoor steles carved from stone by craftspeople in Armenia and communities in the Armenian diaspora. They act as a focal point for worship, as memorial stones and as relics facilitating communication between the secular and divine. Khachkars reach 1.5 metres in height, and have an ornamentally carved cross in the middle, resting on the symbol of a sun or wheel of eternity, accompanied by vegetative-geometric motifs, carvings of saints and animals. Khachkars are created usually using local stone and carved using chisel, die, sharp pens and hammers. The carvings are then ground using fine sand. Small breaks and rough surfaces are eliminated by plaster of clay or lime, and then painted. Once finished, the Khachkar is erected during a small religious ceremony. After being blessed and anointed, the Khachkar is believed to possess holy powers and can provide help, protection, victory, long life, remembrance and mediation towards salvation of the soul. Among more than 50,000 Khachkars in Armenia, each has its own pattern, and no two are alike. Khachkar craftsmanship is transmitted through families or from master to apprentice, teaching the traditional methods and patterns, while encouraging regional distinctiveness and individual improvisation.

2. Decides that, from the information provided in nomination file No. 00434, the **symbolism and craftsmanship of Khachkars, Armenian cross-stones** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The symbolism and craftsmanship of Khachkars, Armenian cross-stones, are transmitted from generation to generation and continuously recreated to satisfy the artist's creativity, constituting a distinctive symbol of the identity of Armenian communities at home and abroad;

R.2: Inscription of the element on the Representative List could raise awareness of intangible cultural heritage and encourage dialogue with other communities with similar crafts and practices;

R.3: Safeguarding measures are proposed focusing particularly on strengthening transmission, encouraging research and documentation, and providing public recognition, with the participation and support of Khachkar makers, institutions and authorities;

R.4: Master craftspeople of the Khachkar tradition participated in elaborating the nomination and provided their free, prior and informed consent for possible inscription, which also enjoys wide support of Armenian communities worldwide;

R.5: The symbolism and craftsmanship of Khachkars are inscribed in the State inventory of intangible cultural heritage established by the Ministry of Culture.

3. Inscribes the **symbolism and craftsmanship of Khachkars, Armenian cross-stones** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.2**

The Committee

1. Takes note that Azerbaijan has nominated **the Azerbaijani carpet** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Azerbaijani carpet is a traditional handmade textile of various sizes, with dense texture and a pile or pile-less surface, whose patterns are characteristic of Azerbaijan's many carpet-making regions. Carpet making is a family tradition transferred orally and through practice. Men shear sheep in spring and autumn, while women collect dyestuffs and spin and dye yarn in the spring, summer and autumn. The weaving is undertaken during winter by the female members of the extended family, girls learning from their mothers and grandmothers and wives assisting their mothers-in-law. The carpet is made on horizontal or vertical looms using multi-coloured wool, cotton or silk yarn coloured with natural dyes. Applying special techniques to create pile carpets, weavers knot the pile yarn around threads of the warp; pile-less carpets are variously made with interlacing structural warps, wefts, and patterning wefts. The cutting of a finished carpet from the loom is an unusually solemn celebration. Carpet weaving is closely connected with the daily life and customs of the communities involved, its role reflected in the meaning of the designs and their applications. Thus, girls seated on carpets tell fortunes and sing traditional songs at Novruz (the regional New Year). The carpet is widely used for home furniture and decoration, and special carpets are woven for medical treatment, for wedding ceremonies, the birth of a child, mourning rituals and prayer.

2. Decides that, from the information provided in nomination file No. 00389, **the Azerbaijani carpet** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The Azerbaijani carpet is a cultural practice that embodies the history, cosmogony and lifestyle of its practitioners, transmitted by them from generation to generation and providing them a collective cultural identity;

R.2: Its inscription on the Representative List could raise awareness of the intangible cultural heritage, while encouraging intercultural dialogue amongst communities as well as respect for cultural diversity and human creativity;

R.3: Recent and proposed measures express the commitment of bearer and practitioner communities, the State and academic institutions to safeguard the Azerbaijani carpet through the legal system, international meetings, and exhibitions, and to mitigate possible harm that may result from its inscription on the List;

R.4: The nomination has been submitted with the active and wide participation of the communities at all stages, and they provided their free, prior and informed consent;

R.5: The Azerbaijani carpet is included in the Azerbaijani National Inventory of Intangible Cultural Heritage, established under the Ministry of Culture and Tourism of Azerbaijan.

3. Inscribes **the Azerbaijani carpet** on the Representative List of the Intangible Cultural Heritage of Humanity.

### Draft Decision 5.COM 6.3

The Committee

1. Takes note that Belgium has nominated the **Aalst carnival** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

When the three-day Aalst Carnival begins each year on the Sunday before the Christian Lent, it is the culmination of a year of preparation by the inhabitants of this city in East Flanders in northern Belgium. Exuberant and satirical, the celebration features a Prince Carnival, who symbolically becomes mayor and receives the key to the city in a ceremony marked by ridicule of the city's actual politicians; a procession of effigies of giants and 'Bayard', the horse from the Charlemagne legends; a broom dance in the central market to chase away the ghosts of winter; a parade of young men dressed as women with corsets, prams and broken umbrellas and a ritual burning of the carnival effigy – accompanied by shouts insisting that the feast will go on for another night. In addition to the carefully-prepared floats of official entrants, informal groups join the festivities to offer mocking interpretations of local and world events of the past year. The 600-year-old ritual, drawing up to 100,000 spectators, is a collective effort of all social classes and a symbol of the town's identity in the region. Constantly recreated by new generations, the ancient carnival's collective laughter and slightly subversive atmosphere celebrate the unity of Aalst.

2. Decides that, from the information provided in nomination file No. 00402, the **Aalst carnival** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The Aalst carnival is a major social and festive event transmitted from generation to generation and celebrated by the entire community of Aalst that recognizes it as an essential part of its heritage;

R.2: Inscription of the Aalst carnival on the Representative List could contribute to promoting cultural diversity and intercultural dialogue at national and international levels, enhancing visibility of the intangible cultural heritage and showing the rich human creativity it embraces;

R.3: Safeguarding measures including the creation of a safeguarding committee and the archiving of relevant documents are evidence of the will and commitment of authorities and the community to safeguard the carnival and create favourable conditions for its transmission and continuity;

R.4: The Aalst carnival communities, represented by various associations and members of the City Council, have been actively engaged in the preparation of the nomination that contains evidence of their free, prior and informed consent;

R.5: The Aalst carnival is included in the inventory of intangible cultural heritage of Flanders/Belgium that is maintained by the Arts and Heritage Agency of the Flemish Community.

3. Inscribes the **Aalst carnival** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.4**

The Committee

1. Takes note that Belgium has nominated **Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Houtem Jaarmarkt is an annual trading fair taking place in the village of Sint-Lievens-Houtem in the south-eastern Belgian province of East Flanders. Every year, on 11 and 12 November, the village becomes the site of the country's last substantial open-air market for trading cattle and purebred horses. Hundreds of dealers proudly display their animals before judges, fellow traders, farmers and thousands of enthusiastic visitors. People travel from across the country to visit the five hundred stallholders and other traders: experiencing, seeing, touching and buying agricultural machinery or animals, and witnessing transactions that still retain old negotiating techniques such as handclapping. With more than six hundred horses and twice as many cows up for sale, the fair is a crucial date in the calendar and identity of professionals in the livestock trade. Each year a different foreign region is invited to present its attractions, regional products and craftsmanship at the fair, enabling the livestock breeders, farmers and artisans of different nations to meet and interact. The fair and market have a huge impact on the local community with private houses turned into public venues where one can enjoy music, drinks and food. For these two days the whole village is transformed into one open, welcoming space.

2. Decides that, from the information provided in nomination file No. 00403, **Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The nomination provides a full description of the social functions of the Houtem fair and its significance to the identity of the community that recognizes it as intangible cultural heritage;

R.2: Inscription of the Houtem fair on the Representative List could contribute to raising awareness about the importance of similar fairs and could thereby enhance inter-cultural dialogue;

R.3: Both ongoing and planned measures aim at safeguarding the Houtem fair according to the priorities set by the community, and they enjoy the full participation and support of the municipal authorities and the cattle breeders' association;

R.4: The nomination process was initiated by the community and carried out with its active participation, and key actors have granted their free, prior and informed consent;

R.5: The Houtem fair is included in the inventory of intangible cultural heritage of Flanders/Belgium that is maintained by the Arts and Heritage Agency of the Flemish Community.

3. Inscribes **Houtem Jaarmarkt, annual winter fair and livestock market at Sint-Lievens-Houtem** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.5

The Committee

1. Takes note that Belgium has nominated **Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The city of Geraardsbergen holds its annual market on the first Monday in March and celebrates the end of winter on Sunday eight days earlier, with the festival of Krakelingen and Tonnekensbrand. In the days before, shopkeepers decorate their windows, bakers bake special ring-shaped breads called krakelingen, and schoolteachers recount a tale explaining the origins of the ritual. On the day of the feast, a thousand-strong parade leaves the church of Hunnegem, led by the church dean and city councillors in historical costume. Carrying bread, wine, fish and fire, the participants make their way to Oudenberg Hill, climbing to the Holy Mary Chapel on the hilltop. Inside, the dean blesses the krakelingen and recites a prayer. The religious and secular authorities then drink wine from a sixteenth-century silver goblet containing tiny live fish, which has recently become a controversial custom. They then throw ten thousand krakelingen into the crowd, one containing a winning ticket. The prize is a golden jewel, especially created for the event. At night people gather again on the hill to light a wooden barrel, the Tonnekensbrand, to celebrate the arrival of spring. Spectators carry burning torches back down the hill to bring light to the city. The festive ritual yields a strong sense of continuity and historical awareness for its participants, evoking historical events and legends passed on from generation to generation.

2. Decides that, from the information provided in nomination file No. 00401, **Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The Krakelingen and Tonnekensbrand feast is an important symbol of the identity of the inhabitants of Geraardsbergen, uniting them through active participation in the feast and through its inter-generational transmission;

R.2: Its inscription on the Representative List could contribute to the visibility of intangible cultural heritage while encouraging mutual respect and promoting cultural diversity and human creativity;

R.3: Ongoing and future safeguarding measures at different levels are described, ranging from documentation and research to education and awareness raising, from practical organizational matters to protecting the natural environment;

R.4: The nomination demonstrates that the community and national authorities cooperated in the nomination process, and the letters of consent signed by community representatives testify to their free, prior and informed consent;

R.5: The Krakelingen and Tonnekensbrand feast is included in the inventory of intangible cultural heritage of Flanders/Belgium that is maintained by the Arts and Heritage Agency of the Flemish Community.

3. Inscribes **Krakelingen and Tonnekensbrand, end-of-winter bread and fire feast at Geraardsbergen** on the Representative List of the Intangible Cultural Heritage of Humanity.



**Draft Decision 5.COM 6.6**

The Committee

1. Takes note that China has nominated **acupuncture and moxibustion of traditional Chinese medicine** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Acupuncture and moxibustion are forms of traditional Chinese medicine widely practised in China and also found in regions of south-east Asia, Europe and the Americas. The theories of acupuncture and moxibustion hold that the human body acts as a small universe connected by channels, and that by physically stimulating these channels the practitioner can promote the human body's self-regulating functions and bring health to the patient. This stimulation involves the burning of moxa (mugwort) or the insertion of needles into points on these channels, with the aim to restore the body's balance and prevent and treat disease. In acupuncture, needles are selected according to the individual condition and used to puncture and stimulate the chosen points. Moxibustion is usually divided into direct and indirect moxibustion, in which either moxa cones are placed directly on points or moxa sticks are held and kept at some distance from the body surface to warm the chosen area. Moxa cones and sticks are made of dried mugwort leaves. Acupuncture and moxibustion are taught through verbal instruction and demonstration, transmitted through master-disciple relations or through members of a clan. Currently, acupuncture and moxibustion are also transmitted through formal academic education.

