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

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

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

**Item 13 of the Provisional Agenda:
Report of the Subsidiary Body on its work in 2011 and
evaluation of nominations for inscription in 2011 on the
Representative List of the Intangible Cultural Heritage of Humanity**

ADDENDUM

The following nominations have been withdrawn by the submitting States Parties:

Draft Decision	Submitting State	Element	File No.
6.COM 13.5	China	Craftsmanship of making Chinese Oolong tea	428
6.COM 13.7	China	Sacrificial rite in the Confucian Temple	423
6.COM 13.8	China	Shaolin Kung Fu, martial arts of Buddhist monks	420
6.COM 13.15	France	Limoges china	439
6.COM 13.31	Mongolia	Culture of the Mongol Deel	540
6.COM 13.32	Mongolia	Mongolian shamanism	572
6.COM 13.33	Mongolia	Mongolian traditional contortion	546
6.COM 13.34	Mongolia	Traditional craftsmanship of Mongol Ger and its associated customs	539
6.COM 13.35	Mongolia	Tsagaan Sar, celebration of the Mongolian New Year	573
6.COM 13.37	Oman	Al-Maydaan	366
6.COM 13.49	Turkey	Craftsmanship, practices and beliefs of Nazar Boncuğu charms	387



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CORRIGENDUM

In Draft Decision 6.COM 13.23 (page 40) and Draft Decision 6.COM 13.28 (page 45), Paragraph 3 should read:

- R.1 Since the nomination proposes an expression that closely resembles two elements that are already inscribed by the same State Party on the Representative List, the State should provide further information on what warrants an independent nomination, rather than a resubmission of an enlarged nomination that would include the communities concerned by all elements;
- R.2 Since the element closely resembles, both formally and symbolically, both **Yamahoko, the float ceremony of the Kyoto Gion festival** and **Hitachi Furyumono** that are already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage;



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Summary

At its fifth session, the Committee established a Subsidiary Body responsible for the examination of nominations for inscription on the Representative List in 2011 (Decision 5.COM 7). This document constitutes the report of the Subsidiary Body which includes an overview of the 2011 nomination files and working methods (Part A), the recommendations of the Subsidiary Body (Part B), comments and observations on the 2011 nominations (Part C) and a set of draft decisions for the Committee's consideration (Part D).

Decision required: paragraph 72

1. According to paragraph 29 of the Operational Directives, 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 fifth session (Nairobi, Kenya, 15 to 19 November 2010), the Committee established a Subsidiary Body for the examination of nominations for inscription on the Representative List in 2011 (Decision 5.COM 7). The body consists of Italy, Croatia, Venezuela, Republic of Korea, Kenya and Jordan.
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 each nomination's conformity with the inscription criteria as provided in paragraph 2 of the Operational Directives;
 - b. A recommendation to inscribe or not inscribe the element submitted to the Committee, or a referral of the nomination to the submitting State for additional information;
3. This document provides an overview of all 2011 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 observations and recommendations concerning nominations to the Representative List (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 or to refer the nomination to the submitting State (Part D).

A. Overview of nomination files and working methods

4. In its Decision 5.COM 7, the Committee decided to consider the 107 nominations received before 31 August 2010 and not yet processed as admissible for possible evaluation in 2011. These included 93 nominations that had been received before 31 August 2009 but could not be treated in the 2010 cycle, together with 14 that were received between 31 August 2009 and 31 August 2010. When the General Assembly adopted amended Operational Directives in June 2010 (Resolution 3.GA 5), the annual deadline for nominations to be submitted to the Representative List was changed from 31 August to 31 March. In consideration to those States Parties that had submitted nominations prior to the amendment of the Operational Directives (five nominations, one each from five States), and to those that had prepared nominations in anticipation of a 31 August deadline (nine nominations, from a total of seven States), the Committee decided to consider them as admissible for the 2011 cycle.
5. The regional distribution of the 107 nominations was as follows:

Electoral Group	Number of States Parties (31/08/2010)¹		Number of submitting States		Number of nominations submitted	
I	15	11.6%	6	27.3%	9	8.4%
II	23	17.8%	3	13.6%	4	3.7%
III	26	20.2%	3	13.6%	3	2.8%
IV	22	17.1%	6	27.3%	84	78.5%
V (a)	28	21.7%	3	13.6%	1	0.9%
V (b)	15	11.6%	1	4.5%	1	0.9%
Total	129	100.0%	22	100.0%	107	100.0%

6. In that same Decision 5.COM 7, the Committee considered that the total number of files admissible for evaluation in 2011 exceeded its capacity and that of its examining bodies to responsibly and credibly evaluate all of these files and perform its duty under Article 7 of the Convention. It consequently requested the Secretariat, 'within the range of its capacity, to

¹ . Number of States Parties at the time of the cut-off date for nominations to be examined in 2011.

process between 31 and 54 nominations to the Representative List and transmit these to the Subsidiary Body, in order to allow its members to examine with priority multi-national nominations and those submitted by States Parties that do not have elements inscribed or have few elements inscribed on said List' (paragraph 12 of Decision 5.COM 7).

7. After applying the three priority criteria set out in Decision 5.COM 7 the Secretariat proceeded to process 54 files. Of the 54 nominations processed, 2 were submitted in French, 48 in English and 4 in both languages. Only one of the 54 files was considered complete at the time it was submitted. Prior to the end of May 2011, the Secretariat wrote to the submitting States Parties concerned to indicate what information would be needed to complete the other 53 nominations and informing them of the deadline for such information.
8. In light of the heavy workload of 26 nominations to the Urgent Safeguarding List, 15 proposals to the Register of Best Safeguarding Practices, 8 requests for International Assistance greater than US\$25,000 and 22 requests for International Assistance up to US\$25,000 also submitted for examination in 2011, the Secretariat was not able to provide equal attention to all of the 54 files it processed for the Representative List. For those States Parties that had already successfully submitted nominations to the Representative List in previous cycles and that had several elements inscribed on the List, the Secretariat limited its assessment to determining whether the nomination included all of the required technical elements (signature, evidence of consent, ten photos and a ten-minute video, accompanied by the proper cession of rights). The Secretariat informed the submitting States concerned of any technical deficiencies and invited them if they so wished to revise or update the substance of the nomination in light of their previous experience in elaborating nominations.
9. For those States that met the criteria for priority treatment set out in Decision 5.COM 7 and thus had no previous experience, or only limited previous experience, in submitting nominations, the Secretariat was able to provide more thorough attention, as had been requested by the Subsidiary Body. In addition to assessing the technical compliance of the nominations, the Secretariat also sought to inform submitting States when the information provided in the nomination was unclear, out of place or not sufficiently detailed to allow the Subsidiary Body, and later the Committee, to determine readily whether the criteria for inscription had been satisfied. In 2009 the Subsidiary Body had regretted that a number of nominations it examined had been vague or insufficiently detailed, and it requested the Secretariat, when treating the nominations for the 2010 cycle, to take a more active role in assisting States to submit the strongest possible nominations (see its 2010 report to the Committee, document ITH/10/5.COM/CONF.202/6). Even if it was not possible to provide this attention to all 54 files in 2011, the Secretariat nevertheless managed to extend this active assistance to 8 priority States that had submitted 11 nominations. In addition 7 files that were held over from the 2010 cycle had also benefitted from this more rigorous attention prior to the Committee's meeting in Nairobi.
10. The 54 nominations (including one multinational nomination) that were processed by the Secretariat were submitted by a total of 22 States. In several cases, because the Secretariat's letters requesting additional information were delayed and there was little time for revision, States were not able to complete their nominations prior to the deadline for the Subsidiary Body's examination to begin. In the end, the Subsidiary Body examined 49 files, one of which was multinational. The regional distribution of the nominations examined by the Subsidiary Body was as follows:

Electoral Group	Number of States Parties (31/08/2010) ²		Number of submitting States		Number of nominations examined	
I	15	11.6%	6	27.3%	9	18.4%
II	23	17.8%	3	13.6%	4	8.2%
III	26	20.2%	3	13.6%	3	6.1%
IV	22	17.1%	6	27.3%	30	61.2%
V (a)	28	21.7%	3	13.6%	1	2.0%
V (b)	15	11.6%	1	4.5%	2	4.1%
Total	129	100.0%	22	100.0%	49	100.0%

11. The Subsidiary Body met on 20 and 21 January 2011 to determine its working methods and schedule in preparation for its meeting of 5 to 9 September 2011. Since four of the six States Members had not previously participated in the work of examining nominations, the members engaged in a simulated examination of two mock nominations that the Secretariat had prepared as part of the Convention's global capacity-building strategy. Discussions also focused on the cross-cutting issues that had previously been discussed by the Subsidiary Body in 2009 and 2010. The Subsidiary Body agreed that it would base its examinations on English-language files, so as to be able to begin its work without waiting for translations to be completed. As a result, only two files had to be translated from French to English (the nominations are, of course, made available now to the Committee in both languages).
12. As it had done for the preceding cycles 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. 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 requests for additional information. In several cases where the nominations were resubmissions of files that had been examined in 2009 or 2010, the recommendations drafted by the Subsidiary Body for the original nominations were also made available online. All of the files were posted online in their original language before the end of June and in English by 26 July 2011.
13. 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 Secretariat then drew up summaries of each nomination and draft recommendations, in most cases offering alternate proposals to reflect the divergent opinions of Body members. Of the 49 nominations, the initial examination reports showed divergent opinions for 45, or 92% of the total.
14. When it met on 5 to 9 September 2011, the Subsidiary Body collectively examined each nomination, decided whether to recommend inscription or not, or whether to recommend referring the nomination to the submitting State, and revised the draft recommendations accordingly. The resulting recommendations and draft decisions presented below thus represent in most cases the unanimous consensus of the Subsidiary Body members. In four cases, the Subsidiary Body was not able to achieve full consensus on all criteria. In order to ensure that it provided a recommendation to the Committee on each of the 49 files, the Subsidiary Body suspended its discussion on these nominations and presents options to the Committee for its consideration. In three of these four cases, although one or more criteria were undecided by the Subsidiary Body, they were able to reach an overall recommendation because there was consensus on other criteria; in the fourth case (see Draft Decision 6.COM 13.14), there are two options for the overall recommendation as well as for several criteria.

² . Number of States Parties at the time of the cut-off date for nominations to be examined in 2011.

B. Recommendations***Favourable recommendations***

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

Draft Decision	Submitting State(s)	Element	File No.
6.COM 13.2	Belgium	Leuven age set ritual repertoire	404
6.COM 13.3	China	Chinese shadow puppetry	421
6.COM 13.9	Colombia	Traditional knowledge of the jaguar shamans of Yuruparí	574
6.COM 13.10	Croatia	Bećarac singing and playing from Eastern Croatia	358
6.COM 13.11	Croatia	Nijemo Kolo, silent circle dance of the Dalmatian hinterland	359
6.COM 13.12	Cyprus	Tsiattista poetic duelling	536
6.COM 13.13	Czech Republic	Ride of the Kings in the south-east of the Czech Republic	564
6.COM 13.25	Japan	Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima	411
6.COM 13.27	Japan	Sada Shin Noh, sacred dancing at Sada shrine, Shimane	412
6.COM 13.29	Mali, Burkina Faso, Côte d'Ivoire	Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire	568
6.COM 13.30	Mexico	Mariachi, string music, song and trumpet	575
6.COM 13.38	Peru	Pilgrimage to the sanctuary of the Lord of Qoyllurit'i	567
6.COM 13.39	Portugal	Fado, urban popular song of Portugal	563
6.COM 13.41	Republic of Korea	Jultagi, tightrope walking	448
6.COM 13.44	Republic of Korea	Taekkyeon, a traditional Korean martial art	452
6.COM 13.46	Spain	Festivity of 'la Mare de Déu de la Salut' of Algemés	576
6.COM 13.48	Turkey	Ceremonial Keşkek tradition	388

Recommendations to refer the nomination to the submitting State

16. The Subsidiary Body recommends to the Committee to refer the following nominations to the submitting State so that it can provide additional information, as specified:

Draft Decision	Submitting State	Element	File No.
6.COM 13.1	Belarus	Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers	537
6.COM 13.4	China	Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus	426
6.COM 13.5	China	Craftsmanship of making Chinese Oolong	428
6.COM 13.6	China	Raosanling , a ritualized cultural space of the Bai people of Dali	427
6.COM 13.7	China	Sacrificial rite in the Confucian Temple	423
6.COM 13.8	China	Shaolin Kung Fu, martial arts of Buddhist monks	420
6.COM 13.16	India	Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India	335
6.COM 13.17	India	Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India	336
6.COM 13.18	India	Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India	341
6.COM 13.19	India	Music and knowledge of the Veena stringed instrument	353
6.COM 13.20	India	Sankirtan, ritual singing, drumming and dancing of Manipur	349
6.COM 13.21	India	Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India	354
6.COM 13.22	Iran (Islamic Republic of)	Music of the Iranian ethnic groups	589
6.COM 13.23	Japan	Chichibu Matsuri no Yatai-gyoji to Kagura, Chichibu autumn festival of floats and Kagura	408
6.COM 13.24	Japan	Hon-minoshi, papermaking in the Mino region of Gifu Prefecture	407
6.COM 13.26	Japan	Oga no Namahage, New Year visiting of masked deities in Oga, Akita	410
6.COM 13.28	Japan	Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals	409
6.COM 13.32	Mongolia	Mongolian shamanism	572
6.COM 13.34	Mongolia	Traditional craftsmanship of Mongol Ger and its associated customs	539

Draft Decision	Submitting State	Element	File No.
6.COM 13.35	Mongolia	Tsagaan Sar, celebration of the Mongolian New Year	573
6.COM 13.36	Oman	Al 'azi, elegy, processional march and poetry	371
6.COM 13.40	Republic of Korea	Craftsmanship of Najeon, mother-of-pearl inlay	459
6.COM 13.42	Republic of Korea	Royal cuisine of the Joseon dynasty	476
6.COM 13.43	Republic of Korea	Seokjeon Daeje, ceremony in honour of great Confucian scholars	449
6.COM 13.45	Republic of Korea	Weaving of Mosi (fine ramie) in the Hansan region	453
6.COM 13.49	Turkey	Craftsmanship, practices and beliefs of Nazar Boncuğu charms	387

Unfavourable recommendations

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

Draft Decision	Submitting State	Element	File No.
6.COM 13.15	France	Limoges china	439
6.COM 13.31	Mongolia	Culture of the Mongol Deel	540
6.COM 13.33	Mongolia	Mongolian traditional contortion	546
6.COM 13.37	Oman	Al-Maydaan	366
6.COM 13.47	Spain	Fiesta of the patios in Cordova	362

No consensus recommendation from the Subsidiary Body

18. The Subsidiary Body was not able to achieve consensus concerning the following nominated element:

Draft Decision	Submitting State(s)	Element	File No.
6.COM 13.14	France	Equitation in the French tradition	440

C. Observations on the 2011 nominations and additional recommendations

General observations

19. The Subsidiary Body was impressed, as it had been in 2009 and 2010, with the diversity of intangible cultural heritage that was nominated, including one multinational nomination. 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. In their capacity as examiners, the members of the Body welcomed the opportunity to become acquainted with fascinating expressions of intangible heritage from around the world that

they would not have encountered had they not served. The Subsidiary Body wishes to commend those communities and all States Parties concerned for their keen interest in the Representative List.

