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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 9 of the Provisional Agenda:
Evaluation of proposals to the 2011 Register of Best Safeguarding Practices

Summary

At its fifth session, the Committee established a Consultative Body responsible, inter alia, for the examination of proposals to the Register of Best Safeguarding Practices in 2011 (Decision 5.COM 9). This document constitutes the report of the Consultative Body which includes an overview of the 2011 proposals and working methods (Part A), the recommendations of the Consultative Body (Part B), comments and observations on the 2011 proposals (Part C) and a set of draft decisions for the Committee's consideration (Part D). It should be read together with Document ITH/11/6.COM/CONF.206/7 and ITH/11/6.COM/CONF.206/INF.7.

Decisions required: paragraph 20

1. In conformity with Article 18 of the Convention and Chapter I.3 of the Operational Directives, the Committee shall periodically select and promote national, subregional and regional programmes, projects and activities for the safeguarding of the intangible cultural heritage which it considers best reflect the principles and objectives of the Convention, based on the proposals submitted by States Parties, taking into account the special need of developing countries. In conformity with Paragraph 26 of the Operational Directives, examination of such proposals is accomplished by a Consultative Body composed of six independent experts and six accredited non-governmental organizations.
2. At its fifth session (Nairobi, 2011), the Committee established a Consultative Body to examine such proposals in 2011 (Decision 5.COM 9). The Consultative Body also examined nominations to the Urgent Safeguarding List and requests for International Assistance greater than US\$25,000. According to its terms of reference, the Consultative Body shall provide the Committee with an overview of all proposals and a report of its examination, and shall, in particular, include in its examination an assessment of the conformity of proposals for the Register of Best Safeguarding Practices with its selection criteria as provided in Chapter I.3 of the Operational Directives and a recommendation to the Committee to select or not to select the proposal for the Register of Best Safeguarding Practices.
3. Document ITH/11/6.COM/CONF.206/7, 'Report of the Consultative Body on its work in 2011', describes the working methods of the Body and presents its observations and recommendations on a number of transversal issues common to the three sets of files it examined (the nominations to the Urgent Safeguarding List, proposals to the Register of Best Safeguarding Practices and requests for international assistance greater than US\$25,000). Document ITH/11/6.COM/CONF.206/INF.7 presents the 'Report of the rapporteur of the meetings of the Consultative Body in 2011'. The present document should be read together with those two; it focuses on those matters specific to the proposals for the Register of Best Safeguarding Practices.
4. This document provides an overview of all 2011 proposals for the Register of Best Safeguarding Practices and of their examination by the Consultative Body (Part A), a summary of recommendations concerning the selection of programmes, projects or activities on the basis of the assessment of each proposal's conformity with the selection criteria (Part B), other observations and recommendations concerning proposals to the Register of Best Safeguarding Practices (Part C) and a set of draft decisions for the Committee's consideration, with each draft decision addressing one proposals' conformity with the criteria and whether or not to select the proposed programme, project or activity (Part D).

A. Overview of proposals and working methods

5. At the deadline for submission of proposals for the Register of Best Safeguarding Practices for possible selection by the Committee in 2011, the Secretariat received fifteen proposals from eight States Parties. When the General Assembly met in its third session from 22 to 24 June 2010, it amended Paragraph 5 of the Operational Directives to provide that only programmes, projects or activities that were completed or in progress could be selected for the Register. Previously, the Operational Directives had also invited proposals of programmes, projects or activities that were planned, but not yet implemented. Two proposals from two States concerned such planned projects and were therefore not presented to the Consultative Body for examination.
6. In light of the debates of the Committee at its fifth session in Nairobi in 2010 that emphasized the importance of the work attributed to the Consultative Body, the Secretariat endeavoured to provide the fullest possible treatment for the thirteen proposals from six States Parties to the Register of Best Safeguarding Practices. The Secretariat processed the files and informed the submitting States of the information required to complete the proposal. In addition to assessing the technical compliance of the proposals, the Secretariat also sought to inform submitting States when the information provided in the proposal was unclear, out of place or not sufficiently detailed to allow the Consultative Body, and later the Committee, to

determine readily the extent to which the criteria for selection had been satisfied. This was the first cycle in which a substantial number of proposals to the Register had been submitted (only three were submitted for 2009 and none for 2010) and was also the first cycle in which such proposals were to be examined by the Consultative Body. Consequently the Secretariat could base its comments and suggestions to submitting States only on the criteria for selection and not on previous guidance or suggestions from the Consultative Body or Committee.

7. As explained more fully in Document ITH/11/6.COM/CONF.206/7, the Consultative Body convened two meetings, the first on 17 and 18 January 2011 to organize its work and the second from 4 to 8 July 2011 to discuss its examinations and adopt recommendations. The Secretariat established a password-protected, dedicated website through which the members of the Consultative Body could consult the proposals. Also available to the Consultative Body were the original proposals and the Secretariat's requests for additional information. The members of the Body were given the opportunity to enter their examination reports directly through the dedicated site. Each of the members of the Consultative Body examined each proposal and prepared a report on it that assessed the degree to which it responded to the nine criteria for selection and included the member's comments regarding each criterion. When it met on 4 to 8 July 2011, the Consultative Body examined each proposal and decided whether to recommend selection or not. The resulting recommendations and draft decisions presented below thus represent the unanimous consensus of the Consultative Body members.
8. As also explained in Document ITH/11/6.COM/CONF.206/7, the Consultative Body decided that in one case it was unable to complete its examination of the proposal as submitted, having found that it included passages that were identical with another proposal that had been selected in 2009. It consequently presents here recommendations concerning twelve of the thirteen proposals that it received for examination.