2. Decides that, from the information provided in nomination file No. 00425, **acupuncture and moxibustion of traditional Chinese medicine** satisfy the criteria for inscription on the Representative List, as follows:

R.1: Acupuncture and moxibustion are a traditional knowledge and practice being transmitted from generation to generation and recognized by Chinese communities worldwide as part of their intangible cultural heritage;

R.2: Their inscription on the Representative List could contribute to raising awareness concerning traditional medicine worldwide, while promoting cultural exchange between China and other countries;

R.3: A set of present and future safeguarding measures aim at protecting and promoting the element, supported by the commitments of the State, the communities and the skill-bearers to their implementation;

R.4: The nomination demonstrates that practitioners have participated in the nomination process and have provided their free, prior and informed consent;

R.5: Acupuncture and moxibustion are inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

3. Inscribes **acupuncture and moxibustion of traditional Chinese medicine** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.7

The Committee

1. Takes note that China has nominated **Peking opera** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Peking opera is a performance art incorporating singing, reciting, acting, martial arts. Although widely practised throughout China, its performance centres on Beijing, Tianjin and Shanghai. Peking opera is sung and recited using primarily Beijing dialect, and its librettos are composed according to a strict set of rules that prize form and rhyme. They tell stories of history, politics, society and daily life and aspire to inform as they entertain. The music of Peking opera plays a key role in setting the pace of the show, creating a particular atmosphere, shaping the characters, and guiding the progress of the stories. 'Civilian plays' emphasize string and wind instruments such as the thin, high-pitched *jinghu* and the flute *dizi*, while 'military plays' feature percussion instruments like the *bangu* or *dalu*. Performance is characterized by a formulaic and symbolic style with actors and actresses following established choreography for movements of hands, eyes, torsos, and feet. Traditionally, stage settings and props are kept to a minimum. Costumes are flamboyant and the exaggerated facial make-up uses concise symbols, colours and patterns to portray characters' personalities and social identities. Peking opera is transmitted largely through master-student training with trainees learning basic skills through oral instruction, observation and imitation. It is regarded as an expression of the aesthetic ideal of opera in traditional Chinese society and remains a widely recognized element of the country's cultural heritage.

2. Decides that, from the information provided in nomination file No. 00418, **Peking opera** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Peking opera is a representative cultural expression of China, transmitted from generation to generation and recognized by the community concerned as part of its heritage;

R.2: Its inscription on the Representative List could contribute to ensuring the visibility of the intangible cultural heritage not only in China, but also worldwide, while promoting dialogue and cultural exchange;

R.3: Safeguarding measures for transmission, diffusion and academic research are elaborated, combining the efforts of both the State and the community;

R.4: Opera troupes and practitioners welcomed the nomination, which includes evidence of their free, prior and informed consent;

R.5: Peking opera is inscribed on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

3. Inscribes **Peking opera** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.8**

The Committee

1. Takes note that Colombia has nominated **Marimba music and traditional chants from Colombia's South Pacific region** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Marimba music and traditional chants of Colombia's South Pacific region are the heritage of Afro-Colombian groups in the departments of Valle del Cauca, Cauca and Nariño. Chanting by women and men (*cantadoras* and *chureadores*) blends with acoustic instruments, handcrafted using local materials: palm-wood Marimbas, wooden and leather bass and hand drums, and bamboo and seed rattles. This music is performed principally during four rituals: *Arrullo*, *Currulao*, *Chigualo* and *Alabao*. *Arrullo* is a saint worship ritual led by women, who prepare the saints, candles and altars and perform chants accompanied by drums and, on occasion, Marimbas. The *Currulao* (or Marimba Dance) is a festive occasion. Men play the Marimba and perform profane chants while people sing, dance, eat and drink, and recount stories. The *Chigualo* is a wake following the death of a young child. The body is covered with flowers and a cappella chants are performed around it. The *Alabao* is a wake following the death of an adult, where extremely sad chants are sung, also a cappella. Musical knowledge of these traditions is passed on orally from generation to generation with younger performers guided by more experienced musicians. With a large proportion of the Afro-Colombian population of the region having moved to urban areas in recent decades, their musical heritage remains an important source of community identity, whether in their home villages or in town.

2. Decides that, from the information provided in nomination file No. 00436, **Marimba music and traditional chants from Colombia's South Pacific region** satisfy the criteria for inscription on the Representative List, as follows:

R.1: Marimba music and traditional chants are transmitted from generation to generation and constantly recreated by Afro-Colombians, thus providing them with a sense of community and belonging, even in new urban settings and changing social conditions;

R.2: Their inscription on the Representative List could contribute to promoting cultural diversity and the values of human creativity, mutual respect and understanding, while increasing visibility and awareness of intangible cultural heritage;

R.3: The nomination describes current and recent efforts of bearers, communities and officials to ensure viability of the element, notably the ongoing Marimba Route programme that reflects the ideas, priorities and commitments of the entire society;

R.4: The nomination is the result of the shared efforts of communities, groups and individuals whose opinions and priorities are reflected in all stages of its elaboration, and they have provided their free, prior and informed consent;

R.5: Marimba music and traditional chants from Colombia's South Pacific region are included since 2009 in the Representative List of Immaterial Cultural Heritage Goods, maintained by the Ministry of Culture.

3. Inscribes **Marimba music and traditional chants from Colombia's South Pacific region** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.9

The Committee

1. Takes note that Colombia has nominated **the Wayuu normative system, applied by the Pütchipü'üi (palabrero)** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Wayuu community inhabits the Guajira Peninsula straddling Colombia and Venezuela. Its legislative system comprises a body of principles, procedures and rites that govern the social and spiritual conduct of the community. The system, inspired by principles of reparation and compensation, is applied by the local moral authorities, the Pütchipü'üi or palabberos (orators), who are experts in resolving conflicts and disputes between the local matrilineal clans. When problems arise, the authority of the Pütchipü'üi is sought by both parties in a dispute, the offender and those offended against. After analysing the situation, the Pütchipü'üi informs the authorities concerned of his intention to resolve the conflict peacefully. In the event that the word – *Pütchikalü* – is accepted, dialogue is established, wherein the Pütchipü'üi acts with diplomacy, caution and intelligence. The compensation system employs symbolism, represented primarily by the offering of necklaces made of precious stones or sacrifices of cattle, sheep and goats. Even the most serious crimes are compensated, compensations being offered at special events to which the disputing families are invited to re-establish social harmony through reconciliation. The Pütchipü'üi acquires his role by virtue of being a maternal uncle – an honoured role in the Wayuu system of matrilineal clans – and by possessing a character grounded in ethics and morals.

2. Decides that, from the information provided in nomination file No. 00435, **the Wayuu normative system, applied by the Pütchipü'üi (palabrero)** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The Wayuu normative system, recognized by its community members as an important element of their heritage, regulates their social life by using words and dialogue as a peaceful means to resolve conflicts; it is orally transmitted from generation to generation and provides a sense of belonging, identity and continuity to its community;

R.2: Inscription of the element on the Representative List could contribute to promoting intercultural dialogue and enhancing the visibility of traditional systems of conflict resolution;

R.3: Safeguarding measures have been drawn up with the participation of the Wayuu communities, focusing on strengthening its institutions, fostering its transmission, and continuing research and documentation;

R.4: The wide participation of Wayuu communities in the nomination process is reflected in the safeguarding measures proposed, and the nomination includes evidence of their free, prior and informed consent;

R.5: The Wayuu normative system is inscribed in the National Representative List of Cultural Heritage, jointly administered by the Ministry of Culture and the Instituto Colombiano de Antropología e Historia.

3. Inscribes **the Wayuu normative system, applied by the Pütchipü'üi (palabrero)** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.10**

The Committee

1. Takes note that Croatia has nominated **gingerbread craft from Northern Croatia** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The tradition of gingerbread making appeared in certain European monasteries during the Middle Ages and came to Croatia where it became a craft. Gingerbread craftspeople, who also made honey and candles, worked in the area of Northern Croatia. The process of making gingerbread requires skill and speed. The recipe is the same for all makers, utilizing flour, sugar, water and baking soda – plus the obligatory spices. The gingerbread is shaped into moulds, baked, dried and painted with edible colours. Each craftsman decorates gingerbread in a specific way, often with pictures, small mirrors and verses or messages. The gingerbread heart is the most common motif, and is frequently prepared for marriages, decorated with the newlyweds' names and wedding date. Each gingerbread maker operates within a certain area without interfering with that of another craftsman. The craft has been passed on from one generation to another for centuries, initially to men, but now to both men and women. Gingerbread has become one of the most recognizable symbols of Croatian identity. Today, gingerbread makers are essential participants in local festivities, events and gatherings, providing the local people with a sense of identity and continuity.

2. Decides that, from the information provided in nomination file No. 00356, **gingerbread craft from Northern Croatia** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Gingerbread from Northern Croatia, given as a gift, sold at the market and used as a Christmas decoration, is recognized by the community as its intangible cultural heritage, adapting its traditional functions to today;

R.2: Its inscription on the Representative List could contribute to the visibility of intangible cultural heritage worldwide and promote respect for human creativity and intercultural dialogue, through analogy with similar culinary practices;

R.3: Ongoing and planned safeguarding measures reflect the priorities set by the community, and the State is engaged in the process through protective legislation and administrative support;

R.4: The practitioners participated in defining the measures for continuation of gingerbread craft, including innovative transmission modalities, and granted their free, prior and informed consent to the nomination;

R.5: Gingerbread craft is inscribed in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

3. Inscribes **gingerbread craft from Northern Croatia** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.11

The Committee

1. Takes note that the Czech Republic has nominated **Shrovetide door-to-door processions and masks in the villages of the Hlinecko area** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Shrovetide processions take place in the town of Hlinsko and six nearby villages in the Hlinecko area of Eastern Bohemia in the Czech Republic. This popular carnival custom takes place at the end of winter, during Shrovetide – the period just before the Christian Lent. Village men and boys, disguised in masks that depict traditional characters (red masks for boys and black for married men), go from door to door around the village, accompanied by a brass band. The procession stops at each house and four of the men perform a ritual dance, with the householder's permission, to secure a rich harvest and prosperity for the family. In return, the masked men receive treats and collect a fee. A symbolic 'Killing of the Mare' ritual takes place after the last house has been visited, during which a mare is condemned for its alleged sins and a humorous and topical testament is read out. Following the 'execution' the mare is revived with alcohol, signalling the commencement of a dance as the masks frolic with onlookers. The Shrovetide processions – banned in turn by the Catholic Church in the eighteenth and nineteenth centuries and by the socialist government in the twentieth century – play an important role in securing cohesion within the village community. Young people and children help with the preparations and parents make copies of traditional masks for their sons.

2. Decides that, from the information provided in nomination file No. 00397, **Shrovetide door-to-door processions and masks in the villages of the Hlinecko area** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The Shrovetide processions are recognized by the communities concerned as their heritage, recreated and transmitted from generation to generation, shaping social relations and strengthening the sense of cohesion and solidarity;

R.2: Their inscription on the Representative List could contribute to the visibility of intangible cultural heritage at the local, national and international levels, while promoting respect for cultural diversity and human creativity;

R.3: Current and recent efforts to safeguard the Shrovetide processions are presented, and a host of viable interventions are proposed to enhance the safeguarding process, benefitting from the commitment of the State and the communities;

R.4: The participation of the communities concerned in the nomination process is adequately demonstrated, alongside their free, prior and informed consent;

R.5: The Shrovetide processions were inscribed in 2009 in the List of Intangible Properties of Traditional and Folk Culture of the Czech Republic maintained by the National Institute for Folk Culture.

3. Inscribes **Shrovetide door-to-door processions and masks in the villages of the Hlinecko area** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.12**

The Committee

1. Takes note that France has nominated **Compagnonnage, network for on-the-job transmission of knowledge and identities** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The French Compagnonnage system is a unique way of conveying knowledge and know-how linked to the trades that work with stone, wood, metal, leather, textiles and food. Its originality lies in its synthesis of varied methods and processes of transmitting knowledge: national and international educational travel (known as the 'Tour de France' period), initiation rituals, school-based teaching, customary learning and technical apprenticeship. The Compagnonnage movement involves almost 45,000 people, who belong to one of three groups of *compagnons*. Those aged 16 years or over who wish to learn and/or develop their skills in a given profession can apply to join a Compagnonnage community. Training lasts on average five years, during which apprentices regularly move from town to town, both in France and internationally, to discover types of knowledge and ways of passing them on. To be eligible to transmit this knowledge the apprentice must produce a 'masterwork', examined and assessed by the *compagnons*. Compagnonnage is popularly perceived as the last movement to practice and teach certain ancient craft techniques, to deliver true excellence in craft training, to closely integrate the development of the person and the training of the worker, and the last to perform trade initiation rites.