20. The Subsidiary Body takes note that the large number of nominations that it examined provides evidence of the global interest in the safeguarding of the intangible cultural heritage. It nevertheless signals its concern, as it had in 2009 and 2010, 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. The time allotted for examining 49 files during its five-day September meeting proved not to be sufficient, except by extending working hours into the night.
21. The Subsidiary Body commends the Secretariat for the measures it has taken 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 including the Representative List. Indeed, three members of the Subsidiary Body participated in the training of trainers workshops organized by the Secretariat in the first half of 2011 and attested to the importance of this effort and the tremendous potential it offers in the medium and long term to improve the implementation of the Convention at the national level and to strengthen the knowledge and skills of those involved with nominations in each State.
22. The Subsidiary Body observed an **improvement in the quality of those nominations that were submitted for examination, particularly those that had benefitted from the detailed requests for additional information** sent to States Parties by the Secretariat, as had been requested by the Subsidiary Body in the previous cycles. 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.
23. Conversely, the Subsidiary Body regretted that it could not favourably recommend a large number of nominations because the **quality of information in the submitted file did not convincingly demonstrate that the criteria were satisfied**. The new alternative provided by the revised Operational Directives – to refer the nomination to the submitting State for additional information (paragraph 31) – reflects the reality that in most cases, the Subsidiary Body and Committee cannot conclude that a criterion is *not satisfied*, but can only conclude that the submitting State has *not demonstrated* adequately that the criterion is satisfied and that further information is therefore required.
24. The Body reached this conclusion in two categories of cases: a) States that had not received the detailed requests for additional information from the Secretariat but had relied solely on their own prior experience, and b) States that had received detailed requests for additional information. For nominations in the former category the Subsidiary Body sometimes had to engage in lengthy speculation about what a State intended, or whether an explanation was convincing, when a simple inquiry at an earlier stage from the Secretariat could have helped the State to formulate a clearer response. The Subsidiary Body takes note that such situations arose even in the cases of States with substantial prior experience in submitting nominations. While fully appreciating the difficulty of the Secretariat to respond to the large number of nominations it is processing at any given time, the Subsidiary Body regrets that some un-revised files were presented to it with problems that could likely have been remedied had the States benefitted from the Secretariat's fuller attention.
25. In the category of States that had received detailed requests, there were few instances where the deficiencies noted by the Subsidiary Body in its examination had not already been addressed by the Secretariat in its letters requesting additional information. To the Body's regret, the submitting States had not always responded satisfactorily to the suggestions offered and questions posed by the Secretariat in those requests. It could therefore only reach the conclusion that referral was necessary. The Subsidiary Body takes this opportunity to recognize the substantial added value of this treatment by the Secretariat and to emphasize the necessity that it have the capacity to provide this important service to all submitting States in the future. At the same time, **submitting States are encouraged to**

attend carefully to the issues identified by the Secretariat in its requests for information, since many deficiencies would have been removed if the States had more adequately responded to those requests.

26. The Subsidiary Body was again concerned about the poor **linguistic quality** of a number of nomination files. In some cases the poor wording presented a substantial obstacle to comprehension and consequently affected the Body's substantive examination by requiring it to speculate on what the State intended to say. The Body emphasizes that efforts should be made by the submitting States to improve the linguistic quality not only to facilitate the work of the Subsidiary Body and Committee, but also for later public visibility and to serve as models for future submitting States Parties in their efforts to elaborate nominations. If the elements were to be inscribed, it would be essential to have clear and readily understandable nomination files available to the global public. Here again, this was not only a problem for States submitting their first nomination, but also a problem for States with substantial prior experience. The Body encourages submitting States to ensure that nominations are written clearly and presented in grammatical French or English, whether they are drawn up in those languages or translated from another language.
27. The Subsidiary Body also pointed out the use of **inappropriate vocabulary**, such as references to a tentative list, the World Heritage List, the world heritage of humanity, masterpieces, and so on, that could be seen as a lack of understanding on the part of submitting States of the specific character of the 2003 Convention. There were also recurrent invocations of the uniqueness or rarity of specific elements, their outstanding or precious character, their highly artistic nature, references to essences and authenticity, and so on. And among the safeguarding measures, the Body observed several efforts aimed at establishing some pure or canonical form of an element or restoring its 'original' characteristics. 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, which does not aim to promote competition among elements or to fix intangible cultural heritage in some frozen, idealized form.
28. Another problem with the quality of the nominations concerned information that was included within a nomination but not in its proper place. As it had done in the past, the Subsidiary Body looked to the nomination in its entirety to determine whether or not each criterion had been satisfied, but it often had to find bits of information here or there that finally allowed it to conclude that the State had adequately demonstrated the matter in question. The Body calls upon submitting States to make every effort to **ensure that the requested information is provided in the appropriate place within the nomination**.
29. A similar problem arose with **conflicting or even contradictory information in different points within the nomination**. For example, members sometimes had great difficulty finding continuity between the community or communities identified in section C, section 1, section 2, section 4, and so on. As members pointed out during the discussions, the ICH-02 forms used for the nominations it examined indicated in section C (i) that 'The information provided should allow the Committee to identify the communities, groups or individuals concerned with an element, and should be mutually coherent with the information in sections 1 to 5 below'. All too often this was not the case, and the Subsidiary Body met with difficulty to be certain that the community referred to in the description was the same as that involved in the safeguarding measures or that had provided its consent to the nomination.
30. The Subsidiary Body noted with concern that in some cases two different nomination files presented by the same State contained some parts which were identical. It underlined, as it had in 2010, that **repetition of texts among different files should be avoided**. To be sure, if a State has a single inventory system much of the description in section 5 of the nomination might be similar from one file to another, but elsewhere in the nomination it is fitting that each file have its own character and be expressed in terms unique to it and not in terms that are copied from another file, even if it emanates from the same State or responsible body.

31. The Subsidiary Body found itself frustrated in a number of instances that **the State had used only a quarter or a third of the words allotted for a given section of the nomination, or even fewer**. While it is always glad to have succinct, focussed texts, it noted several nominations in which the State seemed not to have fully assumed its responsibilities, providing perfunctory responses rather than seeking to respond to the questions posed in the form and including the required information.
32. The Subsidiary Body would much prefer that a **State Party focus its efforts on preparing one strong and convincing nomination rather than diffusing its effort among multiple nominations that may be weak**. If multiple files are submitted, the State should ensure that they are all of the highest possible quality. The Body takes note that many of the exemplary nominations it received were submitted by States that had little prior experience with inscriptions, but that had clearly devoted the full attention of the relevant offices to preparing one excellent file. Conversely, some States appeared to over-extend themselves by submitting multiple nominations but neglecting to give sufficient attention to their quality. The Body was uncomfortable with having to refer a file knowing that behind each unsuccessful nomination is one or more disappointed communities, and States should therefore be encouraged to take the necessary care in preparing nominations.

Criteria for inscription

33. Of the 32 nominations that did not receive a favourable recommendation, 10 could not be accepted because of failing to satisfy a single criterion, most often criterion R.5. In 2009, 13 files were not recommended because of a single criterion, while in 2010, there were no files in which a single criterion was the sole factor preventing inscription. In many cases, however, the files that fell short did so on two or more criteria rather than only one.

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.	1	21
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	19
R.3: Safeguarding measures are elaborated that may protect and promote the element.	2	12
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	12
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.	7	10

34. With regard to criterion R.1, the Subsidiary Body found that the information provided in some files was too general, too historical or too technical, often lacking a clear description of **the significance of an element to its community and of its current social and cultural**

functions. The significance and function are essential in determining that an element constitutes intangible cultural heritage and is recognized as such by a community. In some cases the function seemed to have been taken for granted by those writing the nomination, but the Subsidiary Body was sometimes hard-pressed to discern what functions the element fulfilled. For elements involving traditional craftsmanship, the Body distinguished between the practical functions of the craft products and the symbolic and expressive functions of the craftsmanship as a source of identity and continuity to a given community. Descriptions in R.1 should be certain to address the latter, which are fundamental to the definition of intangible cultural heritage, even if the practical functions can be inferred.

35. The Subsidiary Body reiterates its 2009 appeal for a clear and complete description for criterion R.1. Submitting States are encouraged to keep in mind that this text must explain the element to readers who have no prior knowledge or direct experience of it. **A clear, vivid, and simple explanation of all the significant features of the element as it exists at present is essential to demonstrate that the nominated element meets the Convention's definition of intangible heritage.** A large number of technical terms, in particular the names of melodies, styles, instruments, tools and techniques that remain undefined or unexplained, can present difficulties to readers, who will benefit instead from a clear and concrete description in simple language. Such technical terminology may also be an obstacle to promoting visibility and awareness, in the event that the element is inscribed on the Representative List.
36. Also with regard to criterion R.1, the Subsidiary Body again discussed the question of elements with a religious character. It maintained the position it affirmed in 2009 that even if religion as such fell outside the scope of the Convention, elements concerning cultural practices and expressions drawn from religion could be taken into account under the Convention. In its examination the Body distinguished canonical or orthodox practices, deemed to fall outside the scope of the Convention, and popular religious customs, which could be considered intangible heritage.
37. The Subsidiary Body observed, as it had previously, that there was a **close link between criterion R.1 and criterion R.2.** The Body considered that unless an element was clearly identified as intangible cultural heritage, it would be difficult for it to contribute properly to the visibility of intangible cultural heritage in general or to promote intercultural dialogue. While each criterion was subject to its own examination the Subsidiary Body found that some nominations did not satisfy criterion R.2 largely because they failed to meet criterion R.1, often due to the lack of clear identification of the element and its community.
38. The titles of nominated elements – while not strictly speaking part of criterion R.1 or R.2 – were a matter of concern. The Subsidiary Body reminds States Parties that the **purposes of inscription on the Representative List, to promote visibility of intangible cultural heritage and awareness of its significance, cannot be well served if an element's name is understandable only to those already familiar with it.** It calls upon the Secretariat to enter into discussion with submitting States in subsequent cycles in order to find appropriate and informative titles for elements early in the nomination and examination process. Certain of the proposed titles suggest that the submitting State is focussed on its own population or only on the community concerned, and not oriented towards the wider visibility of the element or of intangible heritage in general.
39. The Subsidiary Body noted **a number of nominations in which the description of the element for criterion R.1 emphasized its fragility or endangerment.** In some cases the Body had the impression that the State was unclear concerning the different purposes of the Representative List and the Urgent Safeguarding List, and their different respective criteria. In other cases it appeared that those preparing the nominations were so accustomed to raising alarms about the fragility of intangible cultural heritage that they fell into familiar rhetoric, even at the risk of exaggerating the threats facing the element. The Subsidiary Body agreed that an endangered expression or practice might fully conform to the definition of intangible cultural heritage in the Convention and therefore satisfy criterion R.1, and that conformity with each criterion should be determined on its own merits. An endangered element could not, a priori, be excluded from the Representative List even if, in some cases,

the Body believed that a nomination to the Urgent Safeguarding List would have been more appropriate.

40. Some members argued that if a State asserts that an element is endangered and in need of urgent safeguarding, it may encounter difficulties simultaneously to **demonstrate under criterion R.2 that it is robust enough to serve the purposes of the Representative List – to promote visibility and awareness – and that it can withstand the dramatic increase in global attention that results from inscription.** Someone who is in ill health does not wish to be responsible for entertaining large crowds of neighbours or strangers in his or her hospital room, and by the same token an element that is endangered may not be well suited for the exponential increase in visibility that would follow inscription on the Representative List. Other members observed, however, that an endangered element may also serve as a very important focus of visibility, and if the proper safeguarding measures were in place the inscription of such an element on the Representative List might fully respond to the objectives of the List. The Body affirmed that it is the sovereign right of each submitting State to decide to nominate an element for one or the other List, and that elements whose viability is weak might therefore be inscribed on the Representative List if they satisfy all of the requisite criteria for it.
41. There were only two cases in which the Subsidiary Body found that an element could not be inscribed solely because criterion R.3 was not satisfied. It nevertheless noted a tendency in several files to describe current and especially proposed safeguarding measures in an overly general and indefinite language. Rather than saying what has happened, is happening, will happen or is expected to happen, the nomination speaks of things that ought to be done or measures that would be desirable, including with unsecured funds or expectations of funds from UNESCO, without giving the reader a clear idea of what will actually take place with the resources available. While recognizing that this might have been a matter of rhetorical style, **the Body encourages submitting States to provide clear and definite statements of what safeguarding measures will be taken or are planned,** rather than seeming to suggest that they are only vague possibilities or potential actions.
42. Also with regard to criterion R.3, the Subsidiary Body emphasizes the importance for the **safeguarding measures to adequately address the possible negative consequences of inscription.** Whether with nominations concerning traditional craftsmanship or those involving performing arts, Body members often sought fuller descriptions of concrete measures to avoid over-commercialization or to withstand greatly increased public attention. In some cases the safeguarding measures seemed to be oriented almost exclusively towards increasing the commercial potential of an element. While recognizing that intangible cultural heritage is indeed a guarantee of sustainable development (see below), and that the revenues it generates can often be crucial in family economies, the Subsidiary Body reiterates that safeguarding measures should be elaborated to mitigate any potential over-exploitation of an element following its inscription.
43. The Subsidiary Body also was uneasy at encountering virtually identical safeguarding plans in different nominations. While recognizing that similar situations might benefit from similar measures, the Body also deemed it **important that specific safeguarding measures be customized to the unique characteristics of each element and each community.**
44. The Subsidiary Body attached great importance, as had its predecessors, to the **participation of the communities in the elaboration of the nomination and their free, prior and informed consent to it, as required by criterion R.4.** The larger question of communities is addressed below among global issues; here the Body wishes simply to emphasize two points. With regard to section 4.a, States are requested to describe clearly how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages. What were the consultative processes leading to the nomination? How and when were they organized? How were the perspectives and aspirations of bearers and practitioners integrated into the nomination itself? What other forms did the participation of the community take? With regard to the free, prior and informed consent to be demonstrated in section 4.b, the Body often found it difficult to identify who the signatories were. It repeats its request of the 2010 cycle that submitting

States make every effort to include translations of consent documents into English or French along with the original documents in the relevant local language, and thanks those States that responded to the request. But it also asks that States take care to ensure that the name as well as the role or affiliation of those providing their consent be clearly indicated. In many cases this was evident from the document itself, but when it is not, the State is encouraged to explain briefly within the body of the nomination who are the people whose letters or attestations are attached. Moreover, the information should be coherent with the information contained in section C of the ICH-02 form, related to the communities concerned.

45. Criterion R.5 was the subject of extensive debate within the Subsidiary Body. In the first 2009 cycle of inscriptions for the Representative List, four nominations were not recommended for inscription solely because the State had not demonstrated that the nominated element was **‘included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention’**. At that time, the body emphasized that ‘criterion R.5, requiring inclusion of the nominated element on an inventory as defined in Articles 11 and 12 of the Convention, is not a mere technicality, but a substantial obligation of submitting States – and a prerequisite for nomination’ (ITH/09/4.COM/CONF.209/13 Rev.2). As a consequence, the Subsidiary Body ‘considered it useful that the nomination file should better show that the inventory had been undertaken in accordance with Articles 11 and 12 of the Convention, and suggested that the Secretariat ask for precise information on this subject in the nomination form’ (see Document ITH/09/4.COM/CONF.209/INF.6). During the 2010 cycle, the Secretariat accordingly revised the nomination form and systematically requested greater precision from the submitting States to demonstrate how the inventory had been elaborated. As a result, no nominations encountered problems in 2010 as regards criterion R.5. This was unfortunately not the case in 2011.
46. In 2009, the Subsidiary Body had affirmed that it was not its role to evaluate the quality of the inventories carried out by the submitting States, since the Convention affords a substantial degree of flexibility to each State to elaborate one or more inventories, in a manner geared to its own situation. It nevertheless considered it **crucial that the submitting State document, within the nomination, how it had gone about inventorying**, so that a record of the experiences of different States would be built up with each cycle. At the time those same States submitted periodic reports or subsequent nominations, the Committee would be able to trace their progress in implementing their obligations under Articles 11 and 12 of the Convention.
47. Thus in 2010, even if the Subsidiary Body was pleased with the more detailed information it had received concerning criterion R.5 in the nominations it examined, it again recommended ‘that submitting States Parties should demonstrate that their inventories are regularly updated so as to show the viability of the elements proposed for inscription and the involvement of communities, groups and individuals’ (Document ITH/10/5.COM/CONF.202/INF.6).
48. During the 2010 cycle, and again in 2011, the Subsidiary Body maintained its view that its role was not to assess the quality or adequacy of the inventories themselves, but rather to verify that the States had provided sufficient information within the nominations describing the circumstances under which the inventories were elaborated and demonstrating that they had been drawn up in conformity with Articles 11 and 12 of the Convention. The Subsidiary Body devoted considerable attention to several files that raised the question of whether a collection of documentation constituted an inventory, ultimately recalling that it was for each State to draw up one or more inventories in a manner geared to its own situation, and that it should therefore not enter into such qualitative evaluations, as long as the submitting State had clearly described the nature of the effort and the circumstances under which it was created.
49. Regrettably, **17 nominations that were examined in the 2011 cycle did not demonstrate, as paragraph 2 of the Operational Directives requires, that the element proposed for inscription satisfied criterion R.5**. The Subsidiary Body thus had no alternative except to recommend that these nominations be referred to the submitting States Parties for additional

information. It did not take this decision lightly, and did so with full cognizance that behind every nomination that is not approved there is a disappointed community. It nevertheless reiterates to States Parties that inventoring, as defined in Articles 11 and 12, 'is not a mere technicality, but a substantial obligation of submitting States – and a prerequisite for nomination' to the Representative List. It accordingly calls for States to ensure that adequate information is included within the nomination for the 2012 cycle and subsequent cycles so that this situation does not present itself to the Committee in the future.