B. Recommendations

Recommendations to select

9. The Consultative Body recommends to the Committee to select the following programmes, projects or activities as best representing the principles and objectives of the Convention:

| Draft Decision | Submitting State(s) | Programme, project or activity | File No. |
|----------------------------|---------------------|--|---------------------|
| 6.COM 9.2 | Belgium | Programme of cultivating ludodiversity: safeguarding traditional games in Flanders | 513 |
| 6.COM 9.3 | Brazil | Call for projects of the National Program of Intangible Heritage | 504 |
| 6.COM 9.5 | Brazil | Fandango's Living Museum | 502 |
| 6.COM 9.8 | Hungary | Táncház method: a Hungarian model for the transmission of intangible cultural heritage | 515 |
| 6.COM 9.11 | Spain | Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia | 511 |

Recommendations not to select

10. The Consultative Body recommends to the Committee not to select the following programmes, projects or activities at this time:

| Draft Decision | Submitting State(s) | Programme, project or activity | File No. |
|----------------------------|---------------------|---|---------------------|
| 6.COM 9.1 | Argentina | Voice of the voiceless | 499 |
| 6.COM 9.4 | Brazil | Documentation of the Purubora language: a contribution to the safeguarding of linguistic heritage | 505 |
| 6.COM 9.6 | Brazil | Popular Artist's Room Programme (SAP Programme) | 500 |
| 6.COM 9.7 | Brazil | Viola Correa Popular Culture Series | 503 |
| 6.COM 9.9 | Latvia | Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth | 514 |
| 6.COM 9.10 | Spain | Atlas of the intangible heritage of Andalusia | 508 |
| 6.COM 9.12 | Spain | Role of 'musical societies' in safeguarding intangible cultural heritage of the Valencian Community | 506 |

C. Observations on the 2011 proposals and additional recommendations

11. The Consultative Body greatly appreciated the efforts made by the submitting States Parties and was interested to encounter the diversity of programmes, projects and activities that States considered to reflect the principles and objectives of the Convention. Examining the proposals gave the Consultative Body the opportunity to begin reflecting on the ways in which States Parties, communities, institutions and other stakeholders may benefit from their selection and promotion as best practices.
12. The Body hastens to explain to submitting States Parties and to the communities associated with proposals that its recommendation not to select a proposed programme, project or activity does not mean that it is not a *good practice*; however, **it had the more difficult task of recommending for selection those proposals that constitute best practices**. As can be seen from the draft decisions below, all of the proposals submitted had their strong points; each of them had certain respects in which it fully satisfied one or several of the relevant criteria for selection. In contrast to the criteria for inscription on the Urgent Safeguarding List or Representative List, all of which must be fully satisfied before an element is inscribed, the criteria for the Register of Best Safeguarding Practices (like those for International Assistance) are not all obligatory. In the words of the Operational Directives, the Committee is to select those proposals 'that best satisfy all of the following criteria' (paragraph 7). **The Consultative Body therefore understood its task to be to recommend those programmes, projects or activities that most fully responded to the largest number of criteria.**
13. For example, criterion P.2 requires that 'The programme, project or activity promotes the coordination of efforts for safeguarding intangible cultural heritage on regional, subregional and/or international levels'. The Committee and General Assembly, in adopting this criterion, meant to give a certain preference to those projects that reflect the Convention's purpose of providing for international cooperation and assistance (see Article 1). Yet the large majority of the proposals submitted were national programmes with little or no international cooperation, and several of those recommended for selection do not satisfy this criterion.

Similarly criterion P.9 gives preference to those programmes, projects or activities that are primarily applicable to the particular needs of developing countries, yet not all of those proposals that are recommended for selection are particularly adapted to developing countries. Other criteria are evidently obligatory: it would make no sense to select as a best practice a proposal that does not involve safeguarding of intangible cultural heritage (criterion P.1), that does not reflect the principles and objectives of the Convention (criterion P.3) or that has not demonstrated its effectiveness in contributing to the viability of the intangible cultural heritage concerned (criterion P.4). **It is therefore the proposal as a whole, and the degree to which the programme, project or activity best reflects the principles and objectives of the Convention, that guided the examinations of the Consultative Body.**