2. Decides that, from the information provided in nomination file No. 00441, **Compagnonnage, network for on-the-job transmission of knowledge and identities** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: Compagnonnage is a system of transmitting knowledge through apprenticeship that is rooted in its community and is constantly recreated to adapt to changing social environments;
  - R.2: Its inscription on the Representative List could give visibility to intangible cultural heritage, promote inter-cultural exchange and raise awareness about the continued relevance of traditional systems of learning;
  - R.3: The current and proposed safeguarding measures, focusing especially on awareness-raising and promotion, benefit from the commitment of both the community and the State;
  - R.4: The various Compagnonnage organizations participated actively in the nomination process, and their leaders have provided free, prior and informed consent;
  - R.5: Compagnonnage is inscribed in the inventory of intangible cultural heritage of France, established by the Mission of Ethnology of the Ministry of Culture.
3. Inscribes **Compagnonnage, network for on-the-job transmission of knowledge and identities** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.13

The Committee

1. Takes note that France has nominated **the craftsmanship of Alençon needle lace-making** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The technique of *point d'Alençon* is a rare technique of needle lace-making, practised in the town of Alençon in Normandy in north-west France. Alençon needle lace is unusual because of the high level of craftsmanship required and the very long time that it takes to produce (seven hours per square centimetre). The pieces of openwork textile using the technique are used for decorative purposes in civil and religious life. The piece is made up of design elements held together by a finely stitched net. Its process comprises a number of successive stages: drawing and pricking of the design on parchment, creating the outline of the design and the background netting, then the typical stitching of the patterns, shading with filling stitches, decorating with designs, and embroidering to create relief. Then the lace is removed from the parchment with a razor blade; trimmed and, finally, the filling stitches are polished with a lobster claw. Each Alençon lace-maker knows how to complete all the stages of the process – knowledge that can only be transmitted through a practical apprenticeship. To fully master Alençon needle lace-making requires seven to ten years of training. The learning method relies on a close relationship between the specialized lace-maker and the apprentice, and is exclusively based on oral transmission and practical teaching.

2. Decides that, from the information provided in nomination file No. 00438, **the craftsmanship of Alençon needle lace-making** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The craftsmanship of Alençon needle lace-making is recognized by the people of Alençon as a symbol of their identity that has been transmitted from generation to generation;

R.2: Its inscription on the Representative List could contribute to reinforcing respect for similar crafts, while promoting intercultural dialogue and human creativity;

R.3: A coherent set of safeguarding measures, including documentation, research, transmission and promotion activities, testifies to the commitment of lace-makers and the State to ensure the viability of their craftsmanship;

R.4: The nomination reflects the wide and active participation of members of the community in its elaboration, and they have provided their free, prior and informed consent;

R.5: The craftsmanship of Alençon needle lace-making is inscribed in the inventory of intangible cultural heritage of France, established by the Mission of Ethnology of the Ministry of Culture.

3. Inscribes **the craftsmanship of Alençon needle lace-making** on the Representative List of the Intangible Cultural Heritage of Humanity.



**Draft Decision 5.COM 6.14**

The Committee

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

The gastronomic meal of the French is a customary social practice for celebrating important moments in the lives of individuals and groups, such as births, weddings, birthdays, anniversaries, achievements and reunions. It is a festive meal bringing people together for an occasion to enjoy the art of good eating and drinking. The gastronomic meal emphasizes togetherness, the pleasure of taste, and the balance between human beings and the products of nature. Important elements include the careful selection of dishes from a constantly growing repertoire of recipes; the purchase of good, preferably local products whose flavours go well together; the pairing of food with wine; the setting of a beautiful table; and specific actions during consumption, such as smelling and tasting items at the table. The gastronomic meal should respect a fixed structure, commencing with an apéritif (drinks before the meal) and ending with liqueurs, containing in between at least four successive courses, namely a starter, fish and/or meat with vegetables, cheese and dessert. Individuals called gastronomes who possess deep knowledge of the tradition and preserve its memory watch over the living practice of the rites, thus contributing to their oral and/or written transmission, in particular to younger generations. The gastronomic meal draws circles of family and friends closer together and, more generally, strengthens social ties.

2. Decides that, from the information provided in nomination file No. 00437, **the gastronomic meal of the French** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: The gastronomic meal of the French plays an active social role within its community and is transmitted from generation to generation as part of its identity;
  - R.2: Its inscription on the Representative List could contribute to greater visibility for intangible cultural heritage, as a catalyst for mutual respect and intercultural dialogue;
  - R.3: Safeguarding measures reflect the commitments of the community, the French authorities and NGOs to reinforce its transmission, particularly through the education system, while encouraging research and promotion;
  - R.4: The nomination has been submitted following active and broad participation of communities throughout the country in meetings, debates and surveys, and many institutions and associations gave their free, prior and informed consent;
  - R.5: The gastronomic meal of the French is inscribed in the inventory of intangible cultural heritage of France, established by the Mission of Ethnology of the Ministry of Culture.
3. Inscribes **the gastronomic meal of the French** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.15

The Committee

1. Takes note that India has nominated **Chhau dance** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Chhau dance is a tradition from eastern India that enacts episodes from epics including the Mahabharata and Ramayana, local folklore and abstract themes. Its three distinct styles hail from the regions of Seraikella, Purulia and Mayurbhanj, the first two using masks. Chhau dance is intimately connected to regional festivals, notably the spring festival Chaitra Parva. Its origin is traceable to indigenous forms of dance and martial practices. Its vocabulary of movement includes mock combat techniques, stylized gaits of birds and animals and movements modelled on the chores of village housewives. Chhau is taught to male dancers from families of traditional artists or from local communities. The dance is performed at night in an open space to traditional and folk melodies, played on the reed pipes *mohuri* and *shehnai*. The reverberating drumbeats of a variety of drums dominate the accompanying music ensemble. Chhau is an integral part of the culture of these communities. It binds together people from different social strata and ethnic background with diverse social practices, beliefs, professions and languages. However, increasing industrialization, economic pressures and new media are leading to a decrease in collective participation with communities becoming disconnected from their roots.

2. Decides that, from the information provided in nomination file No. 00337, **Chhau dance** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Chhau dance in Eastern India involves each member of the community in its performance, and is recognized by them as a symbol of their identity and continuity;

R.2: Inscription of Chhau dance on the Representative List could encourage cooperation and dialogue between communities, while contributing to the visibility of intangible cultural heritage and promoting it as a factor of cohesion;

R.3: Safeguarding measures at the national and local levels have been elaborated that seek to encourage the process of Chhau dance and sustain its viability;

R.4: The nomination has been submitted with the participation of the communities of practitioners, who gave their free, prior and informed consent;

R.5: Chhau dance is included in the inventory of the Sangeet Natak Academy, as well as in the inventory of the Indira Gandhi National Centre for the Arts, a national repository of Indian arts and culture under the Ministry of Culture.

3. Inscribes **Chhau dance** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.16**

The Committee

1. Takes note that India has nominated **Kalbelia folk songs and dances of Rajasthan** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Songs and dances are an expression of the Kalbelia community's traditional way of life. Once professional snake handlers, Kalbelia today evoke their former occupation in music and dance that is evolving in new and creative ways. Today, women in flowing black skirts dance and swirl, replicating the movements of a serpent, while men accompany them on the *khanjari* percussion instrument and the *poongi*, a woodwind instrument traditionally played to capture snakes. The dancers wear traditional tattoo designs, jewellery and garments richly embroidered with small mirrors and silver thread. Kalbelia songs disseminate mythological knowledge through stories, while special traditional dances are performed during Holi, the festival of colours. The songs also demonstrate the poetic acumen of the Kalbelia, who are reputed to compose lyrics spontaneously and improvise songs during performances. Transmitted from generation to generation, the songs and dances form part of an oral tradition for which no texts or training manuals exist. Song and dance are a matter of pride for the Kalbelia community, and a marker of their identity at a time when their traditional travelling lifestyle and role in rural society are diminishing. They demonstrate their community's attempt to revitalize its cultural heritage and adapt it to changing socioeconomic conditions.

2. Decides that, from the information provided in nomination file No. 00340, **Kalbelia folk songs and dances of Rajasthan** satisfy the criteria for inscription on the Representative List, as follows:

- R.1: Kalbelia folk songs and dances have been creatively adapted by their community of Rajasthani snake handlers to changing socioeconomic circumstances, while maintaining continuity over time and providing them with a strong feeling of identity and pride;
- R.2: The inscription of Kalbelia folk songs and dances on the Representative List could help to raise awareness about the importance of safeguarding intangible cultural heritage by offering an example of a marginalized community's adaptability and creativity;
- R.3: The safeguarding measures proposed, in particular the creation of a Kalbelia Cultural Centre and Archive, aim at the documentation of Kalbelia folk songs and dances, their perpetuation as living traditions and their transmission to future generations;
- R.4: The nomination process included leading Kalbelia performers, government authorities and non-governmental organizations; and the free, prior and informed consent of the tradition bearers is demonstrated;
- R.5: Kalbelia folk songs and dances are included in the inventory of the Indira Gandhi National Centre for the Arts, a national repository of Indian arts and culture under the Ministry of Culture.

3. Inscribes **Kalbelia folk songs and dances of Rajasthan** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.17

The Committee

1. Takes note that India has nominated **Mudiyettu, ritual theatre and dance drama of Kerala** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Mudiyettu is a ritual dance drama from Kerala based on the mythological tale of a battle between the goddess Kali and the demon Darika. It is a community ritual in which the entire village participates. After the summer crops have been harvested, the villagers reach the temple in the early morning on an appointed day. Mudiyettu performers purify themselves through fasting and prayer, then draw a huge image of goddess Kali, called as *kalam*, on the temple floor with coloured powders, wherein the spirit of the goddess is invoked. This prepares the ground for the lively enactment to follow, in which the divine sage Narada importunes Shiva to contain the demon Darika, who is immune to defeat by mortals. Shiva instead commands that Darika will die at the hand of the goddess Kali. Mudiyettu is performed annually in 'Bhagavati Kavus', the temples of the goddess, in different villages along the rivers Chalakkudy Puzha, Periyar and Moovattupuzha. Mutual cooperation and collective participation of each caste in the ritual instils and strengthens common identity and mutual bonding in the community. Responsibility for its transmission lies with the elders and senior performers, who engage the younger generation as apprentices during the course of the performance. Mudiyettu serves as an important cultural site for transmission of traditional values, ethics, moral codes and aesthetic norms of the community to the next generation, thereby ensuring its continuity and relevance in present times.

2. Decides that, from the information provided in nomination file No. 00345, **Mudiyettu, ritual theatre and dance drama of Kerala** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Mudiyettu is both ritual theatre and dance drama, with an important symbolic function for the identity of its practitioners, fostering social cohesion among all castes and reinforcing the sense of continuity within its community;

R.2: The inscription of Mudiyettu on the Representative List could raise awareness about the significance of intangible cultural heritage by offering an example of social harmony among different castes and communities;

R.3: The description of safeguarding measures is thorough and extensive, with a clearly defined plan and well-identified activities and institutions involved; the community itself is responsible for the continuity of transmission;

R.4: The element was nominated following wide and active involvement of the community, families and groups concerned; and the nomination well documents their free, prior and informed consent;

R.5: Mudiyettu is included in the inventory of the Indira Gandhi National Centre for the Arts, a national repository of Indian arts and culture under the Ministry of Culture.

3. Inscribes **Mudiyettu, ritual theatre and dance drama of Kerala** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.18**

The Committee

1. Takes note that Indonesia has nominated **Indonesian Angklung** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Angklung is an Indonesian musical instrument consisting of two to four bamboo tubes suspended in a bamboo frame, bound with rattan cords. The tubes are carefully whittled and cut by a master craftsman to produce certain notes when the bamboo frame is shaken or tapped. Each Angklung produces a single note or chord, so several players must collaborate in order to play melodies. Traditional Angklungs use the pentatonic scale, but in 1938 musician Daeng Soetigna introduced Angklungs using the diatonic scale; these are known as *angklung padaeng*. The Angklung is closely related to traditional customs, arts and cultural identity in Indonesia, played during ceremonies such as rice planting, harvest and circumcision. The special black bamboo for the Angklung is harvested during the two weeks a year when the cicadas sing, and is cut at least three segments above the ground, to ensure the root continues to propagate. Angklung education is transmitted orally from generation to generation, and increasingly in educational institutions. Because of the collaborative nature of Angklung music, playing promotes cooperation and mutual respect among the players, along with discipline, responsibility, concentration, development of imagination and memory, as well as artistic and musical feelings.