Global issues

50. The Subsidiary Body also addressed a number of global issues that transcended any single criterion. These included both its working methods and questions of the nature of the List and of the elements proposed for inscription.
51. This is the first cycle in which the Subsidiary Body had the option to recommend **referral of a nomination to the submitting State** when it concluded that the information provided was not sufficient for it to determine whether or not a criterion was satisfied. This new alternative had been introduced in the Operational Directives when they were revised by the General Assembly in its third session in 2010 (Resolution 3.GA 5), as suggested by the Subsidiary Body in 2009. The possibility of referral reflected the fact that in its first two cycles, the Subsidiary Body rarely came to the conclusion that the nomination demonstrated that a criterion was not satisfied. Rather, the Body had concluded that, based upon the information in the nomination file, it was not able to determine conclusively that the criterion was indeed satisfied. When a nomination is referred to the submitting State because of insufficient information on one or more criteria, the Subsidiary Body and in turn the Committee have not had to conclude that the element should not be inscribed, and the hope is that the communities concerned with that nomination will not perceive the decision as a negative one, even if their celebration may need to be postponed to a subsequent cycle.
52. The draft decisions in part D below are therefore presented somewhat differently than those that were presented to the Committee in 2009 and 2010. After a brief description of the element itself, **there is a paragraph presenting any criteria that were fully satisfied. In a number of cases, the next paragraph presents those criteria for which the Subsidiary Body concluded that information was insufficient and the nomination should therefore be referred to the State. In a few cases, there is a paragraph presenting any criteria that were clearly not satisfied.** The final paragraph of each draft decision includes the overall recommendation: to inscribe the element, not to inscribe the element or to refer the nomination to the submitting State.
53. In a few instances, **the Subsidiary Body, despite its best efforts to reach full consensus on each criterion, decided that time did not permit it to debate further and it should present options to the Committee.** In order to ensure that it provided a recommendation to the Committee on each of the 49 files, the Subsidiary Body suspended its discussion on four nominations when it determined that further debate was not likely to result in a consensus. In those cases where the Subsidiary Body maintained options, they are presented within the corresponding paragraphs (criteria fully met, criteria requiring more information, or criteria not met). When the Committee evaluates the nominations, it will use one or the other of these options as the basis for its decision, deleting those that do not apply. In one case, the final paragraph of the draft decision also offers two options.
54. The Subsidiary Body welcomed the opportunity to refer a nomination rather than recommending it be refused, recalling paragraph 37 of the Operational Directives which stipulates that if the Committee decides that an element should not be inscribed on the Representative List, the nomination may not be resubmitted to the Committee for inscription on the List before four years have passed. It wishes to emphasize – to the Committee, to the submitting States Parties, and particularly to the communities concerned – that **referral affords the submitting State additional time to perfect the nomination and therefore to better serve the interests of the Convention and the communities.** The fundamental purpose of the Representative List is 'to ensure better visibility of the intangible cultural

heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity' (Article 16), and the Subsidiary Body wishes to emphasize that this purpose can best be served with high quality and informative nomination files that can be made available, through the website of the Convention and elsewhere, to interested people around the world.

55. The Subsidiary Body can only reiterate its affirmations of 2009 and 2010, and '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 [...] the information presented in the nomination file**' (Document ITH/09/4.COM/CONF.209/13 Rev.2; cf. Document ITH/10/5.COM/CONF.202/6). This is equally true of the recommendation to refer the nomination to the submitting State, which is due in every instance to the inadequacy of the information in the nomination and not to any characteristic of the element.
56. In rare cases, the Subsidiary Body reached the conclusion that the information within the nomination was sufficient to demonstrate that inscription was not warranted. This too is not intended as a value judgement on the element, but says only that the five obligatory criteria for inscription have not all been satisfied, as required by the Operational Directives, and that the Body did not believe that additional information would alter its conclusions.
57. The Subsidiary Body recommends to the Committee that in the case of nominations that are referred to the submitting State and resubmitted for a subsequent cycle, **the subsequent examination would normally focus on the criteria for which information was insufficient at this time**. If for instance the Subsidiary Body concludes that the first four criteria are satisfied with the present nomination but that there is not sufficient information concerning the inventory in R.5, it expects that future examiners would not cast doubt on the definition of the element, the involvement and consent of the communities, or other topics. The draft decisions presented to the Committee therefore ask the State specifically to address the criteria for which information was insufficient.
58. The submitting State may, of course, take the opportunity to update or revise other sections of the nomination file than those that were deemed incomplete in 2011. The resubmission would then be subject to examination de novo. The Subsidiary Body also notes that in those cases where referral is based on insufficiency of information concerning criterion R.1, in particular, a revision might well entail re-examination of criteria other than R.1. If the revised nomination defines an element of substantially smaller or larger scope than the present nomination, for instance, the safeguarding measures may no longer be appropriate, or a smaller or larger community might be concerned with respect to R.4. **The Subsidiary Body cannot propose a strict rule by which future examiners could always be guided, but it is mindful of the importance of maintaining consistency from year to year and offering a certain degree of predictability to submitting States and the communities concerned.**
59. The Subsidiary Body was also guided by **the goal of maintaining consistency with its own decisions of the first two cycles, and particularly in the case of nominations that were being presented a second time** after having received an unfavourable recommendation in 2009. In that regard the Body benefitted from the discussions and reports of the preceding Subsidiary Bodies. The Body tried conscientiously to strike a judicious balance, recognizing on the one hand that the work of the Subsidiary Body is evolving, as it, the Committee and the submitting States all gain experience in the implementation of the Convention, particularly as concerns the Lists, and that it should not be rigidly bound by precedent when it has in the meantime improved its own methods and raised its expectations. On the other hand the Body was concerned not to send inconsistent or contradictory messages to submitting States, and therefore sought to maintain, whenever possible, the maximal degree of consistency with its precedents and the prior decisions of the Committee. The Body's goal is to continue to improve the application of the criteria and the implementation of the Convention, avoiding reversals or detours to the extent possible.

60. The Subsidiary Body examined eight files that had been resubmitted after revision from a previous cycle. In most cases, the submitting State had submitted what was essentially a new file concerning the previous element, and the Subsidiary Body was consequently comfortable examining each section of the new file according to the five criteria and, in a few instances, coming to a conclusion different than its predecessor had in 2009.
61. The Subsidiary Body also deliberated at great length over the question of how to deal with **similar elements proposed by a single State Party**. It affirms that there is no question that a State in whose territory an element is found may submit a nomination even if a similar element has already been inscribed upon the proposal of another State. The Committee, to be sure, has emphasized the importance of encouraging multinational nominations, and the Operational Directives provide, in paragraph 14, the opportunity for States to propose inscription on an extended basis of an element already inscribed. At its fifth session, the Committee expressed concern at the possibility that a single State might wish to propose in succession a number of very similar elements present on its territory, and that this might not serve the wider interests of the Convention or the communities concerned.
62. The Convention is clear that for each community, its own heritage is important, and the Subsidiary Body held that each nomination should be considered in its own right, examining whether all five of the criteria for inscription are satisfied. It concluded, however, in several instances that the submitting State had not sufficiently demonstrated that the newly nominated element was different enough from a previously inscribed element to warrant inscription. This concern was focussed especially on criterion R.2, where **the Body wondered whether the contribution to visibility and awareness of a second inscription was merely incremental or was substantial enough to respond to the purposes of the Representative List**. Some members pointed out that variation is a characteristic feature of intangible heritage, and therefore that inscription of similar yet distinct elements could promote awareness of the internal diversity of what may appear to outsiders to be uniform, but to the communities concerned involves important differences. Other members emphasized that it was the responsibility of the submitting State to offer selected representative elements that better reflect the wider diversity of expressions found within its territory, and that the Convention could never aspire to include all of those expressions.
63. The Subsidiary Body suggests to the Committee that it give thought to the possibility of encouraging inscription on an extended basis of an element already inscribed by the same State Party, just as the Operational Directives already seek to facilitate this in the case of heritage shared across national borders. It sought to do so in its examination of several files this cycle, where it looked for a more convincing demonstration from the submitting State that a second inscription would substantially contribute to visibility of the intangible cultural heritage and awareness of its significance, or to dialogue that encourages respect for cultural diversity.
64. **The obverse of this problem comes with overly general nominations.** The Subsidiary Body recalls that at the time the General Assembly first adopted the Operational Directives, concerns were already raised about inscription of what were called 'generic' elements. The consensus of States Parties at the time was that everyone shared a common understanding that elements should be the specific expressions of well-identified communities, and that it was not necessary to exclude so-called generic elements because they would not be nominated. The Subsidiary Body encourages submitting States to find a middle ground between overly general, all-inclusive and indefinitely bounded elements, on the one hand, and micro-elements – important as they may be to their own community – whose specificities may not be apparent or easily demonstrated to outsiders. It also encourages the Committee to consider how best to strike this happy medium, and to develop if necessary mechanisms to facilitate wise decisions by submitting States.
65. The Subsidiary Body suggests that this is not simply a problem that arises when a nomination file is being elaborated and the submitting State must define the element for criterion R.1, demonstrate the contributions its inscription would make to the objectives of the List, or propose specific measures. It arises earlier, when a possible nomination begins to take shape for the community concerned and for the State Party. While having no easy

answer to measure **what the right scale or scope of an element should be**, it calls on the Committee and States Parties to give serious consideration to this question.

66. In this cycle, the Subsidiary Body examined only a single multinational nomination. Recognizing that the Committee and General Assembly have repeatedly emphasized the importance of encouraging them, **the Body acknowledges the added complexity that multinational nominations have for the submitting States, the Secretariat, the Body itself and the Committee.** While commending the initiative and good will of States that seek to cooperate in a multinational nomination, the Body deemed it appropriate to exercise a certain procedural creativity while also maintaining respect for the inscription criteria. As Committee members will note (see Draft Decision 6.COM 13.29), at the time of examination the Subsidiary Body did not have all of the information it would have required to reach a favourable recommendation with regard to one of the three countries involved in this collaborative effort. As one of its members eloquently explained, it may be that not all of those that boarded the train as it left the station will arrive together on time at the destination. The Body was nevertheless unanimous in its own determination that the States that submitted complete information and the communities concerned need not be disappointed because a fellow passenger had been delayed en route. The Subsidiary Body hopes that the Committee will find the proposed decision to separate the case of two States from the case of the third to be an equitable one, and that at the earliest opportunity it will be possible to extend the inscription to the State whose information remained incomplete.
67. The Subsidiary Body once again addressed the issue of commercialization of elements, reiterating its previous view that ‘commercialization was not *a priori* a disqualifying factor, highlighting the vital role of intangible cultural heritage as a factor of economic development’ (Document ITH/09/4.COM/CONF.209/INF.6). As noted above, the practice and transmission of some elements, particularly those including craftsmanship, are closely linked to income generation. The Subsidiary Body emphasized the importance of community involvement in the process of elaboration of safeguarding measures in order to **ensure that the communities concerned are the beneficiaries of inscription and the increased attention it will bring, rather than States or private enterprises.** The Subsidiary Body also considered that safeguarding measures should address excessive commercialization that may be detrimental to the social and cultural functions and the viability of intangible cultural heritage. In that regard, it encourages States Parties to keep in mind paragraphs 116 and 117 of the Operational Directives that recognize the importance of commercial activities – particularly those focussed on promotion and awareness-raising – while also recalling that it is essential that the communities concerned are able to control such activities.
68. A topic that was sometimes linked in the Subsidiary Body’s discussions to commercialization was that of institutionalization and professionalization. Several nominations presented situations in which **the practice and transmission of the element were situated within highly organized institutions or undertaken by professionals.** Alongside informal modes of transmission there also exist highly formalized modes that sometimes created apprehension among some Subsidiary Body members. Their concern was to be certain that professionalization or institutionalization did not undermine the nature of a given element as intangible cultural heritage or cause it to lose its social context and cultural meaning. Excessive professionalization, sometimes with international competitions and huge funding, made it difficult to identify the community concerned or feel confident that they were the agents and beneficiaries of the inscription process. After long discussion the conclusion of the Subsidiary Body was that institutions and professional practitioners could indeed in certain cases constitute the community concerned. Members also acknowledged that formal classroom education is also one means of transmission in current society and should not be overlooked.
69. Throughout its examinations, the Subsidiary Body returned time and again to the fundamental question of communities. **Communities are central to each of the five criteria** – the definition of the element in R.1, of course, since it is only the communities concerned who can recognize one or another practice, representation, expression, knowledge or skill as constituting their intangible heritage. And that heritage in turn provides them with a sense of

identity and continuity. But communities are equally central to the other criteria. Dialogue which respects cultural diversity is stimulated and encouraged by communities and by contacts between them; the significance of the intangible cultural heritage is first and foremost – but by no means exclusively – its significance to its own community. The Subsidiary Body looked for evidence of community participation in the safeguarding measures for criterion R.3, not only as targets or beneficiaries of such measures but as their instigators and implementers. It also looked for evidence of the commitments of the communities to such measures, since they are fundamental to the success of any safeguarding effort. With regard to criterion R.4, the Subsidiary Body sought a demonstration that the community concerned had participated widely and actively in the elaboration of the nomination at every stage, from its inception to its conclusion. And it looked for evidence, in diverse forms, that the community had consented to the submission of the nomination, with full knowledge and with freedom to refuse such consent. It also looked for a demonstration that those preparing the nomination had done so with full respect for any customary restrictions on access to information about the nominated element.

70. The Subsidiary Body does not minimize the **many difficult problems of properly identifying and defining the community concerned with a particular element**. While pointing out that ‘community’ is not defined in the text of the Convention and the notion of the community may differ from region to region or within different political and cultural contexts, the Subsidiary Body nevertheless stresses the importance of a clear identification of the community. It also emphasizes that the community concerned should be the same from beginning to end of the nomination. It was frustrating to the Body members to find that the reference community on one page was not the same as the reference community on the previous page or the one that followed. And if communities are difficult to define, it is all the more difficult to determine who represents those communities. The Subsidiary Body endeavoured to appreciate each nomination in its own terms, and to understand how each submitting State and each community understood this question of who within the community can be said to represent it and to speak in its name. No single standard or rule of thumb can suffice; there are as many forms of representatives as there are of communities, but the Subsidiary Body always sought to ground its decisions and conclusions in a culturally sensitive and flexible approach to this problem.
71. In closing, the Subsidiary Body wishes to call attention to several nominations that it considers worthy of recognition as files that were carefully conceived, well prepared, effectively presented and convincingly argued. Other States Parties may wish to consult these nominations as examples when elaborating their own future files. These nominations are shown in the following table:

Draft Decision	Submitting State(s)	Element	File No.
6.COM 13.9	Colombia	Traditional knowledge of the jaguar shamans of Yuruparí	574
6.COM 13.11	Croatia	Nijemo Kolo, silent circle dance of the Dalmatian hinterland	359
6.COM 13.12	Cyprus	Tsiattista	536
6.COM 13.13	Czech Republic	Ride of the Kings in the south-east of the Czech Republic	564
6.COM 13.30	Mexico	Mariachi, string music, song and trumpet	575
6.COM 13.38	Peru	Pilgrimage to the sanctuary of the Lord of Qoyllurit'i	567
6.COM 13.39	Portugal	Fado, urban popular song of Portugal	563

D. Draft decisions

72. The Committee may wish to adopt the following decisions:

DRAFT DECISION 6.COM 13

The Committee,

1. Recalling Article 16 of the Convention,
2. Further recalling articles 2, 13, 17 and 25 to 32 of the Operational Directives concerning inscription on the Representative List of the Intangible Cultural Heritage of Humanity,
3. Having examined Document ITH/11/6.COM/CONF.206/13 and the nomination files submitted by the respective States Parties,
4. Welcomes the possibility to refer nominations to the submitting States Parties when they lack information crucial for examination and evaluation, and encourages States Parties to take full advantage of the opportunity offered to them to improve their nominations;
5. Invites States Parties when elaborating nominations to take careful heed of the observations and suggestions offered by this Subsidiary Body and its predecessors and to endeavour to submit nominations of the highest quality, providing all of the information needed for the proper examination and evaluation of the files and for their future promotion;
6. Takes note that the States Parties, Subsidiary Body and Committee are continually gaining experience in the implementation of the Convention and that the standards of interpretation will necessarily evolve, but decides that future examinations and evaluations should nevertheless maintain consistency, to the extent possible, with prior conclusions and decisions of the Subsidiary Body and Committee;
7. Takes further note of the importance of nominating and inscribing elements that are neither overly general and all-inclusive nor overly similar to elements already inscribed on the Representative List;
8. Invites States Parties to consider proposing inscription on an extended basis of an element already inscribed on the Representative List, incorporating similar expressions, practices and representations where appropriate, as an alternative to proposing inscription of an additional element;
9. Further invites States Parties to consider the complementary purposes of the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and to ensure that nominations are submitted to the appropriate List, while recalling the possibility provided in paragraph 38 of the Operational Directives for a State Party to request transfer of an element from one List to the other;
10. Encourages the submission of multinational nominations and recognizes the complexity they present to the collaborating States Parties and communities;
11. Reaffirms that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants in all stages of the conception and elaboration of nominations, in the identification and definition of their heritage, in the promotion of visibility of intangible cultural heritage and awareness of its significance, in the implementation of safeguarding measures and the perpetuation of that heritage, and in the inventory-making process, and emphasizes that it is they who should be the primary beneficiaries of inscription of the element on the Representative List and of the increased visibility and revenues that may result.