14. While the proposals overall offered many interesting examples of safeguarding activities and regional cooperation, the Consultative Body nonetheless identified certain points among them that it considers important for States Parties to take into consideration for developing future proposals. First, the overall quality of proposal documents needs to be improved substantially, as noted in the general report of the Consultative Body (Document ITH/11/6.COM/CONF.206/7). **Proposals should be clearly written in good English or French, and accompanied with accurate information and documentation that is specific to the programme, project or activity concerned.**
15. The Consultative Body emphasizes that **a programme, project or activity needs to have attained a certain maturity before being proposed for selection as a best safeguarding practice.** Although a programme need not be completed, it is also hard to satisfy criterion P.4 if it has not yet had sufficient time to demonstrate its effectiveness in safeguarding, or to say that it can serve as a model (criterion P.6) if it is only beginning to gain experience. Conversely, the Consultative Body also notes that **some proposals, even for programmes that had several years or even decades of experience, lacked sufficient information to allow assessment of the ways the approach employed had contributed concretely to safeguarding intangible cultural heritage.** Some projects also lacked clear criteria set out at the beginning to assess their achievements.
16. Proposals should elucidate the safeguarding methodologies and approaches with appropriate data, rather than simply providing information on the concerned element of intangible cultural heritage. Several proposals focused almost exclusively on the underlying element and not on the safeguarding measures and methods. The Consultative Body considers that the methodology in question need not necessarily be unique, but **it should be exemplary in terms of effective safeguarding in the spirit of the Convention, in order that it may inspire other communities and States when developing their own safeguarding measures and activities,** with the possibility, where appropriate, to emulate the activity in other contexts.
17. Proposals need to include sufficient information on the involvement of the communities concerned in the safeguarding activities. The Consultative Body notes that some proposals lacked such information and did not sufficiently explain **how the given safeguarding methodology might ensure the transmission of knowledge and skills within a given community.** In some cases, the Consultative Body has the impression that the methodology adopted was driven by the experts, NGOs or government officials responsible for the project, and not by the communities themselves. Similarly it seems that in some cases the submission of the proposal for possible selection as a best safeguarding practice was motivated more by a concern for institutional validation than by the potential that it offers as a model to other countries. At the same time, the Consultative Body considers it essential that proposals explain clearly how and in what ways stakeholders other than the communities themselves, such as NGOs and experts, have cooperated in the safeguarding of the intangible cultural heritage concerned.
18. The Consultative Body notes that some of the proposals included economic measures as part of the safeguarding approaches; this is perfectly in line with the Convention as long as such economic considerations do not override the cultural considerations. **Care needs to be taken that such measures not have adverse effects on the element of intangible**

cultural heritage, in particular its social function and the meaning it carries for the community. In this regard, States should recall paragraph 116 of the Operational Directives that requires that the communities concerned be the primary beneficiaries, when there are commercial activities.

19. The Consultative Body finally reminds States Parties that intangible cultural heritage is ‘a guarantee of sustainable development’, as stated in the Convention’s preamble, and it therefore particularly **encourages States to submit proposals of programmes, projects or activities that place sustainable development at their core.** As well, proposals of other programmes should give greater attention to their contributions to sustainable development, even if this is not their primary focus.

D. Draft decisions

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

DRAFT DECISION 6.COM 9

The Committee,

1. Recalling Article 18 of the Convention and Chapter I.3 of the Operational Directives concerning the criteria and procedures for selection of programmes, projects and activities that best reflect the principles and objectives of the Convention,
2. Further recalling its Decision 5.COM 9,
3. Having examined Document ITH/11/6.COM/CONF.206/9 and Document ITH/11/6.COM/CONF.206/7, as well as the proposals submitted by the respective States Parties,
4. Taking note of Document ITH/11/6.COM/CONF.206/INF.7,
5. Thanks the Consultative Body for its examination and recommendations;
6. Commends the six States Parties that submitted proposals of programmes, projects and activities for the safeguarding of the intangible cultural heritage for possible selection for the Register of Best Safeguarding Practices;
7. Invites States Parties, when proposing programmes, projects and activities, to take into due consideration the suggestions of the Consultative Body, *inter alia*:
 - a. To propose programmes, projects or activities with demonstrated effectiveness in safeguarding intangible cultural heritage and with a real potential to serve as models of safeguarding in other situations, particularly in developing countries;
 - b. To give careful attention to the quality of the proposal and to provide accurate information specific to the programmes, projects or activities concerned, along with concrete evidence of their effectiveness;
 - c. To give due attention to the transmission of knowledge and skills within a given community, and to its fullest possible participation in the implementation of safeguarding measures and in the elaboration of the proposal to the Register of Best Safeguarding Practices;
8. Encourages States Parties to create favourable conditions for the implementation of the programmes, projects and activities selected as best reflecting the principles and objectives of the Convention, and further encourages international cooperation and exchange of experience between States that submitted proposals and those that might wish to adopt their methodologies and approaches;
9. Requests the Secretariat to assist it in fulfilling its obligations set out in Chapter I.13 of the Operational Directives, particularly in encouraging research on and evaluation of

the effectiveness of safeguarding measures included in the programmes, projects and activities that it has selected and in promoting international cooperation in such research and evaluation.

DRAFT DECISION 6.COM 9.1

The Committee

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

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

2. Decides that, from the information provided in proposal 00499, **Voice of the Voiceless** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 The programme is aimed at preserving and promoting cultural expressions such as the oral traditions, music or dances of marginalized communities by means of multimedia technology, yet the submitted information does not state how these recordings actually serve to enhance the transmission of knowledge and practices within those communities;
 - P.2 While the programme has been carried out with different communities from several countries of South America, it is not clearly demonstrated that it has been done as an effort to promote international coordination or cooperation;
 - P.3 The programme reflects the principles and objectives of the Convention through its emphasis on working with communities, raising awareness, supporting education projects in schools, promoting dialogue between cultures and encouraging respect for cultural diversity;
 - P.4 The information regarding the outcomes and implementation strategies of the programme lacks definition, making it difficult to assess its real effectiveness in strengthening the viability and sustainability of the intangible cultural heritage concerned;