2. Decides that, from the information provided in nomination file No. 00393, **Indonesian Angklung** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: Indonesian Angklung and its music are central to the cultural identity of communities in West Java and Banten, where playing the Angklung promotes the values of teamwork, mutual respect and social harmony;
- R.2: Inscription of Indonesian Angklung on the Representative List could contribute to greater awareness of the importance of intangible cultural heritage and promote the values of cooperation, discipline and mutual respect that are at its core;
- R.3: Safeguarding measures are proposed that include cooperation between performers and authorities at various levels to stimulate transmission in formal and non-formal settings, to organize performances, and to encourage the craftsmanship of making Angklungs and sustainable cultivation of the bamboo needed for its manufacture;
- R.4: The nomination clearly demonstrates the broad participation of the communities both in safeguarding efforts and, through formal consultations, in the process of elaborating the nomination;
- R.5: Indonesian Angklung is included in a national inventory maintained by the Centre for Research and Development of Culture of the Ministry of Culture and Tourism, and in several specialized inventories maintained by universities and Angklung associations.

3. Inscribes **Indonesian Angklung** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.19**

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **the music of the Bakhshis of Khorasan** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

In Khorasan Province, the Bakhshis are renowned for their musical skill with the *dotār*, a two-stringed, long-necked lute. They recount Islamic and Gnostic poems and epics containing mythological, historical or legendary themes. Their music, known as *Maghami*, consists of instrumental and/or vocal pieces, performed in Turkish, Kurdish, Turkmen and Persian. *Navāyī* is the most widespread magham: diverse, vocal, rhythmless, accompanied by Gnostic poems. Other examples include the Turkish maghams *Tajnīs* and *Gerāyelī*, the religious themes of *Shākhātāyī*, and *Loy*, an antique romantic magham, belonging to the Kormanj Kurds of Northern Khorasan. Bakhshis consider one string of the *dotār* to be male and the other female; the male string remains open, while the female is used to play the main melody. Bakhshi music is passed on through traditional master-pupil training, which is restricted to male family members or neighbours, or modern methods, in which a master trains a wide range of students of both genders from diverse backgrounds. The music transmits history, culture, ethical and religious fundamentals. Therefore, the social role of the Bakhshis exceeds that of mere narrator, and defines them as judges, mediators and healers, as well as guardians of the ethnic and regional cultural heritage of their community.

2. Decides that, from the information provided in nomination file No. 00381, **the music of the Bakhshis of Khorasan** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The music of the Bakhshis is recognized by the Khorasan community as part of its historical, cultural, ethical and religious foundation, providing it with a feeling of continuity and collective cultural identity;

R.2: Its inscription on the Representative List could promote visibility and awareness of intangible cultural heritage, while encouraging mutual respect and regional dialogue among diverse communities that share the Bakhshis tradition;

R.3: Recent and future safeguarding measures, including transmission, financial and legal support for practitioners, research and awareness-raising, reflect the combined efforts of governmental and non-governmental organizations and of the practitioner community;

R.4: The element has been nominated following the active participation of the bearer communities, whose representatives contributed the necessary information and material, and gave their free, prior and informed consent to the nomination;

R.5: The music of the Bakhshis of Khorasan is included in the National Inventory of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Inscribes **the music of the Bakhshis of Khorasan** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.20**

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **the Pahlevani and Zoorkhanei rituals** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Pahlevani is an Iranian martial art that combines elements of Islam, Gnosticism and ancient Persian beliefs. It describes a ritual collection of gymnastic and callisthenic movements performed by ten to twenty men, each wielding instruments symbolizing ancient weapons. The ritual takes place in a *Zoorkhane*, a sacred domed structure with an octagonal sunken arena and audience seats. The *Morshed* (master) who leads the Pahlevani ritual performs epic and Gnostic poems and beats out time on a *zarb* goblet drum. The poems he recites transmit ethical and social teachings and constitute part of Zoorkhanei literature. Participants in the Pahlevani ritual may be drawn from any social strata or religious background, and each group has strong ties to its local community, working to assist those in need. During training, students are instructed in ethical and chivalrous values under the supervision of a *Pishkesvat* (champion). Those who master the individual skills and arts, observe religious principles and pass ethical and moral stages of Gnosticism may acquire the prominent rank of *Pahlevani* (hero), denoting rank and authority within the community. At present, there are 500 Zoorkhanes across Iran, each comprising practitioners, founders and a number of *Pishkesvats*.

2. Decides that, from the information provided in nomination file No. 00378, **the Pahlevani and Zoorkhanei rituals** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The Pahlevani and Zoorkhanei rituals have been transmitted over many generations and contribute to social cohesion and solidarity, while transcending differences in age and religion;

R.2: Their inscription on the Representative List could contribute to the visibility of intangible cultural heritage given their shared practice among a number of countries in the region;

R.3: Recent safeguarding and revitalization measures are described, alongside a comprehensive schedule of legislation and an ambitious programme of proposed measures;

R.4: The nomination describes the ways in which the practitioners participated in the nomination process; and their free, prior and informed consent is provided;

R.5: The Pahlevani and Zoorkhanei rituals are included in the National Inventory of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Inscribes **the Pahlevani and Zoorkhanei rituals** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.21

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **the ritual dramatic art of Ta'zīye** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Ta'zīye (or Ta'azyeh) is a ritual dramatic art that recounts religious events, historical and mythical stories and folk tales. Each performance has four elements: poetry, music, song and motion. Some performances have up to a hundred roles, divided into historical, religious, political, social, supernatural, real, imaginary and fantasy characters. Each Ta'zīye drama is individual, having its own subject, costumes and music. Performances are rich with symbolism, conventions, codes and signs understood by Iranian spectators, and take place on a stage without lighting or decoration. Performers are always male, with female roles being played by men, and most are amateurs who gain their living through other means but perform for spiritual rewards. While Ta'zīye has a prominent role in Iranian culture, literature and art, everyday proverbs are also drawn from its ritual plays. Its performances help promote and reinforce religious and spiritual values, altruism and friendship while preserving old traditions, national culture and Iranian mythology. Ta'zīye also plays a significant role in preserving associated crafts, such as costume-making, calligraphy and instrument-making. Its flexibility has led it to become a common language for different communities, promoting communication, unity and creativity. Ta'zīye is transmitted by example and word of mouth from tutor to pupil.

2. Decides that, from the information provided in nomination file No. 00377, **the ritual dramatic art of Ta'zīye** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Ta'zīye is an important ritual art of Iran through which the society transmits its cultural and religious values, providing it with a sense of continuity and creating links between different communities in Iran;

R.2: Its inscription on the Representative List could contribute to strengthening regional ties and reinforcing ethical and cultural values, thereby promoting respect for cultural diversity and intercultural dialogue;

R.3: Current and proposed safeguarding measures have been elaborated, reflecting the combined efforts by the community, government authorities, NGOs and the private sector, and including the establishment of an archive and a museum, the restoration of traditional performance venues, transmission and promotion;

R.4: The element has been nominated following the participation and contributions of the community of bearers and practitioners, who gave their free, prior and informed consent;

R.5: Ta'zīye is included in the National Inventory of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Inscribes **the ritual dramatic art of Ta'zīye** on the Representative List of the Intangible Cultural Heritage of Humanity.



**Draft Decision 5.COM 6.22**

The Committee

1. Takes note that the Islamic Republic of Iran has nominated the **traditional skills of carpet weaving in Fars** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Iranians enjoy a global reputation in carpet weaving, and the carpet weavers of Fars, located in the south-west of Iran, are among the most prominent. Wool for the carpets is shorn by local men in spring or autumn. The men then construct the carpet loom – a horizontal frame placed on the ground – while the women convert the wool into yarn on spinning wheels. The colours used are mainly natural: reds, blues, browns and whites produced from dyestuffs including madder, indigo, lettuce leaf, walnut skin, cherry stem and pomegranate skin. The women are responsible for the design, colour selection and weaving, and bring scenes of their nomadic lives to the carpet. They weave without any cartoon (design) – no weaver can weave two carpets of the same design. Coloured yarn is tied to the wool web to create the carpet. To finish, the sides are sewn, extra wool is burned away to make the designs vivid, and the carpet is given a final cleaning. All these skills are transferred orally and by example. Mothers train their daughters to use the materials, tools and skills, while fathers train their sons in shearing wool and making looms.

2. Decides that, from the information provided in nomination file No. 00382, the **traditional skills of carpet weaving in Fars** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The traditional skills of carpet weaving are transmitted from generation to generation as a cultural manifestation characteristic of the nomadic communities of the Fars area that recognize them as a symbol of their identity;

R.2: The inscription of the element on the Representative List could contribute to raising awareness about the importance of intangible cultural heritage and to promoting dialogue among cultures that have their own carpet-making tradition, thus promoting respect for cultural diversity and human creativity;

R.3: Safeguarding measures include promoting academic research on the traditional skills of carpet weaving in Fars and the complex symbolism it involves, developing educational programmes, and granting financial and administrative support to practitioners;

R.4: The practitioners of various carpet-making skills welcomed and supported the nomination, and offered their free, prior and informed consent to it;

R.5: The traditional skills of carpet weaving in Fars are included in the National Inventory of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Inscribes the **traditional skills of carpet weaving in Fars** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.23

The Committee

1. Takes note that the Islamic Republic of Iran has nominated the **traditional skills of carpet weaving in Kashan** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Long a centre for fine carpets, Kashan has almost one in three residents employed in carpet-making, with more than two-thirds of the carpet-makers being women. The carpet-weaving process starts with a design, elaborated from among a series of established styles, including motifs such as flowers, leaves, branches, animals and scenes taken from history. Woven on a loom known as a *dar*, the warp and woof are of cotton or silk. The pile is made by knotting wool or silk yarns to the warp with the distinctive Farsi knot, then held in place by a row of the woven woof, and beaten with a comb. The Farsi weaving style (also known as asymmetrical knotting) is applied with exemplary delicacy in Kashan, so that the back side of the carpet is finely and evenly knotted. The colours of Kashan carpets come from a variety of natural dyes including madder root, walnut skin, pomegranate skin and vine leaves. The traditional skills of Kashan carpet weaving are passed down to daughters through apprenticeship under instruction from their mothers and grandmothers. Apprenticeship is also the means by which men learn their skills of designing, dyeing, shearing, loom-building and tool-making.

2. Decides that, from the information provided in nomination file No. 00383, the **traditional skills of carpet weaving in Kashan** satisfy the criteria for inscription on the Representative List, as follows:

R.1: Traditional skills of carpet weaving in Kashan are transmitted from mother to daughter, along with knowledge of the beliefs that underlie them, thereby consolidating the cultural identity of the community;

R.2: Their inscription on the Representative List could contribute to the visibility of intangible cultural heritage and enhance dialogue among peoples with similar carpet traditions, reflecting human creativity and cultural diversity;

R.3: Current, recent and proposed efforts seek to safeguard the skills of carpet weaving through documentation and research, with the commitment of practitioners and bearers, government entities and academic institutions;

R.4: The nomination process benefitted from the active participation and support of relevant groups and individual practitioners who gave their free, prior and informed consent;

R.5: The traditional skills of carpet weaving in Kashan are included in the National Inventory of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Inscribes the **traditional skills of carpet weaving in Kashan** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.24**

The Committee

1. Takes note that Japan has nominated **Kumiodori, traditional Okinawan musical theatre** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Kumiodori is a Japanese performing art found on the Okinawa islands. It is based upon traditional Okinawan music and dance, but also incorporates elements from mainland Japan, such as Nogaku or Kabuki, as well as from China. Kumiodori dramas recount local historical events or legends, accompanied by a traditional three-stringed instrument. The phrases have a particular rhythm, based upon traditional poetry and the distinctive intonation of the Ryukyu scale, and are performed in the ancient language of Okinawa. The physical movements of the performers evoke those of a pythoness at traditional rituals of ancient Okinawa. All parts are performed by male actors, and techniques unique to Okinawa can be seen in the methods of hair-dressing, costumes and decorations used on stage. The need to strengthen transmission motivated Kumiodori performers to establish the Traditional Kumiodori Preservation Society, which trains performers, revives discontinued dramas, and carries out performances on a regular basis. In addition to classical works that emphasize themes of loyalty and filial duty, new dramas have been produced with modern themes and choreography, but retaining the traditional Kumiodori style. Kumiodori plays a central role in preserving ancient Okinawan vocabulary as well as transmitting literature, performing arts, history and ethics.