DRAFT DECISION 6.COM 13.1 

The Committee

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

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

2. Decides that, from the information provided in nomination file 00537, **Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers** satisfy the criteria for inscription on the Representative List, as follows:

R.3: Safeguarding efforts are being undertaken by the communities, and the commitment of the bearers, communities and the State Party is demonstrated;

R.4: Felt-makers, the Association of Dribin Shapavals, the Dribin History and Ethnographic Museum, the Ministry of Culture and local and national authorities participated actively in the nomination process, and provided their free, prior and informed consent;

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

3. Further decides that the information provided in nomination file 00537, **Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Additional information would be needed to identify the scope of the element clearly as well as the specific roles and characteristics of its practitioners and its social and cultural functions of this element, the current modes of transmission of its skills and the reasons it is considered as part of the cultural heritage of a community;

R.2: The nomination emphasizes the commercial benefits of inscription but does not provide sufficient information on how inscription of the element would contribute to ensuring broad visibility of the intangible cultural heritage or to encouraging intercultural dialogue, or how the risks of over-commercialization would be mitigated;

4. Decides to refer the nomination of **Shapavalstva (felt-making) and Katrushnitski Lemezen': a traditional craft and the unique jargon of the Belarusian felt-makers** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified as regards criteria R.1 and R.2.

DRAFT DECISION 6.COM 13.2 

The Committee

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

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

2. Decides that, from the information provided in nomination file 00404, **Leuven age set ritual repertoire** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Passed down from generation to generation, the social practices of the age sets constitute an important part of urban life and are recognized as intangible cultural heritage not only by their members but also by the rest of the community of Leuven;

R.2: Its inscription on the Representative List could contribute to awareness of the intangible cultural heritage and enhance intercultural dialogue concerning urban social practices and age set practices elsewhere in the world;

R.3: Ongoing and proposed safeguarding measures demonstrate the commitment of the community and the local authorities to ensure the viability of the age sets and their ritual practices;

R.4: The nomination reflects the wide and active participation of the members of the community as well as their free, prior and informed consent;

R.5: At the request of the community, the Leuven age set ritual repertoire was included in 2009 in the inventory of intangible cultural heritage of Flanders, Belgium, maintained by the Arts and Heritage Agency of the Flemish Community.

3. Inscribes **Leuven age set ritual repertoire** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.3 

The Committee

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

Chinese shadow puppetry is a form of theatre acted by colourful silhouette figures made from leather or paper, accompanied by music and singing. Manipulated by puppeteers using rods, the figures create the illusion of moving images on a translucent cloth screen illuminated from behind. Many elder shadow puppetry artists can perform dozens of traditional plays, which are orally transmitted or found in written form. They master special techniques such as improvisational singing, falsetto, simultaneous manipulation of several puppets, and the ability to play various musical instruments. Many puppeteers also carve the puppets, which can have between twelve and twenty-four moveable joints. Shadow plays are performed by

large troupes with seven to nine performers and smaller troupes of only two to five, primarily for entertainment or religious rituals, weddings and funerals and other special occasions. Some puppeteers are professional, while others are amateurs performing during slack farming seasons. The relevant skills are handed down in families, in troupes, and from master to pupil. Chinese shadow puppetry also passes on information such as cultural history, social beliefs, oral traditions and local customs. It spreads knowledge, promotes cultural values and entertains the community, especially the youth.

2. Decides that, from the information provided in nomination file 00421, **Chinese shadow puppetry** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Chinese shadow puppetry is a traditional performance art transmitted from generation to generation and features a large repertoire of plays and songs;
 - R.2: The inscription of Chinese shadow puppetry on the Representative List could help to promote dialogue between cultures, help to raise the visibility of the intangible cultural heritage and testify to human creativity;
 - R.3: The nomination illustrates the involvement of tradition bearers, associations and authorities in the elaboration and implementation of ongoing and future safeguarding measures;
 - R.4: Chinese shadow puppetry has been nominated with the cooperation of the tradition bearers, local groups and relevant authorities and the nomination presents their free, prior and informed consent;
 - R.5: Chinese shadow puppetry was included in 2006 and 2008 on the National List of Intangible Cultural Heritage maintained by the Department of Intangible Cultural Heritage of the Ministry of Culture.
3. Inscribes **Chinese shadow puppetry** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.4

The Committee

1. Takes note that China has nominated **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Chinese Zhusuan is the knowledge and practice of mathematical calculation through moving beads on an abacus. The abacus is made of bamboo or wood in the shape of a rectangle, divided horizontally into two decks with a string of five beads (one in the upper deck and four in the lower) or a string of seven beads (two in the upper deck and five in the lower). Each bead in the upper deck has a value of five while each in the lower has a value of one. A typical abacus has thirteen to nineteen rods connecting the beads. Zhusuan practitioners can perform mathematical calculations including addition, subtraction, multiplication, division, exponential multiplication and higher equations. Zhusuan formulas have easy-to-learn rhymes that represent the specific calculation rules and summarize the calculation practices. This has played a vital role in preserving and promoting the heritage. Beginners can make quick mental calculations after a little training, and skilful practitioners develop an agile mind. Zhusuan is transmitted from generation to generation through oral teaching. China and many other countries have Zhusuan clubs and associations that are responsible for teaching, research and organizing competitions.
2. Decides that, from the information provided in nomination file 00426, **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Chinese Zhusuan is considered as a cultural symbol of Chinese identity as well as a practical tool that is transmitted from generation to generation;

- R.2: The inscription of Chinese Zhusuan on the Representative List could contribute to enhancing visibility of the intangible cultural heritage;
- R.3: Current efforts to protect and promote Chinese Zhusuan are described and the proposed safeguarding measures are supported by the State Party and organizations concerned;
- R.4: The element has been nominated with the active participation of bearers, scholars, organizations and regional and national authorities, and their free, prior and informed consent is demonstrated;
3. Further decides that the information provided in nomination file 00426, **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Chinese Zhusuan, knowledge and practices of arithmetic calculation through the abacus** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified as regards criterion R.5.

DRAFT DECISION 6.COM 13.5

The Committee

1. Takes note that China has nominated **Craftsmanship of making Chinese Oolong** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- The craftsmanship of making Chinese Oolong tea originates from Wuyishan in Fujian Province. The technique consists of several procedures. Fresh leaves from the tea plant are collected during the correct season in the hills of southeast China. After the plucked leaves wilt, they are bruised by being shaken in a bamboo sieve, then left to oxidize. The oxidization or fermentation process is stopped by heating in a pan, then the leaves are rolled or twisted before being baked in a bamboo cage at high then low temperatures. A skilled technician looks for colour changes during baking using his experience to adjust the temperature to produce the correct colour, aroma and taste of half-fermented Oolong tea. Oolong tea plays a central role in everyday culture with activities including the tea ceremony, poems, songs and dances. A traditional Tea Sacrifice ceremony is held once a year to give thanks to the natural environment in hopes of a good harvest. The techniques used in producing Oolong tea are usually transmitted between father and son or master and apprentice through practice. To promote technical communication among craftsmen and further develop techniques, tea masters also organize periodic competitions. Nowadays, organizations set up by tea masters increasingly spread and promote processing techniques.
2. Decides that the information provided in nomination file 00428, **Craftsmanship of making Chinese Oolong**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: Although the Oolong craftsmanship is transmitted through generations, information is needed to identify the bearers, practitioners and community concerned more clearly and to explain its current social functions and transmission methods and cultural significance to that community;
- R.2: Although its inscription on the Representative List could contribute to the visibility of the element, further information is requested to explain how it could contribute to promoting awareness of the significance of the intangible cultural heritage more broadly;

- R.3: A number of measures are proposed, aiming essentially at commercial expansion of the practice, but further information is needed on the communities' participation in the safeguarding of the craftsmanship and on measures to protect against possible over-commercialization after inscription;
- R.4: Further information is needed to demonstrate how widely the communities have participated in the nomination process and how customary practices governing access to specific aspects of the element would be respected;
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
3. Decides to refer the nomination of **Craftsmanship of making Chinese Oolong** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified.

DRAFT DECISION 6.COM 13.6

The Committee

1. Takes note that China has nominated **Raosanling, a ritualized cultural space of the Bai people in Dali** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Raosanling is an annual three-day festival celebrated by the Bai ethnic group of Dali, Yunnan Province, China. The name refers to the synthesized religion and belief system comprising Buddhism, Taoism, veneration of Benzhu (local deities) and ancestor-worship, traditionally centred on three sacred places in the Erhai lake basin: the Chongsheng Buddhist Temple, the Qingdon Benzhu Temple, and the Erhe Benzhu Temple. From the 23rd to the 25th of the fourth lunar month, thousands of Bai converge, walking from their residential communities day and night to the three sacred places to make sacrifices to their village patron gods. Celebrating nature, participants wear hats decorated with flowers representing good harvests, decorate sun-like patterns on their foreheads, and hold gourds indicating fertility. In each village, at every temple, and in the woods and along the river banks, groups of men and women dance and sing ballads and folk songs. The festival is also the occasion for courtship, and dancers and singers celebrate human procreation. Regardless of social status, wealth or clan groups, Raosanling reflects equal communication and a harmonious coexistence between humans and nature, humans and gods, as well as humans themselves.
2. Decides that, from the information provided in nomination file 00427, **Raosanling, a ritualized cultural space of the Bai people in Dali** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Transmitted from generation to generation, Raosanling is a ritual and festive event integrating diverse cultural expressions, which unites the communities of the Bai people and stresses the coexistence of humans and nature, and humans and their gods;
- R.2: Its inscription on the Representative List could contribute to raising awareness of the intangible cultural heritage, while promoting intercultural dialogue and mutual respect among groups and communities practising similar festive events;
- R.3: Ongoing and proposed safeguarding measures highlight the efforts of the community, together with the local and State authorities, to promote the transmission of Raosanling and sustain its viability;
- R.4: The nomination was elaborated with participation of the community and contains evidence of its free, prior and informed consent;

3. Further decides that the information provided in nomination file 00427, **Raosanling, a ritualized cultural space of the Bai people in Dali**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:
 - R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
4. Decides to refer the nomination of **Raosanling, a ritualized cultural space of the Bai people in Dali** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DRAFT DECISION 6.COM 13.7

The Committee

1. Takes note that China has nominated **Sacrificial rite in the Confucian Temple** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The sacrificial rite in the Confucian Temple is a celebration of the birthday of Confucius, held every 28 September in Qufu, his hometown. The rite is chaired by the Chief Host and consists of several steps. Participants enter the temple slowly by the main gate, then incense and candles are lit and a feast is offered to pay respects to the spirit of Confucius. Participants bow three times before an image depicting the sage and make offerings of wine and refined white silk, while an address is read. The offerings are completed by music, singing and dancing. The rite is enacted by 181 performers: 12 singers, 105 musicians playing eight traditional instruments, and 64 dancers, dancing in an eight-by-eight pattern. The essence of the ritual embodies and promotes the Confucian philosophy, in particular concepts of kindness, ethics, wisdom, integrity, loyalty, filial piety, intimacy, fidelity, forgiveness, bravery and magnanimity, which constitute an integral part of the traditional values of Chinese society and play an active role in ensuring communication and mutual understanding between different groups. The rite continues to develop as the people of Qufu work to continually improve the rituals involved and transmit the essential elements by means of verbal communication and practical demonstration.
2. Decides that, from the information provided in nomination file 00423, **Sacrificial rite in the Confucian Temple** satisfies the criteria for inscription on the Representative List, as follows:
 - R.2: Its inscription on the Representative List could raise awareness of the intangible cultural heritage and encourage intercultural dialogue and mutual respect among communities;
 - R.3: The nomination describes current, recent and proposed safeguarding measures to ensure the viability of the rite, with the commitment of the State and the temple community;
 - R.4: Community organizations have been involved in the nomination process, and their commitment is demonstrated along with their free, prior and informed consent;
3. Further decides that the information provided in nomination file 00423, **Sacrificial rite in the Confucian Temple**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
 - R.1: Further information is needed to understand how the Qufu community is involved in the Confucian rite and what its social and cultural functions are for them;
 - R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as

defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Sacrificial rite in the Confucian temple** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1 and R.5.

DRAFT DECISION 6.COM 13.8

The Committee

1. Takes note that China has nominated **Shaolin Kung Fu, martial arts of Buddhist monks** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Martial arts that embody the doctrines of Chan Buddhism, Shaolin Kung Fu is practised by monks of Shaolin Temple, Mount Songshan in Henan Province, China, where it was created. Shaolin Kung Fu is the result of numerous cultural exchanges incorporating Buddhism, Confucianism and Taoism. It stresses the combination of movement and stillness, and quickness, slowness and breath, which represent Chinese ancient philosophical thought. It places special emphasis on the bearers' inner cultivation of morality and helps train initiates in the attributes of self-restraint, self-discipline and peace. Chan Buddhist aphorisms provide guidance and Buddhism dharma establishes constraints. Shaolin Kung Fu aims to optimize the utilization of body movements, blending martial arts with meditation to attain a better knowledge of the profound implications of Chan Buddhism, in particular, insights into nature and the universe. Shaolin Kung Fu is transmitted in master-disciple relationships via oral instruction and example. Today, troupes of monks from the temple actively engage in disseminating Shaolin Kung Fu to other communities, home and abroad, and the temple maintains an elaborate website providing information on the practice.

2. Decides that, from the information provided in nomination file 00420, **Shaolin Kung Fu, martial arts of Buddhist monks** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Passed on from master to disciple, Shaolin Kung Fu is a combination of Chan Buddhism and martial arts that is recognized by its practitioners as a symbol of their identity and continuity;

R.2: In addition to testifying to human creativity, the inscription of Shaolin Kung Fu on the Representative List could help to raise visibility of the intangible cultural heritage;

R.3: (YES option) The nomination has elaborated a number of ongoing and future measures aimed at documentation and promotion, highlighting the cooperation between the Temple and the State;

R.4: The nomination was elaborated with the participation of the representatives of the Shaolin Temple and relevant institutions and demonstrates the free, prior and informed consent of the community;

3. Further decides that the information provided in nomination file 00420, **Shaolin Kung Fu, martial arts of Buddhist monks**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.3: (REFER option) Though a number of ongoing and proposed measures are identified, the State should provide more detailed and concrete information on the proposed measures and demonstrate that they are aimed at ensuring the viability of Shaolin Kung Fu;

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Shaolin Kung Fu, martial arts of Buddhist monks** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to **criteria R.3 and R.5**.

DRAFT DECISION 6.COM 13.9

The Committee

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

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

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

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

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

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

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

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

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

DRAFT DECISION 6.COM 13.10

The Committee

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

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

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

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

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

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

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

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

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

DRAFT DECISION 6.COM 13.11

The Committee

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

The Nijemo Kolo is practised by communities in the Dalmatian hinterland, in southern Croatia. Nijemo Kolo is performed in a closed circle with male dancers leading female

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

2. Decides that, from the information provided in nomination file 00359, **Nijemo Kolo, silent circle dance of the Dalmatian hinterland** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Formerly performed in the everyday life of the communities in the Dalmatian hinterland and now in the context of cultural clubs, the Nijemo Kolo constitutes an important part of their identity;
 - R.2: Its inscription on the Representative List could contribute to the awareness of the intangible cultural heritage and encourage dialogue particularly among communities that perform similar dances both at the local, national and international levels;
 - R.3: Current and proposed measures to safeguard and promote the Nijemo Kolo, such as festivals, local activities, research and seminars, demonstrate the commitment of the communities and the State;
 - R.4: The nomination was elaborated with the cooperation and commitment of the communities and groups, particularly through their cultural clubs, and they have given their free, prior and informed consent;
 - R.5: The Nijemo Kolo was included with the cooperation of the community in 2009 in the Register of Cultural Goods of the Republic of Croatia maintained by the Ministry of Culture.
3. Inscribes **Nijemo Kolo, silent circle dance of the Dalmatian hinterland** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.12

The Committee

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

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

all, must be able to improvise a new couplet on a specific theme within very strict time constraints and be able to respond to his or her opponent.