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

DRAFT DECISION 6.COM 9.2

The Committee

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

Ludodiversity refers to the wide diversity in games, sports, physical exercises, dances and acrobatics. The non-governmental organization Sportimonium, together with local communities and associations, has taken measures to safeguard the heritage of games and sports in Flanders, Belgium, including twenty-three types of traditional games, among them forms of shooting games, bowl games, throwing games and ball games. Safeguarding measures undertaken by Sportimonium include support to specialized and umbrella organizations, publications, festivals, demonstrations, exchanges of expertise, promotion activities, loan services providing people with traditional games equipment, and a Traditional Games Park. The basis for the programme is systematic documentation and research: information on traditional games and sports has been gathered worldwide and can be consulted in a documentation centre in the Sportimonium. Another key safeguarding strategy is promoting awareness among players about the cultural significance of their intangible cultural heritage. Special attention is devoted to attracting new members, especially young people and women. The model of Sportimonium can be applied elsewhere. One advantage of the programme is its modular design, divided into different phases that can be implemented according to local, regional, national and international contexts.

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

DRAFT DECISION 6.COM 9.3

The Committee

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

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

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

the viability of the programme both quantitatively and qualitatively, even if an increasing number of applications outpaces the available financial resources;

- P.5 During the implementation of the programme, the involvement of communities is a requirement for projects to be selected for funding; however, for the present proposal such involvement was not directly relevant, as it refers to a programme implemented by a federal agency (IPHAN), not by communities or groups;
- P.6 This programme may serve as a model for other countries, particularly for large countries with culturally, historically and socially diversified populations and as a model of decentralized safeguarding policies, especially appropriate at a sub-regional or regional level;
- P.7 The submitting State uses the programme as a tool for promotion and safeguarding of intangible cultural heritage and is more than willing to share its experience with other countries;
- P.8 The submitting State has demonstrated that the programme results are susceptible to assessment, pointing to both quantitative and qualitative results including the number of successful projects and those in progress; enhanced monitoring and evaluation should guide future improved services to communities and inform government policy;
- P.9 The programme can serve as an example suitable for developing countries if they have sufficient funds for its implementation and sustainable development.
3. Selects the **Call for projects of the National Programme of Intangible Heritage** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Recommends that the future development of the programme should include methodologies that aim at strengthening the active participation of community representatives in decision-making on the allocation of funding.

DRAFT DECISION 6.COM 9.4

The Committee

1. Takes note that Brazil has proposed **Documentation of the Purubora language: a contribution to the safeguarding of linguistic heritage** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The decimation of the Puruborá indigenous people by disease during the 1940s brought the Puruborá language to the verge of extinction. Few fluent speakers survived, with only four elderly semi-speakers living at the end of the twentieth century. In 2001 the Linguistic Department of the Museu Emílio Goeldi initiated a project with the support of the Puruborá people to study and scientifically document the Puruborá language to the extent possible. The two most proficient Puruborá speakers were reunited to stimulate their linguistic memory and aid in documentation efforts. The project undertook to transcribe and analyse the collected materials and survey the ethnohistory and traditional knowledge of the people by means of historical documents and testimony. Documentation sessions were recorded and filmed, with materials digitized and stored in a permanent archive accessible to the community. Initial steps were made to revitalize the language through the development of a Puruborá orthography and the production of written and audiovisual materials for the community.

The project greatly increased the materials available for the Puruborá language, including a corpus of over a thousand words and dozens of phrases. This has greatly aided members of the younger generation in appreciating their language.

2. Decides that, from the information provided in proposal 00505, **Documentation of the Purubora language: a contribution to the safeguarding of linguistic heritage** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

P.1 The programme aims to preserve a fragile language through a systematic process of research and historical documentation, adoption of new methodologies, transcription, scientific analysis, and recording of elders' testimony; however, the viability of the language itself is in question as there are very few speakers left, their knowledge of the language is incomplete and they were not involved in the development of the methodology;

P.2 The programme of documenting the Purubora language is a national and sub-national activity; although it could serve as a basis for regional and international cooperation the proposal makes no mention of such cooperation;

P.3 The programme is aimed at preservation of an endangered language that could be an indispensable vehicle for intangible cultural heritage; it concentrates on documentation and dissemination of linguistic information but does not seem to be oriented towards the larger objective of the Convention such as revitalization or transmission of intangible cultural heritage more broadly;

P.4 Effectiveness of the documentation effort can be seen in the volume of data and information gathered; the programme has helped researchers to understand some linguistic features that were not known before its implementation and has contributed to knowledge of vocabulary among the Purubora, yet long-term revitalization of the language remains to be demonstrated and the programme lacks capacity-building activities or transmission of the intangible cultural heritage to younger members of the community;

P.5 The programme takes into account the bearer community as both informants and beneficiaries; the Purubora community have provided free, prior and informed consent for inclusion of the programme in the Register of Best Safeguarding Practices;

P.6 This programme has already been serving as a model for similar documentation efforts within Brazil and can inspire researchers and linguists in other countries, but because of its focus and limited scope it may not be an effective model for safeguarding intangible cultural heritage and strengthening capacities of communities;

P.7 The institutions involved in the process, the community and the submitting State have demonstrated their willingness to disseminate the programme, if selected;

P.8 The programme is completed and its results were evaluated, allowing improvements in other projects that followed, including technical training of linguistic community members for documenting their own languages;

P.9 The model developed by the State Party can be implemented by developing countries and constitutes an example for the documentation of indigenous languages; however, the programme appears oriented more to researchers and

to linguistic description than to communities trying to revive threatened cultural practices.