2. Decides that, from the information provided in nomination file No. 00405, **Kumiodori, traditional Okinawan musical theatre** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Kumiodori is deeply rooted, continuously recreated and highly valued by its performers and the people of Okinawa who recognize it as their intangible cultural heritage;

R.2: Its inscription on the Representative List could contribute to the visibility of traditional performing arts, while encouraging mutual respect and promotion of cultural diversity as well as regional cultural exchange;

R.3: Current and recent safeguarding measures are based on the cooperation of the community concerned with the prefecture and State, while future measures include such important components as transmission to young performers and training costume makers;

R.4: Several consultation meetings were held with the community and it participated in the nomination process as a partner of the Government, giving its free, prior and informed consent and providing bibliographical and audiovisual materials;

R.5: The Kumiodori was inscribed in 1972 as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

3. Inscribes **Kumiodori, traditional Okinawan musical theatre** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.25

The Committee

1. Takes note that Japan has nominated **Yuki-tsumugi, silk fabric production technique** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Yuki-tsumugi is a Japanese silk-weaving technique found principally in Yuki City and Oyama City, along the Kinu River, north of Tokyo. The region boasts a warm climate and fertile lands, which are ideal for the growth of mulberry trees and sericulture. The Yuki-tsumugi technique is employed to produce pongee silk (also called raw silk) – a light and warm material with a characteristic stiffness and softness, traditionally used to make kimonos. Production of the material includes several stages: silk floss is spun into yarn by hand, with patterns added by hand-tying bundles of yarn before dyeing the yarn with indigo, then the silk is woven using a back-tension loom. The silk floss for the yarn in Yuki-tsumugi weaving is produced from empty or deformed silkworm cocoons, otherwise unusable for the production of silk yarn. This recycling process plays a significant role in supporting local sericulture communities. The traditional techniques to produce Yuki-tsumugi are transmitted by members of the Association for the Preservation of Honba Yuki-tsumugi Weaving Technique. This association is directly engaged in maintaining traditions of spinning, dyeing and weaving, passed down from generation to generation within the community. It promotes transmission of Yuki-tsumugi through exchange of skills, training of young weavers, and practical demonstrations.

2. Decides that, from the information provided in nomination file No. 00406, **Yuki-tsumugi, silk fabric production technique** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Yuki-tsumugi tradition of silk fabric production has maintained its social significance within its community, and is recognized as an important symbol of Japanese identity by the larger society;

R.2: Inscription of Yuki-tsumugi on the Representative List could serve to heighten international awareness of the diversity of traditional textile techniques worldwide as evidence of human creativity;

R.3: Safeguarding measures - for instance, holding workshops and training programmes and organizing exhibitions - are underway with the participation of the community and authorities at the municipal and State level, and measures to prevent future problems are proposed;

R.4: The Association for the Preservation of Honba Yuki-tsumugi Weaving Techniques initiated the nomination and, together with the Preservation Association for the Technique of Yuki-tsumugi: an Intangible Cultural Property as well as the authorities, participated in the nomination process, providing their free, prior and informed consent;

R.5: The Yuki-tsumugi has been inscribed since 1956 as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

3. Inscribes **Yuki-tsumugi, silk fabric production technique** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.26**

The Committee

1. Takes note that Lithuania has nominated **Sutartinės, Lithuanian multipart songs** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Sutartinės (from the word *sutarti* – to be in concordance) is a form of polyphonic music performed by female singers in north-east Lithuania. The songs have simple melodies, with two to five pitches, and comprise two distinct parts: a meaningful main text and a refrain that may include nonce words. There are almost forty different styles and ways of performing Sutartinės. Mainly, they can be performed by two singers in parallel seconds; by three singers in strict canon, all performing both phrases of the melody at staggered intervals; or by two groups of singers, the lead singer of each pair singing the main text, while the partner sings the refrain, before the second pair repeats. The poetic texts encompass many themes, including work, calendar rituals, weddings, family, wars, history and moments of daily life. Choreography is uncomplicated and movements are moderate, often austere, such as walking in the form of a circle or star while linking arms and stamping feet. Sutartinės are performed on solemn occasions, as well as festivals, concerts and social gatherings. Their performance promotes the sharing of cultural values and provides a feeling of cultural identity, continuity and self-esteem. Sutartinės are usually sung by women, but men perform instrumental versions on pan-pipes, horns, long wood trumpets, fipple flutes and plucked zithers.

2. Decides that, from the information provided in nomination file No. 00433, **Sutartinės, Lithuanian multipart songs** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: Sutartinės songs are deeply rooted in the community, transmitted from grandmother to granddaughter and now to broader audiences, and provide their practitioners with a sense of identity and continuity;
- R.2: Their inscription on the Representative List alongside other already-inscribed forms of polyphonic singing could promote inter-cultural dialogue while increasing the visibility of intangible cultural heritage at the national and international levels;
- R.3: The efforts of the community concerned to safeguard Sutartinės are complemented by the financial and administrative support of the State; measures aim especially at encouraging transmission and continued performance of Sutartinės;
- R.4: The community members have been actively involved in the nomination process, and their commitment is clearly demonstrated, along with their free, prior and informed consent;
- R.5: Sutartinės, Lithuanian multipart songs were included in 2008 in the National Inventory of Intangible Cultural Heritage Values.

3. Inscribes **Sutartinės, Lithuanian multipart songs** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.27

The Committee

1. Takes note that Luxembourg has nominated **the hopping procession of Echternach** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Each year, on the Tuesday of Pentecost (a Christian religious festival), the hopping procession of Echternach (*lechternacher Sprangpréssioun*) takes place in the medieval town centre of Echternach, the oldest city in Luxembourg. Documented since the year 1100, the procession is founded on the cult of Saint Willibrord, a monk and founder of the Abbey of Echternach, revered for his missionary activities, his kindness and gift of curing certain illnesses. Despite the opposition of the Church due to the pagan elements of the procession, its successive bans did nothing to stop it spreading to the rest of the region and permeating every social class. The procession begins early in the morning in the courtyard of the ancient abbey, in the presence of the highest ecclesiastical authorities in the country and of many other countries. Singers recite litanies and then some 8,000 dancers take over, split into 45 groups according to a ritual transmitted from generation to generation. It ends with a service in the basilica. The current procession is a religious event deeply rooted in the tradition expressed through prayer, songs and dance – the historical form of worship. Nowadays, the procession, supported by the civil and religious authorities is increasingly popular despite secularization, with an average each year of 13,000 participants coming from Luxembourg and the neighbouring regions.

2. Decides that, from the information provided in nomination file No. 00392, **the hopping procession of Echternach** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: Strongly rooted in the Echternach community, the hopping procession is transmitted from generation to generation, providing its participants and observers with a sense of identity and continuity;
- R.2: Inscription of the hopping procession of Echternach on the Representative List could contribute to raising awareness of the importance of safeguarding intangible cultural heritage in Luxembourg and worldwide, while promoting respect for human creativity;
- R.3: Various safeguarding measures at different levels, such as the establishment of an abbey museum and a documentation centre, are proposed with the express commitment of the communities and the State;
- R.4: The nomination process involved the participation of civic authorities and Oeuvre Saint-Willibrord, the body responsible for the procession, and their free, prior and informed consent is demonstrated;
- R.5: The hopping procession of Echternach is included since 2008 in the national inventory of intangible cultural heritage maintained by the Luxembourg National Commission for Cooperation with UNESCO.

3. Inscribes **the hopping procession of Echternach** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.28**

The Committee

1. Takes note that Mexico has nominated **Parachicos in the traditional January feast of Chiapa de Corzo** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The traditional Great Feast takes place from 4 to 23 January every year in Chiapa de Corzo, Mexico. This celebration of music, dance, handicrafts, gastronomy, religious ceremonies and feasting takes place in honour of three Catholic saints: Saint Anthony Abbot, Our Lord of Esquipulas and, most importantly, Saint Sebastian. The dances of the Parachicos – the word refers both to the dancers and to the dance – are considered a communal offering to these saints. They start in the morning and conclude at night, as the dancers carry statues of saints throughout the city, visiting places of worship. Each dancer wears a carved wooden mask with headdress, serape, embroidered shawl and multicoloured ribbons, and plays *chinchines* (maracas). The dancers are led by the severely-masked Patron, who carries a guitar and whip, while playing a flute accompanied by one or two drummers. As they dance, he intones praises to which the Parachicos respond with cheers. The dance is transmitted and learned simultaneous with its performance, with young children taking part, imitating the adult dancers. The technique of mask-making is passed from generation to generation, including cutting of the wood, drying, carving and decorating. The dance of the Parachicos during the Great Feast embraces all spheres of local life, promoting mutual respect among communities, groups and individuals.

2. Decides that, from the information provided in nomination file No. 00399, **Parachicos in the traditional January feast of Chiapa de Corzo** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The Parachicos celebration includes dance, music, handicrafts, gastronomy and rituals that enhance social solidarity within its community and provided local residents a sense of identity;

R.2: Inscription of Parachicos on the Representative List could contribute to the visibility of the intangible cultural heritage, while illustrating how heritage reinforces social cohesion and solidarity among the communities who practice it;

R.3: The nomination describes a wide range of safeguarding measures that will be carried out with the commitment and active participation of the State and the community of Chiapa de Corzo, aimed at ensuring the continuity of the tradition among younger generations;

R.4: The nomination was elaborated through a process that widely and actively involved the community concerned, and their free, prior and informed consent is demonstrated;

R.5: Parachicos were included in 2009 in the Inventory of the Intangible Cultural Heritage of Mexico maintained by the National Council for Culture and Arts.

3. Inscribes **Parachicos in the traditional January feast of Chiapa de Corzo** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.29

The Committee

1. Takes note that Mexico has nominated **Pirekua, traditional song of the P'urhépecha** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Pirekua is a traditional music of the indigenous P'urhépecha communities of the State of Michoacán, Mexico, sung by both men and women. Its diverse mix of styles draws on African, European and indigenous American origins, with regional variations identified in 30 of the 165 P'urhépecha communities. A Pirekua, which is generally sung with a gentle rhythm, may also be presented in non-vocal styles using different beats such as *sones* (3/8 time) and *abajeros* (6/8 time). Pirekua can be sung solo, in duets or trios, or accompanied by choral groups, string orchestras and mixed orchestras (with wind instruments). *Piréiecha* (Pirekua singers and interpreters) are renowned for their creativity and interpretations of older songs. Lyrics cover a wide range of themes from historical events to religion, social and political thought and love and courtship, making extensive use of symbolism. Pirekua acts as an effective medium of dialogue between the P'urhépecha families and communities that practise it, helping to establish and reinforce bonds. *Piréiechas* also act as social mediators, using songs to express sentiments and communicate events of importance to the P'urhépecha communities. Pirekua has traditionally been transmitted orally from generation to generation, maintaining its currency as a living expression, marker of identity and means of artistic communication for more than a hundred thousand P'urhépecha people.

2. Decides that, from the information provided in nomination file No. 00398, **Pirekua, traditional song of the P'urhépecha** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: Deeply rooted in their social life and passed down from generation to generation, Pirekua enhances the sense of identity and continuity of the P'urhépecha community;
  - R.2: The inscription of Pirekua on the Representative List could contribute to the visibility of the intangible cultural heritage while promoting mutual understanding and respect for human creativity;
  - R.3: Proposed safeguarding measures focus essentially on performance and transmission, and enjoy the active support of the State and the P'urhépecha community;
  - R.4: The P'urhépecha community participated in the elaboration of the nomination and the identification of proposed safeguarding measures, and its leaders provided their free, prior and informed consent;
  - R.5: Pirekua, traditional song of the P'urhépecha is included in the Inventory of the Intangible Cultural Heritage of Mexico maintained by the National Council for Culture and Arts.
3. Inscribes **Pirekua, traditional song of the P'urhépecha** on the Representative List of the Intangible Cultural Heritage of Humanity.