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

DRAFT DECISION 6.COM 13.13

The Committee

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

The Ride of the Kings takes place during the spring, as a part of the Pentecost traditions, in the towns of Hluk and Kunovice and the villages of Skoronice and Vlčnov. A group of young men ride through a village in a ceremonial procession. The ride is headed by chanters, followed by pageboys with unsheathed sabres who guard the King – a young boy with his face partially covered, holding a rose in his mouth – and the rest of the royal cavalcade. The King and pageboys are dressed in women’s ceremonial costumes, while the other riders are dressed as men. The entourage rides on decorated horses, stopping to chant short rhymes that comment humorously on the character and conduct of spectators. The chanters receive donations for their performance, placed either in a money box or directly into the riders’ boots. The King’s retinue returns home after a few hours of riding, and celebrates in the evening at the house of the King with a small feast, music and dancing. The practices and responsibilities of the Ride of the Kings are transmitted from generation to generation. The traditional paper decorations for the horses and the ceremonial costumes, in particular, are made by women and girls familiar with the processes, colour patterns and shapes specific to each village.
2. Decides that, from the information provided in nomination file 00564, **Ride of the Kings in the south-east of the Czech Republic** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: A symbolic rite of passage ritual for young unmarried men, the Ride of the Kings is a socially cohesive event recognized by the community as part of its intangible cultural heritage;

- R.2: Inscription of the Ride of the Kings on the Representative List could foster interest in analogous rituals practised in neighbouring countries, helping to promote visibility and awareness of the significance of the intangible cultural heritage;
- R.3: Proposed safeguarding measures reflect the commitment of the communities, museums and institutes, local governments and the State Party to the maintenance of this cultural expression;
- R.4: The nomination demonstrates the enthusiastic and active participation of the wider community in its elaboration and includes their free, prior and informed consent;
- R.5: With the consent of the local communities, the Ride of the Kings was included in 2009 on the List of the Intangible Assets of Traditional and Folk Art of the Czech Republic, maintained and administered by the National Institute of Folk Culture.
3. Inscribes **Ride of the Kings in the south-east of the Czech Republic** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.14

The Committee

1. Takes note that France has nominated **Equitation in the French tradition** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Equitation in the French tradition is a school of horseback riding that emphasizes harmonious relations between humans and horses. The fundamental horse-training principles and processes are guided by non-violence and lack of constraint, blending human demands with respect for the horse's body and mood. Knowledge of the animal itself (physiology, psychology, anatomy) and human nature (emotions and the body), are complemented by a horseman's state of mind that combines skill and respect for the horse. Fluidity of movements and flexibility of joints ensure that the horse participates in the exercises without coercion. Although practised throughout France and elsewhere, the most widely known community is the Cadre Noir of Saumur, based at the National School of Equitation. The common denominator among riders is the desire to establish close relations with the horse, build mutual respect and work towards achieving 'lightness'. Cooperation between generations is strong, with respect for the experience of older riders, galvanized by the enthusiasm of younger riders. The Saumur region is also home to instructors, horse breeders, craftspeople (saddlers, boot-makers), veterinary services and blacksmiths. Frequent public displays and galas hosted by the Cadre Noir of Saumur help to sustain the visibility of equitation in the French tradition.
2. Decides that, from the information provided in nomination file 00440, **Equitation in the French tradition** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: (YES option)** French equitation entails knowledge and skills of horse riding, transmitted from generation to generation and recognized by the community of horse riders as part of its cultural heritage;
- R.2: Its inscription on the Representative List could enhance visibility and awareness of the significance of the intangible cultural heritage particularly among practitioners of similar traditions elsewhere;
- R.3: (YES option)** Current and planned measures to safeguard French equitation include scientific research, gala and public displays, world tours of the Cadre Noir and awareness raising;
- R.4: The nomination was elaborated with participation of the equitation community and contains evidence of the free, prior and informed consent of the riding masters of the Cadre Noir;

R.5: Equitation in the French tradition: the Cadre Noir of Saumur is included in the inventory of intangible cultural heritage of France, maintained by the Ministry of Culture and Communication.

3. Further decides that the information provided in nomination file 00440, **Equitation in the French tradition**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: (REFER option) Although French equitation has a long history, further information is needed on its contemporary social functions for its community and on its transmission methods;

R.3: (REFER option) Further information is needed to demonstrate that the main objective of the proposed measures is safeguarding intangible cultural heritage as prescribed by the Convention rather than diffusing the sport of French equitation;

4. **YES option:** Inscribes **Equitation in the French tradition** on the Representative List of the Intangible Cultural Heritage of Humanity.

REFER option: Decides to refer the nomination of **Equitation in the French tradition** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to **criteria R.1 and R.3**.

DRAFT DECISION 6.COM 13.15

The Committee

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

Limoges porcelain is renowned for its delicacy and refined decorations and patterns, and highly appreciated for its hardness, whiteness and translucence. Its creation involves several artisanal skills, all of them necessary to the production of this traditional ceramic tableware. The basic material is clay, formerly sourced from a kaolin deposit in Limoges, France. Artists' sketches are then used by a pattern maker to create models of new pieces by hand – a highly skilled job. The next stage is trimming, adding buttons, spouts and handles with dexterity and precision, followed by glazing, which involves dipping the object in a liquid to give it the smooth and bright final aspect after it is fired. Other decoration work such as hand and 'filet' painting require a succession of complex and subtle operations. Special skill is needed for decorations in gold and platinum. Embossment, inlay work and mounting also require particular expertise. Once each piece is completed, it is checked by eye and touch in order to guarantee its perfection. Women and men attached to their art perpetuate skills whose sustainability relies on local training and transmission of knowledge among generations in workshops and factories.

2. Decides that the information provided in nomination file 00439, **Limoges china**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: While the nomination goes into detail on the history of Limoges china and the craft techniques, further information would be needed on its community of practitioners, its social and cultural functions today and its current transmission modes;

R.2: Additional information would be needed to establish how the inscription of Limoges china on the Representative List could contribute to raising awareness of the significance of the intangible cultural heritage;

R.3: The proposed measures are oriented largely towards sustaining and increasing the production of commercial goods; more information would be needed on measures to safeguard the traditional craftsmanship and mitigate the potentially harmful effects of the element's inscription on the Representative List regarding over-commercialization;

- R.4: Although free, prior and informed consent of china manufacturers is provided, further information would be needed as to how the larger community concerned has been involved in the nomination process;
3. Further decides that, from the information provided in nomination file 00439, **Limoges china** does not satisfy the criteria for inscription on the Representative List, as follows:
- R.5: It appears that this element has not yet been included in an inventory of the intangible cultural heritage as defined in Articles 11 and 12 of the Convention.
4. Decides not to inscribe **Limoges china** on the Representative List of the Intangible Cultural Heritage of Humanity at this time.

DRAFT DECISION 6.COM 13.16

The Committee

1. Takes note that India has nominated **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- In the monasteries and villages of the Ladakh region, Buddhist lamas (priests) chant sacred texts representing the spirit, philosophy and teachings of the Buddha. Two forms of Buddhism are practised in Ladakh – Mahayana and Vajrayana – and there are four major sects, namely Nyngma, Kagyud, Shakya and Geluk. Each sect has several forms of chanting, practised during life cycle rituals and on important days in the Buddhist and agrarian calendars. Chanting is undertaken for the spiritual and moral wellbeing of the people, for purification and peace of mind, to appease the wrath of evil spirits or to invoke the blessing of various Buddhas, Bodhisattvas, deities and rinpoches. The chanting is performed in groups, either sitting indoors or accompanied by dance in monastery courtyards or private houses. The monks wear special costumes and make hand gestures (mudras) representing the divine Buddha, and instruments such as bells, drums, cymbals and trumpets lend musicality and rhythm to the chanting. Acolytes are trained under the rigorous supervision of senior monks, reciting texts frequently until they are memorized. Chants are practised everyday in the monastic assembly hall as a prayer to the deities for world peace, and for the personal growth of the practitioners.
2. Decides that, from the information provided in nomination file 00335, **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Buddhist chanting is a pervasive cultural practice in the Ladakh region not only in monasteries where monks chant daily but also among villagers who recite these chants on special days;
- R.2: The inscription of Buddhist chanting on the Representative List could encourage dialogue among communities by spreading a message of peace and mutual respect, thus helping to enrich cultural diversity;
- R.3: The safeguarding measures proposed aim at documenting and disseminating knowledge about traditional Buddhist chanting and improving the living conditions of the monks so that they can pass on the practice to younger generations;
- R.4: The nomination process included five monasteries of Ladakh as well as government authorities and non-governmental organizations; and the free, prior and informed consent of the monks is demonstrated;
3. Further decides that the information provided in nomination file 00335, **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region,**

Jammu and Kashmir, India, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Buddhist chanting of Ladakh: recitation of sacred Buddhist texts in the trans-Himalayan Ladakh region, Jammu and Kashmir, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DRAFT DECISION 6.COM 13.17

The Committee

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

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

2. Decides that, from the information provided in nomination file 00336, **Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Formerly sung to entertain soldiers, Chaar Bayt retains its competitive aspect as a highly improvised form of verse, performed with great versatility by the members of the Muslim communities of several Indian states as a symbol of their identity and a testament to their poetic mastery in several languages;

R.2: Emblematic of India's cultural syncretism, Chaar Bayt embodies contributions of people from different religious communities; its inscription on the Representative List could help promote respect, tolerance, dialogue and harmony among them;

R.3: Numerous safeguarding measures are proposed, focussed in particular on increasing the visibility of Chaar Bayt, and the singers themselves have initiated educational programmes for the continuity of transmission;

R.4: Leading practitioners of Chaar Bayt were involved in the elaboration of the nomination and they have given it their free, prior and informed consent;

3. Further decides that the information provided in nomination file 00336, **Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Chaar Bayt, a Muslim tradition in lyrical oral poetry, Uttar Pradesh, Madhya Pradesh and Rajasthan, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DRAFT DECISION 6.COM 13.18

The Committee

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

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

2. Decides that, from the information provided in nomination file 00341, **Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India** satisfies the criteria for inscription on the Representative List, as follows:

R.1: The patterns and meanings of Kolam designs are passed on from mother to daughter and the tradition maintains its importance as a part of daily life;

R.2: The inscription of Kolam on the Representative List could help to promote cultural diversity and the appreciation of human creativity by demonstrating the artistic interpretation of mathematical and geometric design principles;

R.3: The nomination has elaborated a number of safeguarding measures focused in particular on documenting the diverse designs and promoting public awareness of the art of Kolam;

R.4: The Kolam community welcomed the nomination process and extended its cooperation, and the nomination includes evidence of their free, prior and informed consent;

3. Further decides that the information provided in nomination file 00341, **Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Kolam, ritualistic threshold drawings and designs of Tamil Nadu, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DRAFT DECISION 6.COM 13.19

The Committee

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

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

2. Decides that, from the information provided in nomination file 00353, **Music and knowledge of the Veena stringed instrument** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The knowledge and skills of the Veena have been passed down from master to disciple for generations, constantly evolving, reinforcing social cohesion and a sense of continuity throughout India;

R.2: The inscription of Veena and its music on the Representative List could contribute to encouraging dialogue between generations and to stimulating the creativity of young people by showing the diversity within intangible heritage;

R.3: Safeguarding measures include organizing festivals, developing training programmes, promoting academic research on Veena and its music and granting individual awards to Veena players and financial support to Veena craftspeople;

R.4: The nomination process benefited from the participation of Veena players, craftspeople and researchers who gave their free, prior and informed consent;

3. Further decides that the information provided in nomination file 00353, **Music and knowledge of the Veena stringed instrument**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Music and knowledge of the Veena stringed instrument** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DRAFT DECISION 6.COM 13.20 

The Committee

1. Takes note that India has nominated **Sankirtan, ritual singing, drumming and dancing of Manipur** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Sankirtan, practised in the state of Manipur and other regions of north-east India, consists of narrative singing and dancing woven within the framework of sacrosanct rituals and ceremonies. To the Manipuris, Sankirtan is the visible form of divinity. The art is performed in a mandala (circular area) inside a mandapa (pavilion) attached to a temple or erected in a courtyard, with audience seated in designated space according to set rules. Sankirtan is usually sung at a high pitch accompanied by drums and cymbals, which the artists play while dancing. In most forms, there are two drummers and around ten singer-dancers. A conch blower plays two conches at the same time at specific moments to produce a sacred sound. The narratives of Sankirtan are mostly drawn from legends of Krishna with every sequence of the recital symbolizing a certain aspect of divinity. Sankirtan is synonymous with worship and is part of all sacred rituals and festivals such as Holi, Shayan and the chariot festival of Lord Jagannath (Rath Yatra). It also marks important moments such as the ear-piercing ceremony in childhood, weddings and the Hindu ritual after death. Traditionally transmitted from teacher to disciple, Sankirtan is now also learned through institutionalized training.

2. Decides that, from the information provided in nomination file 00349, **Sankirtan, ritual singing, drumming and dancing of Manipur** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Transmitted from generation to generation, Sankirtan is an artistic and ritual performance that accompanies the life-cycle ceremonies and seasonal festivities among the Hindus in Manipur and is recognized by the community as its intangible cultural heritage;

R.2: Inscription of Sankirtan on the Representative List could contribute to the visibility of the intangible cultural heritage and encourage intercultural dialogue concerning artistic and ritual performance;

R.3: Recent and proposed measures express the commitment of the State, the community and relevant institutions to encourage Sankirtan's research, performance and the manufacture of instruments;

R.4: The nomination was elaborated with wide participation of the Sankirtan performers, relevant institutions and the Hindu community of Manipur, and they provided their free, prior and informed consent;

3. Further decides that the information provided in nomination file 00349, **Sankirtan, ritual singing, drumming and dancing of Manipur** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Sankirtan, ritual singing, drumming and dancing of Manipur** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DRAFT DECISION 6.COM 13.21 

The Committee

1. Takes note that India has nominated, **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru Punjab, India** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

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

2. Decides that, from the information provided in nomination file 00354, **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India** satisfies the criteria for inscription on the Representative List, as follows:

R.3: An ambitious set of safeguarding measures are described, although the Committee would have welcomed further information on their feasibility as well as on measures to mitigate the risks of possible over-commercialization of the element;

3. Further decides that the information provided in nomination file 00354, **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Although the community of Thatheras is clearly identified, the nomination does not provide a sufficient explanation of the social and cultural functions of the metalworking craft for them and of the element's present state of viability;

R.2: The nomination does not provide sufficient information on how inscription on the Representative List would contribute to ensuring visibility of the intangible cultural heritage in general, or whether the element is sufficiently viable to serve of the purposes of List;

R.4: Although the concerned communities have participated in the nomination process and the Jandiala Guru Utensils Manufacturers Association has provided its free, prior and informed consent, additional information would be needed to describe that of the larger Thatheras community;

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.

4. Decides to refer the nomination of **Traditional brass and copper craft of utensil making among the Thatheras of Jandiala Guru, Punjab, India** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2, R.4 and R.5.

DRAFT DECISION 6.COM 13.22 

The Committee

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

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

2. Decides that, from the information provided in nomination file 00589, **Music of the Iranian ethnic groups** satisfies the criteria for inscription on the Representative List, as follows:

R.5: With the active participation of concerned communities, experts and non-governmental entities, the music of the Iranian ethnic groups was included in 2010 in the National Intangible Cultural Heritage Inventory of the Islamic Republic of Iran maintained by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Further decides that the information provided in nomination file 00589, **Music of the Iranian ethnic groups**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Although the nomination presents an array of musical traditions, more information is required to describe the characteristics of the communities and tradition bearers, identifying any specific roles they may have, and to explain what their meaning is for the communities concerned;

R.2: While the submitting State's initiative to promote intercultural dialogue among its ethnic communities is commendable, the State is requested to clarify how the inscription of an element of such generality on the Representative List could contribute to promoting awareness of the significance of the intangible cultural heritage;

R.3: Although the current and recent safeguarding measures are well defined, more information is required to understand the role of practitioners and communities, as well as the timetable and costs of the proposed measures;

R.4: While the nomination was elaborated with the cooperation and commitment of several community associations, the State is requested to demonstrate clearly how the differences among all the ethnic groups involved in the nomination process were recognized and to provide their free, prior and informed consent;

4. Decides to refer the nomination of **Music of the Iranian ethnic groups** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2, R.3 and R.4.

DRAFT DECISION 6.COM 13.23 

The Committee

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

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

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

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

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

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

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

R.1: Since the nomination proposes an expression that closely resembles an element that is already inscribed by the same State Party on the Representative List, the State should provide further information on what warrants an independent nomination, rather than a resubmission of an enlarged nomination that would include the communities concerned by both;

R.2: Since the element closely resembles, both formally and symbolically, the Koshikijima no Toshidon that is already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage;

4. Decides to refer the nomination of **Chichibu Matsuri no Yatai-gyoji to Kagura, Chichibu autumn festival of floats and Kagura** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1 and R.2.