3. Decides not to select **Documentation of the Purubora language: a contribution to the safeguarding of linguistic heritage** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Encourages the State Party to introduce strategies that build upon the documentation results to strengthen the viability and sustainability of Purubora intangible cultural heritage;
5. Invites the State Party to implement methodologies that guarantee more fully the leading role of the Purubora community and strengthen its capacities for implementing and managing safeguarding measures.

DRAFT DECISION 6.COM 9.5

The Committee

1. Takes note that Brazil has proposed **Fandango's Living Museum** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

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

2. Decides that, from the information provided in proposal 00502, **Fandango's Living Museum** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

P.1 The living museum project contributes to the continued practice of the fandango, strengthens interconnections between the communities, craftspeople, researchers, other members of local society and sustainable tourism, and enhances the viability of performance and transmission; it seeks to revitalize the practice of fandango while also enhancing the awareness of the locality as cultural space;

P.2 The proposal describes a national and sub-national activity and makes little mention of regional or international cooperation;

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

DRAFT DECISION 6.COM 9.6

The Committee

1. Takes note that Brazil has proposed the **Popular Artist's Room Programme (SAP Programme)** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The National Centre of Folklore and Popular Culture created the Popular Artist's Room Programme (SAP Programme) in 1983 to provide a forum for the dissemination of artistic expressions, cultural representations and practices. Today, it involves about 200 localities in 150 municipalities in 25 of the 26 Brazilian states, from indigenous and riverside Amazon communities to minority groups in large cities. The programme

organizes forty-day exhibitions, where artisans interact with the public, give workshops and lectures, meet with other artisans to discuss solutions to shared difficulties, and promote, disseminate and sell their work. The programme also involves field surveys, ethnographic research and photographic documentation of the techniques and modes of transmission of practices. The programme aims to create sustainable relationships between the holders of traditional knowledge and public and private institutions, non-governmental organizations, and other entities, to enable the best possible conditions for strengthening, promoting, enhancing and revitalizing cultural expressions and practices. The expansion of market opportunities contributes to the local economy, social cohesion and the transmission of knowledge and skills.

2. Decides that, from the information provided in proposal 00500, the **Popular Artist's Room Programme (SAP Programme)** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 The programme involves the safeguarding of intangible cultural heritage by enabling artisans to display and sell their crafts, stimulating their business practices and generating additional income, but it is not clearly demonstrated what impact the programme has had after nearly three decades of functioning or how its activities are effective in reinforcing transmission of knowledge;
 - P.2 The programme is a national and sub-national activity; although it could serve as a basis for regional and international cooperation the proposal makes little mention of such cooperation;
 - P.3 The State Party did not identify the principles or objectives of the Convention that are reflected by the programme, although readers may infer that it promotes documentation, awareness raising and enhancement of cultural expressions and their practitioners;
 - P.4 The programme has demonstrated effectiveness in contributing to the viability of intangible cultural heritage by making it accessible to many in a wide geographic area; however, it is regrettable that the proposal does not give more explicit information on its impact on transmission processes within the communities concerned or its effects on visitors;
 - P.5 Although the participation of craftspeople in the programme for nearly three decades can be taken as approval of its activities, the proposal includes no evidence of their involvement in the proposal process or their consent to it;
 - P.6 The proposal explains the adaptability of the programme to different situations and contexts; however, it lacks information regarding its effects on the transmission of knowledge and skills or other actions that reinforce safeguarding;
 - P.7 The implementing State body, the National Centre for Folklore and Popular Culture, expressed its willingness to cooperate in the dissemination process, if selected;
 - P.8 Assessment could be possible through the documenting of the number of communities that participate, the extent and frequency of participation, improvements in livelihood, increases in viability, transmission of knowledge and skills or recognition accorded, but after almost three decades of activities the submitting State did not present a quantitative or qualitative evaluation, only mentioning a few positive experiences;

P.9 Improving livelihoods of practitioners and increasing access to markets can improve the viability of intangible cultural heritage, and linking the process methodically to documentation, the strengthening of social and economic aspects, increased awareness, dissemination of information to a wider audience, and transmission within the community and to others are all aspects that can be adopted by other countries, including developing ones.

3. Decides not to select **Popular Artist's Room Programme (SAP Programme)** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Encourages the State Party to evaluate this longstanding practice so as to better demonstrate its effectiveness for ensuring the viability of intangible cultural heritage;
5. Further encourages the State Party to ensure more active participation of the community in the elaboration of safeguarding measures, thereby strengthening this practice.

DRAFT DECISION 6.COM 9.7

The Committee

1. Takes note that Brazil has proposed **Viola Correa Popular Culture Series** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The Viola Correa Popular Culture Series publishes CDs documenting the traditional rural music of Central Brazil. It focuses on groups, communities and performers involved with cultural traditions such as Folia de Reis, Folia do Divino, Moçambique, and others. It strives for technical excellence and quality during research, especially in audio recording and related products, and ethical and fair relationships with the communities, groups and folk artists for the promotion of their traditions. The project's activities take place in cooperation with the bearers and communities, including contract settlement, copyright issues and musical production. To date the series consists of six published CDs. The approach has enjoyed a favourable media reaction and garnered interest from communities and the general public in the final products. Viola Corrêa has been expanding its partnerships with groups and folk artists in other regions of Brazil, with foundations, associations and public institutions in the states of Paraná, Goiás and Minas Gerais. Their approach to publishing sound recordings could be applied in other regions of Brazil, in other cultural contexts and in other countries.