**Draft Decision 5.COM 6.30**

The Committee

1. Takes note that Mexico has nominated **traditional Mexican cuisine - authentic, ancestral, ongoing community culture, the Michoacán paradigm** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Traditional Mexican cuisine is a comprehensive cultural model comprising farming, ritual practices, age-old skills, culinary techniques and ancestral community customs and manners. It is made possible by collective participation in the entire traditional food chain: from planting and harvesting to cooking and eating. The basis of the system is founded on corn, beans and chili; unique farming methods such as milpas (rotating swidden fields of corn and other crops) and chinampas (man-made farming islets in lake areas); cooking processes such as nixtamalization (lime-hulling maize, which increases its nutritional value); and singular utensils including grinding stones and stone mortars. Native ingredients such as varieties of tomatoes, squashes, avocados, cocoa and vanilla augment the basic staples. Mexican cuisine is elaborate and symbol-laden, with everyday tortillas and tamales, both made of corn, forming an integral part of Day of the Dead offerings. Collectives of female cooks and other practitioners devoted to raising crops and traditional cuisine are found in the State of Michoacán and across Mexico. Their knowledge and techniques express community identity, reinforce social bonds, and build stronger local, regional and national identities. Those efforts in Michoacán also underline the importance of traditional cuisine as a means of sustainable development.

2. Decides that, from the information provided in nomination file No. 00400, **traditional Mexican cuisine - authentic, ancestral, ongoing community culture, the Michoacán paradigm** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: Traditional Mexican cuisine is central to the cultural identity of the communities that practise and transmit it from generation to generation;
  - R.2: Its inscription on the Representative List could enhance the visibility of intangible cultural heritage and promote respect for cultural diversity and human creativity;
  - R.3: Current and planned safeguarding measures include consultations and research projects as well as practical training, with the support of the State and the communities concerned;
  - R.4: Practitioners participated actively in the nomination process and provided their free, prior and informed consent;
  - R.5: Traditional Mexican cuisine is included in the Inventory of the Intangible Cultural Heritage of Mexico maintained by the National Council for Culture and Arts.
3. Inscribes **traditional Mexican cuisine - authentic, ancestral, ongoing community culture, the Michoacán paradigm** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.31

The Committee

1. Takes note that Mongolia has nominated **the Mongolian traditional art of Khöömei** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Khöömei is a form of singing originating in western Mongolia, in the Altai mountains. The performer imitates sounds of nature, simultaneously emitting two distinct vocal sounds: along with a continuous drone, the singer produces a melody of harmonics. Khöömei literally means pharynx, and it is believed to have been learned from birds, whose spirits are central to shamanic practices. The multitude of Khöömei techniques in Mongolia are grouped within two main styles: the *kharkhira* (deep Khöömei) and *isgere* Khöömei (whistled Khöömei). In *kharkhira* the singer sings a drone in a normal voice, while emphasizing the undertone or subharmonic one octave below. In *isgere* Khöömei, it is the overtones above the fundamental note of the drone that are emphasized, creating a higher-pitched whistle. In both cases, the drone is produced with very taut vocal cords, and the melody is created by modulating the size and shape of the mouth cavity, opening and closing the lips and moving the tongue. Khöömei is performed by Mongolian nomads in a variety of social occasions, from grand state ceremonies to festive household events. Khöömei is also sung during herding, and inside the yurt to lull babies to sleep. Traditionally, Khöömei is transmitted orally from bearer to learner, or via master-to-apprentice.

2. Decides that, from the information provided in nomination file No. 00396, **the Mongolian traditional art of Khöömei** satisfies the criteria for inscription on the Representative List, as follows:

R.1: An essential part of ritual ceremonies, the Mongolian traditional art of Khöömei praises and shows respect to nature; passed on from generation to generation, it is continually recreated and renewed as a symbol of the community's identity and continuity;

R.2: Its inscription on the Representative List could contribute to the visibility of intangible cultural heritage by reflecting the interaction and harmony between humankind and nature, while creating a bridge of dialogue between different communities and cultures in the region;

R.3: Efforts to safeguard the Mongolian traditional art of Khöömei at both the State and community level have been made that will benefit from the clear commitment of the community to maintain its viability;

R.4: The element has been nominated following wide participation of the relevant communities and bearers whose perspectives are evident throughout the file, and who have given their free, prior and informed consent;

R.5: The Mongolian traditional art of Khöömei is included in the National Representative List of Intangible Cultural Heritage of Mongolia maintained by the Ministry of Education, Culture and Science.

3. Inscribes **the Mongolian traditional art of Khöömei** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.32**

The Committee

1. Takes note that Mongolia has nominated **Naadam, Mongolian traditional festival** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Naadam is a national festival celebrated every year from 11 to 13 July across Mongolia that focuses on three traditional games: horseracing, wrestling and archery. Mongolian Naadam is inseparably connected to the nomadic civilization of the Mongols, who have long practiced pastoralism on Central Asia's vast steppe. Oral traditions, performing arts, national cuisine, craftsmanship, and cultural forms such as long song, Khöömei overtone singing, Bie biyelgee dance and Morin khuur fiddle also feature prominently during Naadam. Mongolians follow special rituals and practices during the festival, such as wearing unique costumes and using distinctive tools and sporting items. Festival participants revere the sportsmen, sportswomen, and children who compete, and winners are rewarded titles for their achievements. Ritual praise songs and poems are dedicated to the contestants in the events. Everyone is allowed and encouraged to participate in Naadam, thus nurturing community involvement and togetherness. The three types of sports are directly linked with the lifestyles and living conditions of the Mongols and their transmission is traditionally undertaken through home-schooling by family members, although formalized training regimens have recently developed for wrestling and archery. The rituals and customs of Naadam also accentuate respect for nature and the environment.

2. Decides that, from the information provided in nomination file No. 00395, **Naadam, Mongolian traditional festival** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: Naadam has been passed down from generation to generation and is recognized by Mongolian communities as an essential expression of their nomadic cultural identity;
  - R.2: Inscription of Naadam on the Representative List could contribute to the visibility of the intangible cultural heritage while promoting intercultural dialogue as well as mutual respect for cultural diversity and human creativity;
  - R.3: The nomination outlines recent and current efforts to safeguard the festival and proposes a coherent plan including the establishment of training centres and the inclusion of teaching programmes in the education system to ensure its viability, supported by the strong commitment of the State and the communities;
  - R.4: The nomination demonstrates that Naadam heritage bearers and local communities supported its elaboration, and it includes their free, prior and informed consent;
  - R.5: Naadam is included in the National Representative List of Intangible Cultural Heritage of Mongolia maintained by the Ministry of Education, Culture and Science.
3. Inscribes **Naadam, Mongolian traditional festival** on the Representative List of the Intangible Cultural Heritage of Humanity.

### Draft Decision 5.COM 6.33

The Committee

1. Takes note that Oman has nominated **al-Bar'ah, music and dance of Oman Dhofari valleys** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Al-Bar'ah is a Bedouin musical tradition from the Dhofar mountains in southern Oman. It takes the form of a warlike dance performed to drums and the chanting of poetry in a local tribal dialect. Al-Bar'ah is performed in a half circle formed by ten to thirty men and women. As they chant and clap, two male dancers holding *khanjars* (daggers) perform codified dance movements, brandishing their daggers above shoulder level. The dancers' steps are uncomplicated, but coordination with other performers and the music requires considerable skill. Each tribe has its own characteristic form of al-Bar'ah, possessing different drum rhythms and dance movements. The musical accompaniment is provided by the *al-kasir*, *al-rahmani* and *ad-daff* drums and *al-qassaba* flute. The dance is performed outdoors, on occasions such as weddings, circumcisions and religious feasts. As for other Omani Bedouin dances, class and other distinctions are erased, as tribal leaders perform alongside the most humble of the population. The tradition represents the chivalric spirit, strength, courage, generosity and hospitality associated with Bedouins. The dance also emphasizes poetic themes of love and flirtation. Al-Bar'ah has many practitioners from Dhofar, who contribute to maintaining and transmitting its poetic variety and practice.

2. Decides that, from the information provided in nomination file No. 00372, **al-Bar'ah, music and dance of Oman Dhofari valleys** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Al-Bar'ah is a performing art combining dance, music and poetry, during which class and other status distinctions are set aside, embodying the formal equality of all members of the community and creating a sense of their shared identity;

R.2: Inscription of Al-Bar'ah on the Representative List could contribute to social cohesion and mutual respect among the communities of the Dhofari valleys and to greater awareness of the diversity of intangible cultural heritage in Oman and neighbouring countries;

R.3: The nomination describes the current efforts of State authorities to safeguard this element by encouraging its transmission to younger generations, complemented by the active efforts of performing groups;

R.4: The practitioner communities concerned were consulted during the nomination process, and provided their free, prior and informed consent to the element's nomination;

R.5: Al-Bar'ah is included in the Oman Heritage Representative List Directory, under the responsibility of the Ministry of Heritage and Culture.

3. Inscribes **al-Bar'ah, music and dance of Oman Dhofari valleys** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.34**

The Committee

1. Takes note that Peru has nominated **Huaconada, ritual dance of Mito** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
 

Huaconada is a ritual dance performed in the village of Mito in the province of Concepción in the central Peruvian Andes. Every year, on the first three days of January, masked men known as *huacones* perform a choreographed series of dances in the centre of the town. The *huacones* represent the former council of elders, and for the duration of Huaconada they become the town's highest authority. The *tronador* (whip) they carry and their masks emphasize this role, the latter characterized by accentuated noses that evoke the beak of the condor, creature that represents the spirit of the sacred mountains. The dance involves two types of *huacones*: elders who wear traditional costumes and finely-carved masks inspiring respect and fear; and modern *huacones* who wear colourful dress, their masks embodying terror, sadness or mockery. During Huaconada, the modern *huacones* dance circumscribed steps around the elders, who have greater freedom to dance improvised movements because of their seniority. An orchestra plays different rhythms, beating out time on a small indigenous drum called a *tinya*. Huaconada synthesizes distinctive elements from the Andes and Spain while incorporating new, modern elements. Only those of good conduct and moral integrity may become *huacones*. The dance is traditionally passed on from father to son, while clothing and masks are also inherited.
2. Decides that, from the information provided in nomination file No. 00390, **Huaconada, ritual dance of Mito** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: Huaconada ritual dance, continually adapting and transmitted from generation to generation by the inhabitants of Mito, regulates their communal life and reflects their local cultural identity;
  - R.2: Inscription of Huaconada of Mito on the Representative List could contribute to greater visibility of intangible cultural heritage while reflecting its ability to synthesize influences with diverse roots;
  - R.3: Safeguarding measures elaborated by the communities and the State aim at research, at recognizing tradition bearers, and promoting the manufacture of traditional instruments, outfits, masks and other objects used in the dance;
  - R.4: The communities, through the Sociedad de Huacones de Mito, initiated the nomination and participated actively in its preparation, providing their free, prior and informed consent;
  - R.5: Huaconada was declared National Cultural Heritage by the Instituto Nacional de Cultura in 2003, upon the proposal of the communities concerned.
3. Inscribes **Huaconada, ritual dance of Mito** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.35

The Committee

1. Takes note that Peru has nominated **the scissors dance** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The scissors dance is performed by inhabitants of Quechua villages and communities in the south-central Andes of Peru, and now in urban settings. This competitive ritual dance is performed during dry months coinciding with the main phases of the agricultural calendar. The scissors dance takes its name from the pair of polished iron rods, resembling scissors blades, wielded by each dancer in his right hand. Together with a violinist and a harpist, a dancer forms a *cuadrilla* (team) that represents a given village or community. To perform, two or more *cuadrillas* face each other, and the dancers must strike the blades together in time to the rhythm of the accompanying musicians, while performing a choreographed duel of step-dancing, acrobatics and increasingly demanding movements. The competition or *atipanakuy* may last up to ten hours, and physical ability, quality of the instruments, and expertise of the accompanying musicians, are all evaluated to determine the winner. The dancers wear outfits embroidered with golden fringes, multicoloured sequins and small mirrors, but while in costume are forbidden from entering churches because of the tradition that their abilities are the result of a pact with the devil. Regardless, the scissors dance has become a popular part of Catholic festivities. The physical and spiritual knowledge implicit in the dance is passed on orally from master to student, with each *cuadrilla* of dancers and musicians giving pride to its village of origin.