DRAFT DECISION 6.COM 13.24 

The Committee

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

Hon-minoshi is a traditional Japanese technique for producing handmade paper practised in the Warabi community within Mino City, Gifu Prefecture. It uses only the fibres of paper mulberry. These are beaten manually then immersed in water and mixed with the mucilage from the root of the *tororo aoi*, a plant in the mallow family. This allows the fibres to suspend evenly in the water. After the fibres are filtered, they are formed into sheets using a bamboo screen held in place by a wooden frame. The paper is then dried on boards made from horse chestnuts. The result is fine sheets of paper with thinly intertwined and evenly spread fibres, highly regarded as superb for making translucent screens for windows in traditional Japanese houses. Hon-minoshi has been practised by the people of Warabi since the Edo period (1603 to 1867). At the beginning of the twentieth century four-fifths of residents were so engaged, but by mid-century the viability of the craft was in doubt because of competition from machine-made paper, until revitalization efforts began in 1960. The members of the Association for the Preservation of Hon-minoshi Papermaking, who come from two families, transmit this technique to the younger generation with considerable pride.

2. Decides that, from the information provided in nomination file 00407, **Hon-minoshi, papermaking in the Mino region of Gifu Prefecture** satisfies the criteria for inscription on the Representative List, as follows:

R.3: Past, current and future safeguarding efforts undertaken by associations as well as by the local and the national governments not only contribute to the viability of Hon-minoshi but also aim to mitigate the potential negative effects of inscription;

R.4: Different groups concerned, including craftspeople, participated at all stages of the nomination process and gave their free, prior and informed consent;

R.5: With the participation and consent of the concerned associations and individuals, the element was inscribed as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

3. Further decides that the information provided in nomination file 00407, **Hon-minoshi, papermaking in the Mino region of Gifu Prefecture**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Since the nomination proposes an expression that closely resembles an element that is already inscribed by the same State Party on the Representative List, the State should provide further information on what warrants an independent nomination, rather than a resubmission of an enlarged nomination that would include the communities concerned by both;

R.2: Since the element closely resembles, both formally and symbolically, Sekishu-Banshi: papermaking in the Iwami region of Shimane Prefecture that is already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage;

4. Decides to refer the nomination of **Hon-minoshi, papermaking in the Mino region of Gifu Prefecture** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1 and R.2.

DRAFT DECISION 6.COM 13.25

The Committee

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

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

2. Decides that, from the information provided in nomination file 00411, **Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Mibu no Hana Taue is preserved and transmitted by farmers and local people of the Mibu and Kawahigashi communities who consider it as part of their cultural heritage and the source of a sense of identity and continuity;

R.2: Inscription of the Mibu no Hana Taue on the Representative List could contribute to the visibility and awareness of the significance of the intangible cultural heritage more broadly and could foster mutual understanding between peoples that practise similar agricultural rituals;

R.3: Current and recent safeguarding measures demonstrate the cooperation of the community concerned with the prefecture and State, while future measures such as documentation and education activities can contribute to the future viability of the element;

R.4: The nomination has been submitted with the active cooperation of the Association for the Preservation of Mibu no Hana Taue, which gave its free, prior and informed consent;

R.5: With the participation and consent of the concerned associations, Mibu no Hana Taue was included in 1976 as Important Intangible Folk Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.

3. Inscribes **Mibu no Hana Taue, ritual of transplanting rice in Mibu, Hiroshima** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.26

The Committee

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

Oga no Namahage is an annual event celebrated in Japan in which visiting deities bless the people of a community. On the night of 31 December and 15 January (known as

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

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

DRAFT DECISION 6.COM 13.27

The Committee

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

Sada Shin Noh comprises a series of ritual purification dances performed every year on 24 and 25 September at the Sada Shrine in Matsue City, Shimane Prefecture, Japan as part of

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

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

DRAFT DECISION 6.COM 13.28

The Committee

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

Takayama Matsuri no Yatai Gyoji is a festive event celebrated twice yearly by inhabitants of the centre of Takayama City, Japan. The Spring Festival is celebrated by the Sanno Festival section in April to mark the annual ritual of the Hie Shrine, at which the indigenous deity of Takayama is worshipped. The Autumn Festival is celebrated in October by the Hachiman Festival section to mark the ritual of the Hachiman Shrine, a tutelary shrine. Both events feature elegantly decorated floats, some of which are equipped with marionettes operated from below through an ingenious system of strings. These are towed through the parish to the shrines by the respective communities. A group of parishioners proudly maintain the floats and marionettes using a range of woodworking techniques and skills in making lacquer and fine metal ornaments. Another group is responsible for carrying a portable shrine upon a palanquin. The float-makers administer the event and undertake to preserve the traditions and train successors through associations created to preserve the two shrine festivals. The

festival preserves the bonds of daily life and reinforces mutual respect among people living in the local communities of this region.

2. Decides that, from the information provided in nomination file 00409, **Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals** satisfies the criteria for inscription on the Representative List, as follows:
 - R.3: The ongoing and proposed efforts of the communities and the State authorities aim at awareness raising, training sessions and the procurement of materials necessary to practise the element;
 - R.4: The communities have participated in defining the proposed and ongoing safeguarding activities, and the nomination demonstrates their free, prior and informed consent;
 - R.5: With the participation and consent of the concerned associations, Takayama Matsuri no Yatai Gyoji was inscribed in 1979 as an Important Intangible Cultural Property on the national inventory maintained by the Agency for Cultural Affairs.
3. Further decides that the information provided in nomination file 00409, **Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
 - R.1: Since the nomination proposes an expression that closely resembles an element that is already inscribed by the same State Party on the Representative List, the State should provide further information on what warrants an independent nomination, rather than a resubmission of an enlarged nomination that would include the communities concerned by both;
 - R.2: Since the element closely resembles, both formally and symbolically, the Koshikijima no Toshidon that is already inscribed on the Representative List, the State should explain how its inscription will contribute to promoting greater added awareness of the significance of the intangible cultural heritage;
4. Decides to refer the nomination of **Takayama Matsuri no Yatai Gyoji, Takayama spring and autumn float festivals** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1 and R.2.

DRAFT DECISION 6.COM 13.29

The Committee

1. Takes note that Mali, Burkina Faso and Côte d'Ivoire have nominated **Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire is a pentatonic xylophone, known locally as the *ncegele*. The *ncegele* is composed of eleven to twenty-one keys of varying lengths, made of wood, and arranged on a trapezoidal frame, also made of wood or bamboo. The instrument has calabash gourd resonators of varying sizes, arranged beneath the frame proportionally to the keys. The gourds are perforated and the holes are covered with spider's egg-sac filaments to enhance the sound. The tuning of the *ncegele* is based on a division of the octave into five equal intervals, and the sounds are produced by striking the keys with wooden sticks with a rubber beater fitted to the end. Played solo or as part of an ensemble, the musical discourse of the balafon is based on a range of multiple rhythmic melodies. The *ncegele* provides entertainment during festivities, accompanies prayers in the parishes and in sacred woods, stimulates enthusiasm for work, punctuates funerary music and supports the teaching of value systems, traditions, beliefs, customary law, and rules of ethics governing society and the individual in day-to-day

activities. The player first learns to play a children's balafon, later moving on to full-size balafons, under the instruction of a teacher.

2. Decides that, from the information provided in nomination file 00568, **Cultural practices and expressions linked to the balafon of the Senufo communities of Mali, Burkina Faso and Côte d'Ivoire** satisfy the criteria for inscription on the Representative List, as follows:
 - R.1: Setting the life rhythm of the Senufo communities, the balafon accompanies significant events such as agricultural rites or initiation ceremonies, while providing the members of the community, from the youngest to the oldest, with a sense of identity and continuity;
 - R.2: Inscription of the balafon of the Senufo and its associated cultural practices and expressions on the Representative List would encourage intercultural dialogue and testify to human creativity, as a symbol of cooperation among residents of three countries;
 - R.3: A range of safeguarding measures from audiovisual documentation to awareness-raising initiatives rely on the participation of the Senufo communities, among whom they provoked great interest;
 - R.4: The Senufo communities in Mali and Burkina Faso have been involved in preparing the nomination through a series of consultations and have given their free, prior and informed consent through their traditional and customary leaders, musicians, dancers and other relevant resource persons, but Côte d'Ivoire should demonstrate that those communities living in its territory have also provided theirs;
 - R.5: The balafon of the Senufo is included in an inventory of the intangible cultural heritage present in the territory of Burkina Faso and Mali, but Côte d'Ivoire is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
3. Inscribes **Cultural practices and expressions linked to the balafon of the Senufo communities of Mali and Burkina Faso** on the Representative List of the Intangible Cultural Heritage of Humanity;
4. Decides to refer the nomination of **Cultural practices and expressions linked to the balafon of the Senufo communities of Côte d'Ivoire** to Côte d'Ivoire due to the lack of information as regards criteria R.4 and R.5 and invites the submitting State Parties to resubmit the nomination in a subsequent cycle, providing the additional information specified.

DRAFT DECISION 6.COM 13.30

The Committee

1. Takes note that Mexico has nominated **Mariachi, string music, song and trumpet** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Mariachi is a traditional Mexican music and a fundamental element of Mexican culture. Traditional Mariachi groups, made up of two or more members, wear regional costumes adapted from the charro costume and interpret a broad repertoire of songs on stringed instruments. Ensembles playing 'modern Mariachi' include trumpets, violins, the vihuela and *guitarrón* (bass guitar), and may have four or more musicians. The wide repertoire includes songs from different regions, jarabes, minuets, polkas, *valonas*, schottisches, waltzes and serenades, in addition to *corridos* (typical Mexican ballads narrating stories of battles, outstanding deeds and love affairs) and traditional songs depicting rural life. Modern Mariachi music has adopted other genres such as ranchera songs, the bolero ranchero and even the *cumbia* from Colombia. The lyrics of Mariachi songs portray love of the earth, hometown, native land, religion, nature, fellow countrywomen and the strength of the country. Learning

by ear is the main means of transmission of traditional Mariachi, and the skill is usually passed down from fathers to sons and through performance at festive, religious and civil events. Mariachi music transmits values of respect for the natural heritage of the regions of Mexico and local history in the Spanish language and the different Indian languages of Western Mexico.

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

DRAFT DECISION 6.COM 13.31

The Committee

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

The traditional Mongol clothing, Deel, is widely used among Mongolian peoples. It corresponds to the weather conditions of the Mongolian environment, to the life activities of the people engaged in animal husbandry, to their lifestyle, to their psychological conditions, to their cultural heritage, and to their social mode of life. The traditional Mongolian costume consists of a caftan-like long garment (deel), sash, belt, hat and boots. The deel is a practical garment covering the hands completely in cold weather and wind and serving as a blanket or tent in cold weather. The Mongol belt or sash ensures stability when riding, while the long leather boots with upturned toes prevent riders from being caught in the stirrups, should they fall. Every ethnic group has created and developed its own unique style, design and decorations, embodying specific features of their culture, origins and historic background. However, the modernization of Mongolian culture has seen a steady decrease in the number of tribes and a corresponding loss of historic cultural heritage. The traditional techniques associated with Mongol dress design are fading and youth and children have only a vague understanding and knowledge about traditional clothes, and this form of traditional cultural heritage.
2. Decides that the information provided in nomination file 00540, **Culture of the Mongol Deel**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
 - R.3: Although several safeguarding measures have been implemented and proposed, further information would be needed to identify the communities concerned and to explain how they will participate in those measures;

- R.4: Although the nomination shows evidence of the participation of individuals and organizations who gave their free, prior and informed consent, further information would be needed to explain how they represent the larger communities concerned;
3. Further decides that, from the information provided in nomination file 00540, **Culture of the Mongol Deel** does not satisfy the criteria for inscription on the Representative List, as follows:
- R.1: The social and cultural functions of the Mongol Deel today, the identity and characteristics of its practitioners, and the current state of its transmission are not described;
- R.2: The submitting State has not addressed how its inscription on the Representative List will contribute to the visibility and awareness of the significance of the intangible cultural heritage; its endangered status also raises questions about whether it is suited to the purposes of the Representative List;
- R.5: The nomination does not demonstrate that the Mongol Deel is included in an inventory of the intangible cultural heritage.
4. Decides not to inscribe **Culture of the Mongol Deel** on the Representative List of the Intangible Cultural Heritage of Humanity at this time.

DRAFT DECISION 6.COM 13.32

The Committee

1. Takes note that Mongolia has nominated **Mongolian shamanism** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Shamanism is an ancient religious phenomenon, practised throughout Mongolia, that has enjoyed a large renaissance since 1990. During ceremonies shamans enter a state of trance to communicate with deities and spiritual beings, and enable them to possess his or her body. Shamans wear costumes and masks decorated with designs and employ ritual artefacts, considered to be alive with the spirit master of their owner, for particular forms of treatment and healing. The ceremonies are characterized by music, dancing and chants, and may also involve the sacrifice of animals including sheep, horses, goats and cows. The spirits are offered the choicest parts of food and drink and sometimes other material commodities such as silk to pacify them, in order to ask for blessings and protection. According to belief, a shaman is appointed by ancestral spirits, usually from birth. If selected, certain signs appear from childhood and gradually increase in intensity. Each disciple is accorded a teacher, but shamanism is individualistic by nature and tied to the customs and traditions of the kin group of the disciple. As such, the disciple's ancestral spirits are the main agents for transmission and each shaman becomes a specialist.
2. Decides that the information provided in nomination file 00572, **Mongolian shamanism**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: More information is required to understand the ethnographic and symbolic character of shamanism in Mongolia, paying particular attention to its current functions in society;
- R.2: While the nomination describes awareness raising effects at the national level, more information is required to explain how inscription of this element, shared in a diversity of forms by many other communities all over the world, could contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage worldwide;
- R.3: A number of safeguarding measures are presented, focussing on research, institutionalization, formalization and control of this cultural expression, but the State is invited to explain how these measures constitute a coherent ensemble that reflects the wishes of the practitioners and that can contribute to the viability of the element as a living expression;

- R.4: Although the nomination provides evidence of the free, prior and informed consent of two shamanic associations, additional information would be needed to make clear how they represent the larger community concerned with Mongolian shamanism and to describe more fully how communities participated in the elaboration of the nomination;
- R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
3. Decides to refer the nomination of **Mongolian shamanism** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified.

DRAFT DECISION 6.COM 13.33

The Committee

1. Takes note that Mongolia has nominated **Mongolian traditional contortion** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Mongolian traditional contortion is a form of acrobatic dance involving dramatic bending and flexing of the human body. This art, practised mostly by girls and women, aims to display the beauty and flexibility of the human body through breath-taking bending, folding and flexing techniques that incorporate elements of Mongolian dance and Buddhist fine arts. Contortion training techniques focus upon spinal flexibility, bending the backbone back and forth while standing, sitting and lying to attain complicated positions including the human knot, head-sit, splits and dislocations. Contortion is divided into two classes of back bending and front bending, and is performed solo or with two, three or more contortionists. The movements are tranquil and are accompanied by the melody of the Morin Khuur horse-head fiddle. Traditional contortion is vitally connected to other traditional arts and rituals as well as festive events. In recent times, contortion has incorporated aerial acts and special equipment for circus performances. Contortionists should have a naturally flexible body and must be able to learn and perfect specific skills. Training of girls and children begins in early childhood, through the teaching of exercises to enhance existing elasticity. Those with extraordinary ability and flexibility become contortionists after four to five years, but rarely continue past the age of 40.
2. Decides that the information provided in nomination file 00546, **Mongolian traditional contortion**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: Although the current modes of transmission of Mongolian traditional contortion are described, additional information would be needed to explain the social and cultural functions of the element today and how it provides a community with a sense of identity and continuity;
- R.2: Although Mongolian traditional contortion testifies to human creativity and ingenuity, a clearer demonstration would be needed of how its inscription on the Representative List could promote awareness of the significance of the intangible cultural heritage;
- R.5: Additional information would be needed to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention, as required in criterion R.5 of paragraph 2 of the Operational Directives.
3. Further decides that, from the information provided in nomination file 00546, **Mongolian traditional contortion** does not satisfy the criteria for inscription on the Representative List, as follows:

- R.3: Safeguarding measures proposed are more suitable for promoting Mongolian contortion as a spectacle than for ensuring its viability as intangible cultural heritage; the nomination fails to demonstrate the involvement of the communities in safeguarding efforts and conversely presupposes the involvement of UNESCO as a responsible body for several of them;
- R.4 Although practitioners of Mongolian contortion gave their consent to the nomination of the element, it is not clear how they participated in all stages of the nomination process or whether they were well informed about the nature of the Representative List;
4. Decides not to inscribe **Mongolian traditional contortion** on the Representative List of the Intangible Cultural Heritage of Humanity at this time.