2. Decides that, from the information provided in proposal 00503, **Viola Correa Popular Culture Series** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

P.1 Responding to a lack of awareness of the musical traditions of Central Brazil, the Series has focused mostly on the documentation and dissemination of sound recordings in a series of CDs, but does not include a broader complement of safeguarding measures that could respond more fully to the perceived needs;

P.2 The programme is a sub-national activity; although it could serve as a basis for regional or international cooperation the proposal makes no mention of such cooperation;

P.3 Despite the project's efforts in recording, publicizing and disseminating traditional music to a non-traditional audience, thus enhancing awareness of its importance,

the proposal is unclear as to the project's contribution to the livelihood and empowerment of the communities or to the increased practice and transmission of their traditions;

- P.4 While the effort to increase the fund of music knowledge and appreciation is commendable, the proposal offers no qualitative or quantitative data for the evaluation of the project's impacts; it is unclear how it has contributed to sustainability and viability within the community of traditional performers, or to re-appropriation by the younger generations;
- P.5 Despite an affirmation that musicians become not only objects but also subjects of their own productions, the proposal gives little explanation of how they participated except as performers; free, prior and informed consent was provided by two representative musicians;
- P.6 The vagueness of the proposal does not allow readers to know how the process of identification, fieldwork, recording, fair trade and profit sharing can serve as a safeguarding model to be followed by other countries;
- P.7 The proposal affirms that the implementing body is willing to cooperate in the dissemination of the practice, if selected, through sharing experiences and information; the two representative musicians also declared their willingness to do so;
- P.8 Although the published CDs are tangible evidence of the project's activities, the proposal does not address the project's larger possible results that could include a more viable element of intangible cultural heritage or a stronger base of its bearers;
- P.9 The proposal does not address how the project could apply to the particular needs of developing countries and it does not clearly show how it could serve as a model, in particular, to diminish the threats that put the intangible cultural heritage at risk.
3. Decides not to select **Viola Correa Popular Culture Series** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Invites the State Party and the project implementers to give greater attention to the contributions of the programme towards the viability of intangible cultural heritage practices;
5. Further invites the State Party and project implementers to document the project's effectiveness, evaluate the impact of the programme for the communities and for their heritage, and devise strategies for its continuity and replicability.

DRAFT DECISION 6.COM 9.8

The Committee

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

The Táncház ('dance-house') model of teaching folk dance and music combines traditional forms of acquisition with modern pedagogical and academic methods.

Participants acquire dance knowledge from experienced members or tradition bearers by direct observation and imitation, to the accompaniment of live music, while using their own individual level of creativity to develop their competence and dancing ability. The dancing is complemented by singing instruction, handicraft activities and ethnographic presentations. Anyone regardless of age, competence or prior exposure can become an active participant. The aim is to establish a value-based, community-building, entertaining yet educational form of recreational activity through the practice and transmission of intangible cultural heritage. Táncház methods are also utilized in art schools and all levels of education, and influence folk dance and music performance. An annual National Táncház Festival and Fair constitutes the largest meeting of bearers, mediators and enthusiasts, yet age or content-specific Táncház-es have developed, as well as workshops, camps, playhouses and handicraft clubs. Increasing numbers of publications popularize Táncház and assist in refining and transmitting its methodology, while folk dance and music resource centres enable the public to access archival recordings. The model is easily adaptable for the safeguarding and transmission of any community's intangible cultural heritage through hands-on acquisition, thereby sustaining its diversity.

2. Decides that, from the information provided in proposal 00515, the **Táncház method: a Hungarian model for the transmission of intangible cultural heritage** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 The Táncház method for teaching folk music and dance is an effective way to maintain, transmit and hence safeguard intangible cultural heritage and involves a wide range of organizations and communities across places and generations;
 - P.2 The flexibility of the Táncház method has made it possible for it to operate at the national, regional and international levels, albeit until now largely within Europe, Japan and the United States; it also has the potential of promoting North-South cooperation because its framework is readily adaptable;
 - P.3 The method encourages creativity and revitalization in a model of transmission and innovation that is both flexible and participatory; supported with research and documentation, it aims to raise awareness and ensure the viability of traditional values of dance and music in modern society;
 - P.4 The programme employs effective methods of transmission and diffusion to keep traditions alive among the young within Hungary and beyond; its effectiveness and viability have been assessed by quantitative indicators;
 - P.5 Táncház involves people of all generations and backgrounds from rural community members to urban youth as well as researchers and mediators, and anyone who recognizes Táncház as places of practice of intangible cultural heritage and is committed to the transmission of the element;
 - P.6 The transmission method used by the programme is flexible and has the advantage of being readily adaptable to diverse lifestyles and for different publics;
 - P.7 The State Party, bearers and stakeholders have expressed their willingness and commitment to cooperate with the dissemination of the Táncház method, if selected;
 - P.8 Due to the trajectory and the extension of the programme, its results would be susceptible to assessment by qualitative and quantitative methods;

P.9 The programme can be a model for other countries, although the State Party has not specifically referred to developing countries in its proposal.