2. Decides that, from the information provided in nomination file No. 00391, **the scissors dance** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The scissors dance is a ritual performance, transmitted from master to student, that has become a symbol of the cultural identity of the people of the Peruvian Andes and maintains its meaning and social functions even when displaced to urban settings;

R.2: Inscription of the scissors dance on the Representative List could contribute to the visibility of intangible cultural heritage while stimulating intercultural dialogue and promoting respect for cultural diversity and human creativity;

R.3: Safeguarding measures to be undertaken by the communities and the State aim at research, recognizing tradition bearers, and creating a cultural centre that would function as archive, museum and civic space for encounters;

R.4: The scissors dancers, through the Asociación de Danzantes de Tijeras y Musicos del Peru and the Asociación Folklórica de Danzantes de Tijeras y Musicos de Huancavelica, initiated the nomination and participated actively in its preparation, providing their free, prior and informed consent;

R.5: The scissors dance was declared National Cultural Heritage by the Instituto Nacional de Cultura in 2005, upon the proposal of the communities concerned.

3. Inscribes **the scissors dance** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.36**

The Committee

1. Takes note that the Republic of Korea has nominated **Daemokjang, traditional wooden architecture** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The term 'Daemokjang' refers to traditional Korean wooden architecture and specifically to the woodworkers who employ the traditional carpentry techniques. The activities of these practitioners also extend to the maintenance, repair and reconstruction of historic buildings, ranging from traditional Korean houses to monumental wooden palaces and temples. The Daemokjang are in charge of the entire construction process, including the planning, design and construction of buildings, and the supervision of subordinate carpenters. The wooden structures created by Daemokjang are smooth, simple and unadorned – distinctive features of traditional Korean architecture. The traditional construction processes require both technical skills to design the building with consideration to its size, site and function, and aesthetic sense to select the lumber for the construction materials, cut and shape the wood, and assemble and interlock the separate wooden pieces without using nails, creating the so-called 'joints that withstand a millennium'. The know-how of Daemokjang has been handed down from generation to generation and takes decades of education and field experience to master. In working to restore monumental buildings using traditional techniques, Daemokjang practitioners reinterpret the beauty of traditional architecture with their artistic creativity and re-create it with their technical skills.

2. Decides that, from the information provided in nomination file No. 00461, **Daemokjang, traditional wooden architecture** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: Daemokjang, traditional wooden architecture is recognized as part of the cultural identity of the Republic of Korea and safeguarded by way of transmission from generation to generation;
- R.2: Inscription of the element on the Representative List could contribute to the visibility of intangible cultural heritage and promote respect for human creativity and ingenuity;
- R.3: The nomination describes current and recent efforts to safeguard the element, particularly through transmission and public demonstrations, which will continue with the support of practitioners, non-governmental organizations and the State;
- R.4: The nomination was elaborated with the cooperation of the community of Daemokjang artisans, and contains evidence of their free, prior and informed consent;
- R.5: Daemokjang, traditional wooden architecture was designated in 1982 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

3. Inscribes **Daemokjang, traditional wooden architecture** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.37

The Committee

1. Takes note that the Republic of Korea has nominated **Gagok, lyric song cycles accompanied by an orchestra** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Gagok is a genre of traditional Korean vocal music sung by men and women to the accompaniment of a small orchestra, one of several forms of singing that together constitute *jeongga*, or 'right song'. Formally a music associated with the higher classes, Gagok is today widely popular throughout the country. Gagok comprises twenty-six *namchang* or songs for men, and fifteen *yeochang* or songs for women. *Namchang* are characterized by strong, deep, resonant voices, while *yeochang* are characterized by high-pitched, thin voices. Gagok songs are composed either in a solemn, peaceful key or a melancholic one, and use 10-beat or 16-beat rhythm. The traditional instrumentation of the orchestra includes the *geomungo* six-string zither, *daegeum* bamboo transverse flute, *gayageum* twelve-string zither and *piri* (small double-reed pipe). Gagok songs are acclaimed for their lyrical patterns, balance, refined melodies and advanced musical composition. Acquiring skill as a singer takes extensive time and effort and performance requires dedication and extreme control. Gagok is preserved and transmitted by practitioners, their communities and related organizations in local heritage training centres. Gagok has played an important role in the establishment of Korean identity.

2. Decides that, from the information provided in nomination file No. 00444, **Gagok, lyric song cycles accompanied by an orchestra** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: Gagok is a fundamental element of Korean culture, safeguarded and transmitted at local heritage centres and promoting a sense of pride and identity;
- R.2: Its inscription on the Representative List could contribute to the understanding and visibility of intangible cultural heritage and encourage greater respect for cultural diversity;
- R.3: The nomination outlines current and proposed measures, highlighting the commitment of the State and the participation of the bearers of Gagok, and focusing on practical interventions such as the creation of opportunities and spaces for its enactment and transmission;
- R.4: The nomination was elaborated with the cooperation of the community of Gagok performers, and contains evidence of their free, prior and informed consent;
- R.5: Gagok was designated in 1969 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.

3. Inscribes **Gagok, lyric song cycles accompanied by an orchestra** on the Representative List of the Intangible Cultural Heritage of Humanity.



**Draft Decision 5.COM 6.38**

The Committee

1. Takes note that Spain has nominated **the chant of the Sybil on Majorca** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The chant of the Sybil is performed at matins on the night of 24 December in churches throughout Majorca. The chant marks the annual Christmas Vigil, and is sung by a boy or girl accompanied by two or more altar boys or girls. During the chant they walk through the church towards the chancel, the singer carrying a sword in his or her hands, held upright in front of the face, while the altar boys or girls carry candles. At the end of the song a cross is drawn in the air with the sword. The versions of the chant performed on the island vary little from their Gregorian roots: each is sung a cappella with music between the verses provided by an organ. The costume worn by the singers usually consists of a white or coloured tunic, sometimes embroidered around the neck and hem, and often worn with a cape. The head is covered with a cap of the same colour as the tunic. The rite involves all the church parishes on Majorca with old and young generations working side-by-side as singers, costume-makers, celebrants and other helpers, thus ensuring its transmission.
2. Decides that, from the information provided in nomination file No. 00360, **the chant of the Sybil on Majorca** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: The chant of the Sybil, transmitted by local communities on Majorca from generation to generation, provides them with a strong feeling of identity and pride;
  - R.2: Inscription of the chant of the Sybil on the Representative List could contribute to the visibility and awareness of the intangible cultural heritage worldwide;
  - R.3: Numerous safeguarding measures are proposed, including documentation, research, awareness-raising and transmission, that can help to encourage the appreciation of the Sybil's value and increase participation by the community;
  - R.4: The element was nominated with the cooperation and commitment of the communities who have given their free, prior and informed consent;
  - R.5: The chant of the Sybil on Majorca is inscribed in the Insular and State Register of Intangible Property of Cultural Interest.
3. Inscribes **the chant of the Sybil on Majorca** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.39

The Committee

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

Flamenco is an artistic expression fusing song (*cante*), dance (*baile*) and musicianship (*toque*). Andalusia in southern Spain is the heartland of Flamenco, although it also has roots in regions such as Murcia and Extremadura. *Cante* is the vocal expression of flamenco, sung by men and women, preferably seated, with no backing singers. The gamut of feelings and states of mind – grief, joy, tragedy, rejoicing and fear – can be expressed through sincere, expressive lyrics characterized by brevity and simplicity. Flamenco *baile* is a dance of passion, courtship, expressing a wide range of situations ranging from sadness to joy. The technique is complex, differing depending on whether the performer is male (heavier use of the feet) or female (gentler, more sensual movements). *Toque* or the art of guitar playing has long surpassed its original role as accompaniment. Other instruments, including castanets, hand-clapping and foot-stamping are also employed. Flamenco is performed during religious festivals, rituals, church ceremonies and at private celebrations. It is the badge of identity of numerous communities and groups, in particular the Gitano (Roma) ethnic community, which has played an essential role in its development. Transmission occurs through dynasties, families, social groups and Flamenco clubs, all of which play a key role in its preservation and dissemination.

2. Decides that, from the information provided in nomination file No. 00363, **Flamenco** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Flamenco is strongly rooted in its community, strengthening its cultural identity and continuing to be passed down from one generation to the next;

R.2: The inscription of Flamenco on the Representative List could raise awareness about intangible cultural heritage, while promoting human creativity and mutual respect among communities;

R.3: Ongoing and proposed measures demonstrate the concerted efforts of regional governments, institutions, NGOs, the communities and private persons to ensure Flamenco's safeguarding;

R.4: The nomination results from the active participation and commitment of the communities and the individual practitioners whose broad consensus is demonstrated by their free, prior and informed consent;

R.5: Flamenco is inscribed in the General Register of Cultural Assets of the Region of Murcia established by the Directorate-General for Fine Arts and Cultural Heritage of the Autonomous Region of Murcia.

3. Inscribes **Flamenco** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.40**

The Committee

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

*Castells* are human towers built by members of amateur groups, usually as part of annual festivities in Catalan towns and cities. The traditional setting is the square in front of the town hall balcony. The human towers are formed by *castellers* standing on the shoulders of one another in a succession of stages (between six and ten). Each level of the *tronc*, the name given to the second level upwards, generally comprises two to five heavier built men supporting younger, lighter-weight boys or girls. The *pom de dalt* – the three uppermost levels of the tower – comprises young children. Anyone is welcome to form the *pinya*, the throng that supports the base of the tower. Each group can be identified by its costume, particularly the colour of the shirts, while the cummerbund serves to protect the back and is gripped by *castellers* as they climb up the tower. Before, during and after the performance, musicians play a variety of traditional melodies on a wind instrument known as a *gralla*, setting the rhythm to which the tower is built. The knowledge required for raising *castells* is traditionally passed down from generation to generation within a group, and can only be learned by practice.

2. Decides that, from the information provided in nomination file No. 00364, **human towers** satisfy the criteria for inscription on the Representative List, as follows:
  - R.1: Human towers are recognized by Catalan people as an integral part of their cultural identity, transmitted from generation from generation and providing community members a sense of continuity, social cohesion and solidarity;
  - R.2: Their inscription on the Representative List could promote intangible cultural heritage as a means of reinforcing social cohesion, while encouraging respect for cultural dialogue and human creativity;
  - R.3: The safeguarding measures being implemented and those planned are carefully described, and the commitments of both the State and the communities are well demonstrated, all aiming at ensuring the viability of the element;
  - R.4: The nomination was elaborated through a process of consultation and cooperation with the bearers of the tradition who have provided their free, prior and informed consent;
  - R.5: Human towers are registered in the Inventory of the Ethnological Heritage of Catalonia, maintained and updated by the Department of Culture and Media.
3. Inscribes **human towers** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.41

The Committee

1. Takes note that Spain, Greece, Italy and Morocco have nominated **the Mediterranean diet** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Mediterranean diet constitutes a set of skills, knowledge, practices and traditions ranging from the landscape to the table, including the crops, harvesting, fishing, conservation, processing, preparation and, particularly, consumption of food. The Mediterranean diet is characterized by a nutritional model that has remained constant over time and space, consisting mainly of olive oil, cereals, fresh or dried fruit and vegetables, a moderate amount of fish, dairy and meat, and many condiments and spices, all accompanied by wine or infusions, always respecting beliefs of each community. However, the Mediterranean diet (from the Greek *diaita*, or way of life) encompasses more than just food. It promotes social interaction, since communal meals are the cornerstone of social customs and festive events. It has given rise to a considerable body of knowledge, songs, maxims, tales and legends. The system is rooted in respect for the territory and biodiversity, and ensures the conservation and development of traditional activities and crafts linked to fishing and farming in the Mediterranean communities which Soria in Spain, Koroni in Greece, Cilento in Italy and Chefchaouen in Morocco are examples. Women play a particularly vital role in the transmission of expertise, as well as knowledge of rituals, traditional gestures and celebrations, and the safeguarding of techniques.

2. Decides that, from the information provided in nomination file No. 00394, **the Mediterranean diet** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The Mediterranean diet is a set of traditional practices, knowledge and skills passed on from generation to generation and providing a sense of belonging and continuity to the concerned communities;

R.2: Its inscription on the Representative List could give broader visibility to the diversity of intangible cultural heritage and foster intercultural dialogue at regional and international levels;

R.3: The nomination describes a series of safeguarding efforts undertaken in each country, together with a plan for transnational measures aimed at ensuring transmission to younger generations and promoting awareness of the Mediterranean diet;

R.4: The nomination is the result of close cooperation of official entities in the four States, supported by the active participation of communities, and it includes evidence of the latter's free, prior and informed consent;

R.5: The Mediterranean diet has been included in inventories of intangible cultural heritage in the four States concerned and will be included in a transnational inventory of the Mediterranean that is underway.