DRAFT DECISION 6.COM 13.34

The Committee

1. Takes note that Mongolia has nominated **Traditional craftsmanship of Mongol Ger and its associated customs** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Ger is the Mongolian traditional dwelling. It consists of wooden frames, canvas and ropes, and is furnished with light and portable furniture with a stove in the middle forming the central hearth. It embraces various forms of traditional craftsmanship including carpenters specialized in making walls, poles, rooftop and furniture pieces; painters and carving masters who decorate wooden frames and furniture with special ornamental coloured patterns or carvings; felt-makers who make felt canvas and rugs; and others who make ropes, belts, canvas, curtains and other pieces. The Ger is stable, portable, comfortable, secure, resilient during earthquakes and weatherproof, with ventilation and lighting adaptable for different seasons. Made of lightweight materials, the Ger is comfortable and easy to assemble and disassemble and move from one place to another. The artisanal skills are practised by craftspeople mainly from Orkhon Valley in central Mongolia and some from western Mongolia, while nomads participate in sheep-shearing, wool cleaning, felt-making and canvas-making. Young artisans are trained through home-based apprenticeships provided by experienced elders. The majority of nomads' social practices and festive events, such as weddings, take place inside the Ger and their specific rituals and traditions are inseparable from it.

2. Decides that, from the information provided in nomination file 00539, **Traditional craftsmanship of Mongol Ger and its associated customs** satisfy the criteria for inscription on the Representative List, as follows:

R.1: The Mongol Ger and its associated customs are central to nomadic cultural identity and the skills and knowledge associated with the construction of the Ger are continually recreated and transmitted from generation to generation;

R.2: Inscription of the Mongol Ger and its associated customs on the Representative List could testify to human creativity as an example of creative adaptation to environmental conditions, while contributing to the visibility and awareness of the significance of the intangible cultural heritage;

R.4: The nomination has been submitted with the active participation of the tradition bearers; the communities, relevant organizations and local authorities have provided their free, prior and informed consent;

R.5: Traditional craftsmanship of the Mongol Ger and its associated customs are included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia maintained by the Ministry of Education, Culture and Science.

3. Further decides that the information provided in nomination file 00539, **Traditional craftsmanship of Mongol Ger and its associated customs**, is not sufficient to allow the

Committee to determine whether the criterion for inscription on the Representative List are satisfied, as follows:

R.3: Although a number of safeguarding measures are identified there is an overemphasis on academic research and further information is required to explain how the craftspeople will be involved in the safeguarding of the element and how the costs of the safeguarding plan will be covered;

4. Decides to refer the nomination of **Traditional craftsmanship of Mongol Ger and its associated customs** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.5.

DRAFT DECISION 6.COM 13.35

The Committee

1. Takes note that Mongolia has nominated **Tsagaan Sar, celebration of the Mongolian New Year** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Tsagaan Sar is a ceremonial Mongolian State celebration that heralds the start of the new year according to the lunar calendar and the beginning of Spring. It is celebrated by all Mongol ethnic groups across Mongolia and in certain regions of China and Russia. Before the end of the old year, Mongolians endeavour to repay debts and resolve disagreements so as to enter the forthcoming year without lingering resentment or misfortune. The celebration of Tsagaan Sar is a fifteen-day period of 'whitening', when family and kin gather in a respectful atmosphere to renew and solidify ties, particularly between young and old. People tell stories and transmit traditional social and natural knowledge, dress in traditional clothes, speak correct Mongolian, consume traditional dishes and drink, play Mongolian games, and practise traditional customs such as astrology and the creation of calendars. Celebration of Tsagaan Sar reinforces Mongolian identity, solidarity and continuity. Transmission of the customs of Tsagaan Sar traditionally occurs within the family, and although their meanings are fading or little-known, its practises remains strong.

2. Decides that the information provided in nomination file 00573, **Tsagaan Sar, celebration of the Mongolian New Year**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Although Tsagaan Sar plays an important role in Mongolian society, a clearer description is requested of its social and cultural functions today and how its knowledge is transmitted from generation to generation;

R.2: Although its inscription on the Representative List could contribute to the visibility of the element itself, more information is needed as to how it could contribute to the visibility of the intangible cultural heritage more broadly and promote awareness of its significance;

R.3: Various safeguarding measures appear to be mainly State efforts, and further information is requested to understand in what ways the communities will be involved, and why the element is nominated to the Representative List when it is said to be included on a national list of heritage in need of urgent safeguarding;

R.4: Although the nomination has been prepared with the cooperation of State institutions, further information is needed to explain in what ways the communities have been involved and in what ways those who submitted evidence of free, prior and informed consent represent the communities;

R.5: The State is requested to provide further information to demonstrate that the element is included in an inventory of the intangible cultural heritage present in its territory, as defined in Articles 11 and 12 of the Convention (as required in criterion R.5 of paragraph 2 of the Operational Directives).

3. Decides to refer the nomination of **Tsagaan Sar, celebration of the Mongolian New Year** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified.

DRAFT DECISION 6.COM 13.36

The Committee

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

Al ‘azi is a genre of sung poetry performed in the northern regions of the Sultanate of Oman that constitutes one of the major expressions of Omani cultural and musical identity. During processional marches, the poet brandishes a sword and sings and recites improvised poems in a Bedouin dialect or in Arabic. The poems describe the inner life of the tribe including events marking their internal history and relationships with other tribes. The tribe, sheikhs and particular historical moments are eulogized, while the poet also leads and conducts a group of men who shout phrases including short prayers and mottoes. Tribal patriarchs and tribal leaders express their pleasure and delight and display their own performing skills to encourage continuation of the practice. Al ‘azi is composed for and performed during social occasions to remind people of important ethical issues and to demonstrate pride in one’s tribal family, friend, and oneself. It is sung and performed with a scrupulous respect for the poetic form. Al ‘azi has long been regarded as the heritage, practice and collective memory of the tribal Bedouin communities of the Omani desert. At present it is practised by over a hundred ensembles and is transmitted among family and tribal groups.

2. Decides that, from the information provided in nomination file 00371, **Al ‘azi, elegy, processional march and poetry** satisfies the criteria for inscription on the Representative List, as follows:

R.5: Al ‘azi is included in the Oman Heritage Representative List Directory maintained by the Intangible Cultural Heritage Division of the Ministry of Heritage and Culture.

3. Further decides that the information provided in nomination file 00371, **Al ‘azi, elegy, processional march and poetry**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Although the nomination affirms that Al ‘azi provides Omani communities with a sense of identity, additional information would be needed on its current modes of transmission and on how it is recreated by communities;

R.2: Although the nomination describes how inscription of Al ‘azi on the Representative List could contribute to its own visibility, it does not sufficiently demonstrate how it would increase awareness of the significance of the intangible cultural heritage more broadly;

R.3: The State is requested to elaborate safeguarding measures specific to the nominated element and adapted to its circumstances, rather than repeating the same measures identified in another nomination file submitted by Oman;

R.4: Although the nomination provides evidence of the free, prior and informed consent of two groups of practitioners, additional information would be needed to make clear how they represent the larger community concerned with Al ‘azi, and how and in what ways they have participated in the nomination process at all stages;

4. Decides to refer the nomination of **Al ‘azi, elegy, processional march and poetry** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2, R.3 and R.4.

DRAFT DECISION 6.COM 13.37 

The Committee

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

Al-Maydaan is an Omani poetic jousting tradition that incorporates sung poetry and dance. Functioning both as entertainment and as poetic art, it plays an important role in celebrations and social events in local communities. Al-Maydaan normally takes place near the village or town or in a place devoted exclusively to the practice known as *al-sabblah*. The tradition calls for a large number of poets, both professional and amateur, to demonstrate their virtuosity. Performances are competitive and are often organized into multiple opposing groups or sets known as ‘children of Al-Maydaan’. A performance consists of a row of men facing a row of women, accompanied by drummers who rhythmically punctuate the poetic exchanges between participants. Each performance begins with a poetic prayer for the Prophet Muhammad (*al-salât*), and is followed by three parts: *al-sunnah*, *al-salâm* and *al-ghabashi* or *al-zaffah*, each of which is subdivided into three sections. The structure of the poems can vary from four to ten verses, but remains within a strict call and response framework. The third section is open to guests and attendees who challenge the resident poets. Al-Maydaan focuses on the play of significations in poems and promotes double meanings and puzzles. Its complex structure means that participants must have a thorough knowledge of the tradition.

2. Decides that, from the information provided in nomination file 00366, **Al-Maydaan** satisfies the criteria for inscription on the Representative List, as follows:

R.5: The element is included in the Oman Heritage Representative List Directory maintained by the Intangible Cultural Heritage Division of the Ministry of Heritage and Culture of the Sultanate of Oman.

3. Further decides that the information provided in nomination file 00366, **Al-Maydaan**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Further information would be needed to explain the social and cultural functions of Al-Maydaan and its current modes of transmission;

R.2: Although the nomination describes how the inscription could contribute to enhancing the visibility of the element, further information would be needed to show how it could contribute to the visibility of the intangible cultural heritage more broadly;

4. Further decides that, from the information provided in nomination file 00366, **Al-Maydaan** does not satisfy the criteria for inscription on the Representative List, as follows:

R.3: The explanation of current and recent efforts by the community is vague and the measures proposed by the State too general; those measures do not seem to result from the participation of communities and it is not clear how they will be involved in their implementation;

R.4.: The nomination does not explain how the community has participated in the process of nomination;

5. Decides not to inscribe **Al-Maydaan** on the Representative List of the Intangible Cultural Heritage of Humanity at this time.

DRAFT DECISION 6.COM 13.38 

The Committee

1. Takes note that Peru has nominated **Pilgrimage to the sanctuary of the Lord of Qoyllurit'i** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

The Pilgrimage to the sanctuary of the Lord of Qoyllurit'i combines elements from Catholicism and worship of pre-Hispanic nature deities. It begins fifty-eight days after the Christian celebration of Easter Sunday, when 90,000 people from around Cusco travel to the sanctuary, located in Sinakara hollow. Pilgrims are divided into eight 'nations' corresponding to their villages of origin: Paucartambo, Quispicanchi, Canchis, Acomayo, Paruro, Tawantinsuyo, Anta and Urubamba. The pilgrimage includes processions of crosses up and down the snow-capped mountain and a twenty-four hour procession, during which the Paucartambo and Quispicanchi nations carry images of the Lord of Tayancani and the Grieving Virgin to the village of Tayancani to greet the first rays of sunlight. Dance plays a central part in the pilgrimage: a hundred different dances are performed representing the different 'nations'. The Council of Pilgrim Nations and the Brotherhood of the Lord of Qoyllurit'i direct the pilgrimage activities, its rules and codes of behaviour, and supply food, while *pablitos* or *pabluchas*, figures wearing garments of alpaca fibre and woven wool animal masks, maintain order. The pilgrimage encompasses a broad variety of cultural expressions and constitutes a meeting place for communities from different Andean altitudes engaged in different economic activities.

2. Decides that, from the information provided in nomination file 00567, **Pilgrimage to the sanctuary of the Lord of Qoyllurit'i** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: Encompassing cultural expressions of diverse origins, the Pilgrimage of the Lord of Qoyllurit'i brings together Andean communities throughout the Cusco area, providing them a sense of identity and continuity;
 - R.2: Its inscription on the Representative List could contribute to ensuring visibility of the intangible cultural heritage and to promoting intercultural dialogue and mutual respect among different communities with similar syncretic practices;
 - R.3: Current and proposed measures reflect the efforts of the community, national and local authorities, and relevant institutions to safeguard the Pilgrimage and to protect the surrounding environment associated with it;
 - R.4: The communities, through diverse institutions representing them, participated actively in the nomination process and provided their free, prior and informed consent;
 - R.5: With the active participation of the community, the element was included in 2004 in the inventory entitled the Declarations of Cultural Heritage of the Nation, administered by the National Institute of Culture.
3. Inscribes **Pilgrimage to the sanctuary of the Lord of Qoyllurit'i** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.39

The Committee

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

Fado is a performance genre incorporating music and poetry widely practised by various communities in Lisbon. It represents a Portuguese multicultural synthesis of Afro-Brazilian sung dances, local traditional genres of song and dance, musical traditions from rural areas of the country brought by successive waves of internal immigration, and the cosmopolitan urban song patterns of the early nineteenth century. Fado songs are usually performed by a solo singer, male or female, traditionally accompanied by a wire-strung acoustic guitar and the Portuguese *guitarra* – a pear-shaped lute with twelve wire strings, unique to Portugal, which also has an extensive solo repertoire. The past few decades have witnessed this instrumental accompaniment expanded to two Portuguese guitars, a guitar and a bass guitar. Fado is performed professionally on the concert circuit and in small 'Fado houses', and by

amateurs in numerous grass-root associations located throughout older neighbourhoods of Lisbon. Informal tuition by older, respected exponents takes place in traditional performance spaces and often over successive generations within the same families. The dissemination of Fado through emigration and the world music circuit has reinforced its image as a symbol of Portuguese identity, leading to a process of cross-cultural exchange involving other musical traditions.

2. Decides that, from the information provided in nomination file 00563, **Fado, urban popular song of Portugal** satisfies the criteria for inscription on the Representative List, as follows:
 - R.1: A musical and lyrical expression of great versatility, Fado strengthens the feeling of belonging and identity within the community of Lisbon, and its leading practitioners continue to transmit the repertory and practices to younger performers;
 - R.2: Inscription of Fado on the Representative List could contribute to further interaction with other musical genres, both at the national and international levels, thus ensuring visibility and awareness of the intangible cultural heritage and encouraging intercultural dialogue;
 - R.3: Safeguarding measures reflect the combined efforts and commitment of the bearers, local communities, the Museum of Fado, the Ministry of Culture, as well as other local and national authorities and aim at long-term safeguarding through educational programmes, research, publications, performances, seminars and workshops;
 - R.4: Fado musicians, singers, poets, historians, luthiers, collectors, researchers, the Museum of Fado and other institutions participated in the nomination process, and their free, prior and informed consent is demonstrated;
 - R.5: Fado is included in the catalogue of the Museu do Fado which was expanded in 2005 into a general inventory including also the collections of a wide range of public and private museums and archives.
3. Inscribes **Fado, urban popular song of Portugal** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.40

The Committee

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

Najeon is the decorative craft of inlaying carefully cut out pieces of mother-of-pearl into the surface of objects usually covered by lacquer. The craft centres on Tongyeong City, a coastal city in South Gyeongsang Province, Republic of Korea that is renowned for quality lacquer-ware with mother-of-pearl inlay, while Wonju City in Gangwon Province is known for quality lacquer. Najeon may be used to decorate wardrobes, cabinets, stationery chests, tables and jewellery boxes. The techniques and traditional methods involved in this complex craft demand perseverance. The production period is extensive and requires experience and finely-honed skills, transmitted through apprenticeship or handed down to new generations as a part of family businesses. In schools, special classes are held to foster awareness of this traditional craftsmanship. Safeguarding of the craft is undertaken by the Korean Association for Preservation of Important Intangible Cultural Properties and other organizations. A large number of artisans are currently producing lacquer-ware with mother-of-pearl inlay based on traditional methods. Practitioners take great pride in their art and local communities are bound by a shared identity through their pride in this regional heritage.
2. Decides that, from the information provided in nomination file 00459, **Craftsmanship of Najeon, mother-of-pearl inlay** satisfies the criteria for inscription on the Representative List, as follows:

- R.2: (YES option)** Its inscription on the Representative List could contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and particularly of similar crafts practised elsewhere in the region;
- R.3: Current, recent and proposed measures include activities such as research and documentation, training, awareness raising and promotion of the craft;
- R.4: The element has been nominated following the participation of the masters and relevant associations, who provided their free, prior and informed consent;
- R.5: At the request of groups and individuals concerned, the element was designated in 1966 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.
3. Further decides that the information provided in nomination file 00459, **Craftsmanship of Najeon, mother-of-pearl inlay** is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: Further information is needed to explain the social and cultural functions and meanings of the craft, besides its commercial aspects, and how it provides a sense of identity to its community;
- R.2: (REFER option)** While its inscription on the Representative List may raise the visibility of the craft, further information is needed to demonstrate how it could contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage;
4. Decides to refer the nomination of **Craftsmanship of Najeon, mother-of-pearl inlay** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to **criteria R.1 and R.2**.