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

DRAFT DECISION 6.COM 9.9

The Committee

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

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

2. Decides that, from the information provided in proposal 00514, **Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

P.1 Making use of education as a safeguarding measure, the project employs an innovative strategy of involvement and participation of the younger generation with researchers in studying and documenting their own heritage;

P.2 The programme is implemented with the participation of different actors, ranging from local schools and non-governmental organizations to national organizations; it is primarily a national programme although it involved some cooperation with a neighbouring country, Estonia;

P.3 The programme supports intergenerational transmission by the use of formal and non-formal education as safeguarding tools and by involving the community in activities that go beyond mapping, research and documentation in order to ensure the awareness, respect and enhancement of intangible cultural heritage practices;

- P.4 The programme has been implemented only very recently, as of 2009, and at present it is too early to assess its effectiveness;
- P.5 The safeguarding needs have been identified by the community and with support from researchers and local and national institutions; an inclusive process with the Suiti community preceded the proposal and the Suiti Ethnic Cultural Centre has provided free, prior and informed consent on its behalf;
- P.6 The programme is not yet sufficiently proven to be able to serve as a model; its viability and potential are nevertheless recognized as good examples that may be of interest to other countries as an effective way of safeguarding and promoting intangible cultural heritage;
- P.7 The Suiti community and the Government of Latvia have expressed their willingness to cooperate with UNESCO in the dissemination of the model and in promoting their experience, if selected;
- P.8 The proposal lacks a discussion of results and outcomes that could be susceptible to evaluation; if the process continues it would be necessary to have indicators of its viability that might include: number of students involved; diffusion events held as part of the process; publications distributed at the regional and national levels; inclusion of new secondary schools in the educational process; or growth of non-formal education activities in the area;
- P.9 Although the programme is not exclusively aimed at satisfying the needs of developing countries, it could be considered as a potential model for safeguarding intangible cultural heritage, based on providing an educational methodology to transfer knowledge and traditional cultural practices to the community and particularly to its younger members.
3. Decides not to select **Safeguarding of the intangible cultural heritage through formal and non-formal education: involving community youth** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Invites the State Party to resubmit a proposal when the programme has matured and with an assessment of its impact and a demonstration of its viability and sustainability for safeguarding intangible heritage.

DRAFT DECISION 6.COM 9.10

The Committee

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

The Atlas of the intangible heritage of Andalusia aims to register, document, disseminate and safeguard intangible cultural heritage in Andalusia. Its responsible body is the Instituto Andaluz del Patrimonio Histórico (IAPH). The project develops management tools to aid its agents to identify, define and inventory Andalusian heritage. To date, initial registration in forty Andalusian districts has been completed, reaching a total of 1,500 records. The project also works to raise awareness of intangible cultural heritage through audiovisual documents and publications, information campaigns, festivals and workshops. It creates specialized programmes in schools and universities, and organizes seminars, conferences, radio programmes,

documentaries and television broadcasts. It promotes formal and informal education for the transmission of ICH, and scientific and technical studies and research methodologies to safeguard intangible heritage. It also aims to identify appropriate ways to safeguard elements and improve local sustainable development by collaborating with social agents and local development groups and affected communities. The project would not be possible without the co-operation and participation of the communities, groups and individuals. The working model, methodology and tools for ICH documentation are transferrable to other contexts.

2. Decides that, from the information provided in proposal 00508, **The Atlas of the intangible heritage of Andalusia** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

P.1 The programme aims to safeguard the heritage of Andalusia through participatory and networking methodologies and by implementing a strategic inventorying plan that focuses primarily on identification and documentation;

P.2 Although the Atlas project is a sub-national activity, the coordinating organization Instituto Andaluz del Patrimonio Histórico has demonstrated multilateral cooperation on the institutional level (local and national, including academic institutions, documentation centres, others) and has had collaborations with several Latin American countries on other heritage topics;

P.3 The conception of the project reflects the principles of the Convention in its design and implementation, aiming to increase awareness within the communities, including the young; its major asset is the systematic way of documenting intangible heritage including viability assessments and identification of threats, which can form a solid base upon which effective safeguarding and revitalization can be built;

P.4 Although the proposal explains how the programme might be evaluated in the future, it offers no evidence to establish its effectiveness to date; the programme is young and it is unclear what steps are to be taken after the creation of the Atlas to enhance transmission of the heritage that has been documented, especially those elements in need of urgent safeguarding;

P.5 Numerous attestations submitted to the Secretariat testify to the participation in this programme of a large number of communities and groups;

P.6 The model, methodology and working tools can be used in other contexts, taking into account that one of the functions of the IAPH is to transmit information and technical advice related to intangible cultural heritage; once operational, the database can be freely accessed and used by national and international bodies;

P.7 Instituto Andaluz del Patrimonio Histórico and other interested parties are ready to cooperate in dissemination of the project, if selected;

P.8 The programme can in the future be evaluated and outcomes assessed with quantitative and qualitative results; the indicators could be useful in the assessment of results and application of the project in other countries;

P.9 This programme is ambitious, involving considerable costs, yet is also flexible and can be adapted in a manner consistent with the capacities of a developing country.