3. Inscribes **the Mediterranean diet** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.42**

The Committee

1. Takes note that Turkey has nominated the **Kırkpınar oil wrestling festival** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Kırkpınar oil wrestling festival takes place in Edirne, Turkey. Thousands of people from different age groups, cultures and regions travel every year to see *Pehlivan* (wrestlers) fight for the Kırkpınar Golden Belt and the title of Chief Pehlivan. Each festival is launched by its patron, the *Kırkpınar Aga*, in a ceremony featuring forty bands of *davul* drums and *zurna* shawms. The golden belt is carried through the city in a procession, followed by prayers recited in the Selimiye Mosque. The wrestling bouts customarily take place at the Men's Field. The master of ceremonies introduces the *Pehlivans* to the audience, reciting in verse their names, titles and skills. Next, the oil man oils the wrestlers assisted by the towel holder, before the warm-up exercises and greetings. The wrestlers each wear *kıspet*, thick trousers made of water buffalo or cow leather. As the wrestling takes place, the drum and shawm bands play the traditional repertoire of the festival. Kırkpınar oil wrestling is open to men from all cultures, regions and ages without discrimination between religion, language or race. *Pehlivans* are considered exemplary figures in society with attributes such as generosity, honesty, respectfulness and adherence to traditions and customs. All *Pehlivans* are trained in the master-apprentice tradition.

2. Decides that, from the information provided in nomination file No. 00386, the **Kırkpınar oil wrestling festival** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The Kırkpınar oil wrestling festival is strongly rooted in the practitioner community as a symbol of identity and continuity highlighting the virtues of generosity and honesty and reinforcing members' bonds with tradition and custom, thus contributing to social cohesion and harmony;

R.2: Its inscription on the Representative List could contribute to the visibility of intangible cultural heritage worldwide and encourage dialogue, since the wrestling festival is an arena for intercultural contact;

R.3: Safeguarding measures reflecting the combined efforts and commitment of government authorities, the practitioner community, academic institutions, NGOs, and the media aim at long term safeguarding of the festival through training courses and festivals, creation of a museum, and academic publications;

R.4: The nomination process included participation of a broad range of practitioners, academics, NGOs and authorities; the practitioner community gave its free, prior and informed consent to the nomination;

R.5: The Kırkpınar oil wrestling festival is included in the Turkish National Inventory for Intangible Cultural Heritage, established under the aegis of the Ministry of Culture and Tourism.

3. Inscribes the **Kırkpınar oil wrestling festival** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.43**

The Committee

1. Takes note that Turkey has nominated **Semah, Alevi-Bektaşî ritual** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
 

Semahs can be described as a set of mystical and aesthetic body movements in rhythmic harmony. They constitute one of the twelve main services found in *Cem* rituals, religious practices performed by adherents of Alevi-Bektaşî, a belief system based on admiration for Ali, the fourth caliph after the prophet Muhammed. Semahs are performed by *semahçıs* (Semah dancers), accompanied by devout musicians playing the *saz* long-necked lute. Various forms of Semah exist in Alevi-Bektaşî communities across Turkey, each with distinct musical characteristics and rhythmic structures. One consistent characteristic is the performance of the ritual by both men and women, side by side. Semah rituals are founded upon the concept of unity with God as part of a natural cycle: people come from God and return to God. There are two forms of Semah: *İçeri* Semahs are performed in *Cems* only among adherents as part of the twelve services; *Dışarı* Semahs are performed independent of services to promote Semah culture to younger generations. Semahs are the most crucial means for the transmission of the Alevi-Bektaşî tradition. All practices, traditional motifs and teachings are passed on orally, and distinct genres of art and literature associated with the tradition continue to thrive. In this way, Semahs play a crucial role in fostering and enriching the traditional music culture of Turkey.
2. Decides that, from the information provided in nomination file No. 00384, **Semah, Alevi-Bektaşî ritual** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: Semah is a ritual practice transmitted from generation to generation that provides its community with a sense of belonging, continuity and identity and contributes to social cohesion and well-being;
  - R.2: Inscription of Semah tradition on the Representative List could enhance intercultural dialogue by allowing wider visibility for its values of mutual respect and understanding;
  - R.3: Turkish cultural authorities have conducted academic research and encouraged safeguarding activities by the communities of believers;
  - R.4: The communities concerned were consulted during the nomination process, and provided their free, prior and informed consent to the element's nomination;
  - R.5: Semah is included in the Turkish National Inventory for Intangible Cultural Heritage, established under the aegis of the Ministry of Culture and Tourism.
3. Inscribes **Semah, Alevi-Bektaşî ritual** on the Representative List of the Intangible Cultural Heritage of Humanity.

**Draft Decision 5.COM 6.44**

The Committee

1. Takes note that Turkey has nominated the **traditional Sohbet meetings** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
 

Traditional Sohbet Meetings play a crucial role in transmitting Turkish folk literature, folk dances and music, village plays as well as societal values. Turkish men meet regularly indoors, especially in winter, to discuss local social and cultural issues, safeguard traditions, and encourage solidarity, mutual respect and a sense of community. Meetings may include music, dances and plays, all enjoyed while consuming local dishes. A traditional Sohbet meeting may last until the early morning. Meetings are open to men above the age of 15 or 16, regardless of ethnicity, religion or status, with the basic requirement that members be of honest families, be trustworthy and respectful of their elders, and not gamble or display public drunkenness. Members may be penalized with a fine for missing a meeting, except under extenuating circumstances. Mothers and wives encourage male members to attend because of the associated social and cultural benefits. Communities usually comprise five to thirty persons and are guided by leaders, appointed by election or proposed by elders. Members of the community all have equal rights and commitments. The Sohbet meetings fulfil an important educational function by transferring ethical values such as social justice, tolerance, benevolence and respect.
2. Decides that, from the information provided in nomination file No. 00385, the **traditional Sohbet meetings** satisfy the criteria for inscription on the Representative List, as follows:
  - R.1: Traditional Sohbet meetings are social practices that provide a forum for community members to keep alive their oral traditions, transmit their history and share their cultural values, providing them with a sense of identity and continuity;
  - R.2: Inscription of Sohbet meetings on the Representative List could reinforce social cohesion and mutual respect among communities while contributing to broader visibility of intangible cultural heritage;
  - R.3: Safeguarding efforts are to be carried out both by the Turkish authorities and the communities concerned, aiming particularly at research and documentation as well as encouraging more frequent Sohbet meetings and providing venues for them;
  - R.4: The nomination file was elaborated with the participation of communities and groups through a series of consultative meetings, and it provides evidence of their free, prior and informed consent;
  - R.5: Many local varieties of traditional Sohbet meetings are included in the Turkish National Inventory for Intangible Cultural Heritage, established under the aegis of the Ministry of Culture and Tourism.
3. Inscribes the **traditional Sohbet meetings** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.45

The Committee

1. Takes note that the United Arab Emirates, Belgium, the Czech Republic, France, 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, described as follows:

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 people of all ages, men and women, amateurs and professionals. 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 from generation to generation as a cultural tradition by a variety of means, including mentoring, learning within families, or formalized training in clubs. In Mongolia, Morocco, Qatar, Saudi Arabia and the United Arab Emirates, for example, falconers take their children to the desert and train them to handle the bird and build a relationship of trust with it. While falconers come from different backgrounds, they share common values, traditions and practices such as the methods of training and caring for birds, the equipment used and the bonding between falconer and the bird, which are similar throughout the world. Falconry forms the basis of a wider cultural heritage, including traditional dress, food, songs, music, poetry and dance, all of which are sustained by the communities and clubs that practise it.

2. Decides that, from the information provided in nomination file No. 00442, **falconry, a living human heritage** 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 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.



**Draft Decision 5.COM 6.46**

The Committee

1. Takes note that Viet Nam has nominated the **Gióng festival of Phù Đổng and Sóc temples** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Gióng festival of Phù Đổng and Sóc temples is celebrated annually in outlying districts of Hanoi, the capital of Viet Nam. Each spring, before the rice harvest, the Việt people honour the mythical hero, god and saint, Thánh Gióng, who is credited with defending the country from foreign enemies, and is worshipped as the patron god of the harvest, national peace and family prosperity. The festival at Phù Đổng temple, which takes place in the fourth lunar month in the village of his birth, symbolically re-enacts his feats through the riding of a white horse into battle and the orchestration of an elaborate flag dance to symbolize the battle itself. Young men receive extensive training to play the roles of Flag Master, Drum Master, Gong Master, Army Master and Children's Master, while 28 girls aged 9 to 13 are selected to play the enemy generals. The Flag Master's dancing movements and drum and gong sounds convey the development of the battle, and paper butterflies released from the flag symbolically disperse the invaders. The arrival of rains after the festival is seen as a blessing from the saint for an abundant harvest. The celebrations at Sóc temple, where saint Gióng ascended to heaven, take place in the first lunar month and include the ritual of bathing his statue and a procession of bamboo flowers to the temple as offerings to the saint.

2. Decides that, from the information provided in nomination file No. 00443, the **Gióng festival of Phù Đổng and Sóc temples** satisfies the criteria for inscription on the Representative List, as follows:
  - R.1: The Gióng festival is deeply rooted in the communities of the Red River Delta as part of their identity, transmitted from generation to generation and providing them a sense of continuity;
  - R.2: Its inscription on the Representative List could contribute to promoting human creativity and dialogue between cultures, while providing visibility to intangible cultural heritage;
  - R.3: Diverse and coherent safeguarding measures have been proposed aiming to preserve, document, transmit, recognize and promote the continuity of the Gióng festival, benefiting from the commitment of the communities and the State;
  - R.4: The bearer and practitioner communities were consulted and provided information for the nomination, as well as their free, prior and informed consent;
  - R.5: The Gióng festival is inscribed in an inventory of the intangible cultural heritage of Viet Nam, maintained by the Viet Nam Institute of Culture and Art Studies.
3. Inscribes the **Gióng festival of Phù Đổng and Sóc temples** on the Representative List of the Intangible Cultural Heritage of Humanity.

## Draft Decision 5.COM 6.47

The Committee

1. Takes note that Croatia has nominated **the Sinjska Alka, a knights' tournament in Sinj** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Sinjska Alka is a chivalric tournament that takes place annually, as it has since 1717, in the town of Sinj, in the Cetinska krajina region. During the contest, knights ride horses at full gallop along a main street, aiming lances at an iron ring hanging on a rope. The name of the tournament derives from this *alka* or ring, a word whose Turkish origin reflects the historical co-existence and cultural exchange between two different civilizations. The tournament rules, codified in a 1833 statute, promote ethics and fair play, and stress the importance of participation in community life. Participants must be members of local families of Sinj and the Cetinska krajina region. The whole community helps to make, conserve, restore and reconstruct weapons, clothes and accessories to support the continuation of the tradition. The tournament is also entwined with local religious practices, social gatherings, family visits and festivities at home and in the open air. The Sinjska Alka is the only remaining example of the medieval knightly competitions that were regularly held in Croatian coastal towns until the nineteenth century. It has become a marker of local history and a medium for transferring collective memory from one generation to another.

2. Decides that, from the information provided in nomination file No. 00357, **the Sinjska Alka, a knights' tournament in Sinj** satisfies the criteria for inscription on the Representative List, as follows:

R.3: Current efforts to protect and promote the Sinjska Alka are outlined in the nomination, and the proposed safeguarding measures, fully supported by the State and community concerned, have clear objectives and concrete plans;

R.4: The community participated in drafting the nomination, submitted photos and videos, and offered suggestions regarding safeguarding measures; their free, prior and informed consent is demonstrated;

R.5: The Sinjska Alka was inscribed in May 2007 in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.

3. Further decides that, from the information provided in nomination file No. 00357, **the Sinjska Alka, a knights' tournament in Sinj** does not satisfy the criteria for inscription on the Representative List, as follows:

R.1: Although the nomination demonstrates the continuity of the Sinjska Alka and its contribution to local identity, it does not provide sufficient information that it is compatible with the requirement of mutual respect among communities;

R.2: Although its inscription on the Representative List could enhance the visibility of the intangible cultural heritage, it might not contribute to promoting inter-cultural dialogue;

4. Decides not to inscribe **the Sinjska Alka, a knights' tournament in Sinj** on the Representative List of the Intangible Cultural Heritage of Humanity at this time and invites the State Party to submit a nomination that responds more fully to the criteria.