DRAFT DECISION 6.COM 13.41

The Committee

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

- R.3: Safeguarding measures include strengthening of transmission modes, raising awareness, increasing education opportunities and research activities, and the commitment of the Jultagi Preservation Association as well as of government institutions is demonstrated;
- R.4: The element was nominated with the participation of the Jultagi Preservation Association and master bearer, who provided their free, prior and informed consent to the nomination;
- R.5: At the request of the groups and individuals concerned, Jultagi tightrope walking was designated in 1976 as an Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.
3. Inscribes **Jultagi, tightrope walking** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.42

The Committee

1. Takes note that the Republic of Korea has nominated **Royal cuisine of the Joseon dynasty** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Today's traditional Korean cuisine derives largely from the royal cuisine of the Joseon dynasty (1392-1910), originally served exclusively to the royal family. Composed of nearly 350 main dishes, side dishes, rice cakes, desserts and beverages, the cuisine is based on the principles of cosmic harmony and balance, so that animal and seasonal vegetable components are combined and tastes and colours are blended in each meal. The dishes feature vegetables, seafood, meat and poultry, and employ diverse cooking methods including scalding, steaming, boiling, roasting, blending, pickling and fermenting. The culinary tradition nearly became extinct with the end of the Joseon dynasty in 1910, but was revitalized by the private sector in the 1940s and 1950s, and is enjoyed by the general public today. Two designated masters and two specialized institutes are playing an active role in systematizing recipes, training practitioners and researching the food culture of the Joseon Dynasty. The masters, along with their disciples, are involved with introducing the royal cuisine to the public and private institutions, including teaching college students majoring in culinary arts. The cuisine is today an important element of national culture in the Republic of Korea.
2. Decides that, from the information provided in nomination file 00476, **Royal cuisine of the Joseon dynasty** satisfies the criteria for inscription on the Representative List, as follows:
- R.3: Safeguarding measures undertaken by two masters, the Korean Royal Institute of Cuisine and the communities concerned include raising awareness, academic studies, education and improving transmission modes;
- R.5: At the request of the groups and individuals concerned, the Royal Cuisine of the Joseon Dynasty was designated in 1970 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.
3. Further decides that the information provided in nomination file 00476, **Royal cuisine of the Joseon dynasty**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: Additional information would be needed to identify more clearly the community concerned with the element and its current social function for them, as well as to describe how the practice is recreated by its bearers and provides them a sense of identity and continuity today;

- R.2: The State should demonstrate clearly how inscription of the Royal cuisine of the Joseon dynasty on the Representative List could contribute to ensuring visibility of the intangible cultural heritage and awareness of its significance;
- R.4: Although two masters and two Institutes participated in the nomination process and provided their free, prior and informed consent, additional information is needed on the participation of a larger community outside the academic environment;
4. Decides to refer the nomination of **Royal cuisine of the Joseon dynasty** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2 and R.4.

DRAFT DECISION 6.COM 13.43

The Committee

1. Takes note that the Republic of Korea has nominated **Seokjeon Daeje, ceremony in honour of great Confucian scholars** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Seokjeon Daeje is a traditional rite that pays tribute to the teachings and virtues of Confucius and other ancient sages and scholars. It is held twice-yearly in the second and eighth lunar months at the Confucian shrine, Munmyo, located in Sungkyunkwan, the National Academy of the Joseon Dynasty. The participants include twenty-seven officiants, forty-two musicians and sixty-four dancers. Memorial tablets of the sixteen greatest sages, including Confucius, his early disciples and Korean Confucians who spread his teachings, are found in the shrine. The ceremony in their honour is characterized by the observance of ritual etiquette, order and the performance of traditional music and dance based upon Confucian ideals. Embedded within the Seokjeon Daeje ceremony is the concept of harmony among the universe, nature and man, encompassed in the theories of yin and yang and the five elements. The ceremony is transmitted through education and apprenticeship in the form of lectures and courses given at the Seokjeon Daeje Safeguarding Association and the Seokjeon Education Centre in Sungkyunkwan. Although the ceremonies are held at the Munmyo shrine, participants are often invited to other parts of the country to demonstrate their ritual.
2. Decides that, from the information provided in nomination file 00449, **Seokjeon Daeje, ceremony in honour of great Confucian scholars** satisfies the criteria for inscription on the Representative List, as follows:
- R.4: The nomination has been submitted with the participation of the community, and key institutions and a master gave their free, prior and informed consent;
- R.5: At the request of the groups and individuals concerned, Seokjeon Daeje was designated in 1986 as an Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.
3. Further decides that the information provided in nomination file 00449, **Seokjeon Daeje, ceremony in honour of great Confucian scholars**, is not sufficient to allow the Committee to determine whether the criteria for inscription on the Representative List are satisfied, as follows:
- R.1: The submitting State is requested to provide additional information on the present-day significance of the element as well as to describe the specific roles or categories of persons involved in this ritual;
- R.2: Because the viability of Seokjeon Daeje is said to be in great danger, the submitting State should clearly demonstrate how its inscription on the Representative List could contribute to visibility and awareness of the significance of the intangible cultural heritage;

- R.3: Although numerous safeguarding measures are proposed, they focus on promoting the music associated with the element and enhancing tourism more than on strengthening the viability of the Seokjeon Daeje rite as a whole; additional information would be needed on the involvement and commitment of the community in ongoing and future safeguarding measures;
4. Decides to refer the nomination of **Seokjeon Daeje, ceremony in honour of great Confucian scholars** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1, R.2 and R.3.

DRAFT DECISION 6.COM 13.44

The Committee

1. Takes note that the Republic of Korea has nominated **Taekkyeon, a traditional Korean martial art** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:
- Taekkyeon is a traditional Korean martial art that makes use of fluid, rhythmic dance-like movements to strike or trip up an opponent. The graceful movements of a well-trained Taekkyeon performer are gentle and circular rather than straight and rigid, but can explode with enormous flexibility and strength. The feet play as important a role as the hands. In spite of its gentle impression, Taekkyeon is an effective martial art highlighting a broad variety of offensive and defensive skills employing all available fighting methods. It also teaches consideration: a skilled Taekkyeon practitioner can rapidly dominate an opponent, but a true master knows how to make an opponent withdraw without incurring damage. As a part of seasonal farming-related traditions, Taekkyeon serves to facilitate community integration, and as a sport accessible to all plays a major role in promoting public health. Taekkyeon is also practised by a great number of people as a daily activity. There are approximately fifty recognized practitioners of Taekkyeon at present, and the Korean Taekkyeon Association plays a significant role in the transmission and promotion of this traditional martial art.
2. Decides that, from the information provided in nomination file 00452, **Taekkyeon, a traditional Korean martial art** satisfies the criteria for inscription on the Representative List, as follows:
- R.1: Taekkyeon is a traditional martial art that has been passed from generation to generation and promotes cooperation and solidarity among its practitioners;
- R.2: Inscription of Taekkyeon on the Representative List could improve the visibility of similar martial arts around the world as a part of intangible cultural heritage;
- R.3: A wide range of safeguarding measures include raising awareness, research and financial support to the master and assistants to encourage transmission;
- R.4: The nomination process has benefited from the participation of key institutions and practitioners and they have provided their free, prior and informed consent;
- R.5: At the request of the groups and individuals concerned, Taekkyeon was designated in 1976 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration.
3. Inscribes **Taekkyeon, a traditional Korean martial art** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.45 

The Committee

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

Weaving of Mosi in Hansan is transmitted by middle-aged women in the township located in South Chungcheong Province, Republic of Korea. The region boasts fertile land and sea winds that allow ramie plants to thrive. Weaving ramie cloth involves a number of processes, including harvesting, boiling and bleaching ramie plants, spinning yarn out of ramie fibre, and weaving it on a traditional loom. Ramie cloth is comfortable in hot summer weather and is used to produce a variety of clothing from dress suits and military uniforms to mourning garments. The whiteness of the bleached ramie fabric, as well as its refined quality and neatness, makes it suitable for high-end clothing as well as for clothing for ordinary people. Weaving of Mosi traditionally takes place in the form of women-led family operations in which mothers transmit techniques and experience to their daughters or daughters-in-law. The tradition also binds the community together with neighbours gathered and working in a designated section of the town. At present, around 500 people in the province are engaged in the diverse activities of weaving fine ramie.

2. Decides that, from the information provided in nomination file 00453, **Weaving of Mosi (fine ramie) in the Hansan region** satisfies the criteria for inscription on the Representative List, as follows:

R.1: Transmitted from generation to generation, Mosi cloth weaving is a traditional craft that is rooted in the community and provides its practitioners with a sense of identity and continuity;

R.2: Inscription of Mosi weaving on the Representative List could help to enhance global recognition of the diversity of hand-woven textiles, thus promoting visibility of the intangible cultural heritage and awareness of its significance;

R.4: Following a request from the communities concerned, the nomination was elaborated with their active participation and demonstrates their free, prior and informed consent;

R.5: At the request of the groups and individuals concerned, Hansan ramie weaving was designated in 1967 as Important Intangible Cultural Heritage by the Intangible Cultural Heritage Division of the Cultural Heritage Administration;

3. Further decides that the information provided in nomination file 00453, **Weaving of Mosi (fine ramie) in the Hansan region** is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.3: While ongoing and future safeguarding measures show the commitment of the State and the communities to safeguard the element, further information is requested on how the communities will control intensified production and trade in ramie fabric, without compromising the continuity of the traditional craftsmanship or the natural resources used in its manufacture;

4. Decides to refer the nomination of **Weaving of Mosi (fine ramie) in the Hansan region** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criterion R.3.

DRAFT DECISION 6.COM 13.46 

The Committee

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

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

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

DRAFT DECISION 6.COM 13.47

The Committee

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

For twelve days at the beginning of May, the city of Cordova celebrates the Fiesta of the patios. The patio houses are communal, family or multi-family dwellings or sets of individual houses with a shared patio, located in the city's historical quarter. They boast an abundant array of plants, carefully displayed and attractively arranged. The fiesta has two prominent elements: the 'Patio Competition' and the 'Festival of the Patios of Cordova'. The competition awards prizes to patios in different categories based on their plant and flower decorations. The patios that enter the competition are open to visitors throughout the duration of the fiesta. The festival consists of performances, normally in larger patios, of traditional Cordovan folk singing and dancing, such as flamenco. Residents, family members and friends get together to decorate the patios, which become spaces for sharing, celebrating, eating and drinking together. The Fiesta of the patios of Cordova promotes the patio as a

place for intercultural gatherings and fosters a sustainable, communal way of life based on strong social bonds with neighbours, networks of mutual support and exchange, and knowledge and respect for nature.

2. Decides that, from the information provided in nomination file 00362, **Fiesta of the patios in Cordova** satisfies the criteria for inscription on the Representative List, as follows:

R.3: The nomination describes the current and proposed measures to protect and promote the Fiesta of the patios, with the commitment of the State and Cordova residents;

3. Further decides that the information provided in nomination file 00362, **Fiesta of the patios in Cordova**, is not sufficient to allow the Committee to determine whether the criterion for inscription on the Representative List is satisfied, as follows:

R.4: Although the nomination includes evidence of the free, prior and informed consent of a number of persons, the State should clearly demonstrate the involvement of a community in the nomination process

4. Further decides that, from the information provided in nomination file 00362, **Fiesta of the patios in Cordova** does not satisfy the criteria for inscription on the Representative List, as follows:

R.1: While the Fiesta of the patios includes a host of activities to celebrate and maintain the tangible heritage of the patios, the nomination does not explain how it provides a community with a sense of identity and continuity;

R.2: The nomination does not explain how its inscription on the Representative List would contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general;

R.5: The festival of the patios in Cordova does not appear to be included in any inventory of intangible cultural heritage as defined in Articles 11 and 12 of the Convention.

5. Decides not to inscribe **Fiesta of patios in Cordova** on the Representative List of the Intangible Cultural Heritage of Humanity at this time.

DRAFT DECISION 6.COM 13.48

The Committee

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

Keşkek is a traditional Turkish ceremonial dish prepared for wedding ceremonies, circumcisions and religious holidays. Women and men work together to cook wheat and meat called 'Keşkek' in huge cauldrons, then serve it to the guests. The wheat is washed with prayers the preceding day, and then carried to a large stone mortar, to the accompaniment of music from the *davul* drum and zurna double-reed pipe. At the mortar it is hulled by two to four persons using gavels in a fixed rhythm. Cooking is usually carried out outdoors: hulled wheat, chunks of meat on the bone, onions, spices, water and oil are added to the cauldron and cooked all night. Towards noon, the strongest of the village youth are called to beat the Keşkek with wooden mallets, while the crowd cheers and zurna players perform musical pieces, announcing the thickening of the stew with a specific melody. Numerous expressions associated with the dish – used during the selection of wheat, the blessings, praying and carrying the wheat, as well as preparing and cooking it – have become common expressions in daily life. In addition, the tradition encompasses entertainment, plays and musical performances. Neighbouring towns and villages are invited to feast collectively in the ceremony premises. The cooking tradition is safeguarded and transmitted by master cooks to apprentices.

2. Decides that, from the information provided in nomination file 00388, **Ceremonial Keşkek tradition** satisfies the criteria for inscription on the Representative List, as follows:

- R.1: The Keşkek ceremony is a unifying social practice that takes place at Turkish festive events and is transmitted from generation to generation, thus deepening the sense of belonging to a community;
 - R.2: Inscription of the Keşkek on the Representative List could promote cultural diversity and human creativity through its demonstration of shared ideas and the promotion of social communication and inclusiveness;
 - R.3: Safeguarding measures underway demonstrate a two-fold approach by the communities and the State, and the nomination highlights their commitment to ensure Keşkek's continuity and transmission;
 - R.4: Communities and practitioners along with other relevant institutions and associations have participated in the nomination process and have provided their free, prior and informed consent;
 - R.5: With the participation of its bearers, the Ceremonial Keşkek tradition was included in 2008 in the Turkish National Inventory for Intangible Cultural Heritage, maintained by the Ministry of Culture and Tourism.
3. Inscribes **Ceremonial Keşkek tradition** on the Representative List of the Intangible Cultural Heritage of Humanity.

DRAFT DECISION 6.COM 13.49

The Committee

1. Takes note that Turkey has nominated **Craftsmanship, practices and beliefs of Nazar Boncuğu charms** for inscription on the Representative List of the Intangible Cultural Heritage of Humanity, described as follows:

Nazar Boncuğu is a glass bead handicraft widely used in Turkey to ward off *nazar* or the evil eye. It forms part of a group of objects known as *nazarlıks* that all serve the same purpose: to protect beings – whether animate or inanimate – that may be affected by *nazar*. The beads, fashioned of purple, white, yellow, blue, green, brown and red glass, are distinguished by resembling an eye. In Turkey, the beads are used as an accessory or decorative object, believed to have a positive effect in daily life and especially at turning points in life such as birth, circumcision and marriage. The glass used to fashion Nazar Boncuğu is molten in ovens and shaped with thin and thick iron tools. While the molten beads are shaped around the thick iron tool the thin one is used to apply different-coloured molten glass to make the eye symbols. A craftsperson can produce 500 to 1000 beads in a day. Nazar Boncuğu production with traditional techniques, styles and tools is concentrated in two locations situated in the province of İzmir in the western part of Turkey. The craft art is a traditional occupation that is transmitted from generation to generation in the context of master-apprentice relationships.
2. Decides that, from the information provided in nomination file 00387, **Craftsmanship, practices and beliefs of Nazar Boncuğu charms** satisfies the criteria for inscription on the Representative List, as follows:
 - R.3: The safeguarding measures proposed demonstrate the commitment of the State, and the communities' efforts have been explicitly outlined in the nomination;
 - R.4: The nomination has been submitted with the active participation of the Nazar Boncuğu masters who gave their free, prior and informed consent;
 - R.5: With the participation of its bearers, Nazar Boncuğu was included in 2008 in the Intangible Cultural Heritage National Inventory of Turkey, maintained by the Ministry of Culture and Tourism.
3. Further decides that the information provided in nomination file 00387, **Craftsmanship, practices and beliefs of Nazar Boncuğu charms**, is not sufficient to allow the Committee

to determine whether the criteria for inscription on the Representative List are satisfied, as follows:

R.1: Additional information would be needed to explain the characteristics of the artisans as well as to describe the social and cultural meanings and functions of Nazar Boncuğu today;

R.2: Because of the nomination's focus on Nazar Boncuğu as a product, the State is requested to make clear how its inscription on the Representative List would promote respect for cultural diversity and contribute to a broader understanding of the intangible cultural heritage;

4. Decides to refer the nomination of **Craftsmanship, practices and beliefs of Nazar Boncuğu charms** to the submitting State Party and invites it to resubmit the nomination in a subsequent cycle, providing the additional information specified with regard to criteria R.1 and R.2.