3. Decides not to select **The Atlas of the intangible heritage of Andalusia** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Invites the State Party to consider resubmission of a proposal when the programme has matured and with an assessment of its impact and a demonstration of its viability and sustainability for safeguarding intangible heritage;
5. Recommends that the State Party make evident how the programme contributes to safeguarding intangible cultural heritage more holistically, and particularly how its methods permit a wider participation of the community in such safeguarding.

DRAFT DECISION 6.COM 9.11

The Committee

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

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

2. Decides that, from the information provided in proposal 00511, **Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:
 - P.1 The safeguarding process for this traditional craft practice, the broadening of its knowledge base, its widespread dissemination, outreach programme, awareness building and revitalization have followed a coherent, methodical and logical process, aimed at ensuring the viability of the element and strengthening its place in the social sphere;
 - P.2 The proposal demonstrates already existing coordination on the national level as well as ongoing international cooperation with Morocco;
 - P.3 The project reflects some of the objectives of the Convention by mobilizing the support of the State administration and providing for legal protection of lime-making and conservation of tangible aspects of this heritage;

- P.4 The revitalization strategy of utilizing traditionally produced lime in restoration of heritage sites and in new building is evidently supported by the State, and the project demonstrates a well-considered effort towards sustainable development of lime-making, including revenue generation for the craftspeople;
- P.5 The programme depends upon the participation of the bearers of the element, the traditional lime-burners and the wider community of local residents, and evidence of free, prior and informed consent is appended from the individuals, groups, institutions and members concerned;
- P.6 The programme can serve as a viable model of a complex safeguarding strategy as it raises awareness of locations where crafts must be safeguarded and promotes local development, integrating cultural, economic and historical concerns;
- P.7 The association of stakeholders and administrators affirmed their commitment to the project and expressed their willingness to spread this practice nationally and internationally, if selected;
- P.8 The programme can be concretely assessed by following activities undertaken for advocacy and dissemination and training of apprentices, analysing the economic impact for the trade and the increased awareness of the local population;
- P.9 The programme is replicable and adaptable to developing countries with similar contexts as it also benefits the environment and sustainable development.
3. Selects **Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia** as a programme, project or activity best reflecting the principles and objectives of the Convention;
4. Invites the State Party to increase cooperation with other countries that have similar construction techniques or lime-making traditions.

DRAFT DECISION 6.COM 9.12

The Committee

1. Takes note that Spain has proposed the **Role of ‘musical societies’ in safeguarding intangible cultural heritage of the Valencian Community** for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention, described as follows:

The ‘musical societies’ of the Valencian Community perform in rituals, civic and festive celebrations, and maintain the region’s music. A network of music schools encourages the transmission and preservation of regional traditions and values, and aids the development and promotion of Valencian music and the preservation of archives and instruments. The societies provide citizens with a space for social participation and cultural exchange. The Valencian Institute of Music has been created to develop and update inventories of local music and employ scientific, technical and artistic methodologies for its effective promotion and transmission. It has also created institutions to document Valencian music. Through the FSMCV (Federación de Sociedades Musicales de la Comunidad Valenciana) the musical societies have developed international cooperation projects to promote music education and performance, including the creation of an Ibero-American Organization of musical

entities, and a cooperation agreement with the Ministry of Culture of Colombia to exchange experiences and operational models, and develop joint activities.

2. Decides that, from the information provided in proposal 00506, the **Role of ‘musical societies’ in safeguarding intangible cultural heritage of the Valencian Community** responds as follows to the criteria for selection in Paragraph 7 of the Operational Directives:

P.1 Although the long history of musical societies in Valencia and the wide participation of local musicians confirm their importance in the social and cultural life of the Valencian community, the proposal does not demonstrate that they are concerned with intangible cultural heritage as such, or with its safeguarding;

P.2 The proposal describes existing agreements at the international level aiming to promote music education and performance, including an Ibero-American organization that is to be established in the coming years, although it would be helpful to explain the implementation process and the state of advancement of the future organization;

P.3 Despite referring in general to the principles and objectives of the Convention the proposal provides no demonstration of how the societies respond to specific principles or objectives;

P.4 The musical societies have had an impact on the awareness and dissemination of music of various sorts in the Valencian community, particularly for the young, yet the proposal does not make clear how they are concerned with intangible cultural heritage or its safeguarding, as defined in the Convention;

P.5 Musical societies are built on strong community participation and this proposal was supported by a letter from the head of the Federation of Musical Societies of the Valencian Community; however it is not stated in what way they participated in the proposal process;

P.6 The proposal does not present the potential of the musical societies as a programme for safeguarding intangible cultural heritage that can be followed by other countries nor does it demonstrate that it can become a safeguarding model at the regional or international level;

P.7 The State Party and the implementing organizations concerned confirm their commitment to cooperate in the dissemination of practices of the musical societies of the Valencian community, if selected;

P.8 The proposal lacks a discussion of tangible results and does not identify specific outcomes in the planning and implementation process that could be susceptible to evaluation;

P.9 The proposal does not demonstrate how the approach could be applicable in developing countries as this would require large financial outlays and the maintenance of activities over time.

3. Decides not to select the **Role of ‘musical societies’ in safeguarding intangible cultural heritage of the Valencian Community** as a programme, project or activity best reflecting the principles and objectives of the Convention;

4. Invites the State Party to give close attention to the objectives and principles of the Convention and to its definitions of intangible cultural heritage and safeguarding when

identifying potential projects for selection as best practices for safeguarding intangible cultural heritage.