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| ITEM 8.A OF THE PROVISIONAL AGENDA |
| **Examination of nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding** |
| Eighteenth session, Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (Kasane, Republic of Botswana – 4 to 9 December 2023) |

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| **Summary**The present document includes the recommendations of the Evaluation Body on nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (Part A) and a set of draft decisions for the Committee’s consideration (Part B). An overview of the 2023 files and the working methods of the Evaluation Body is included in document LHE/23/18.COM/8.**Decisions required**: paragraph 3 |

1. **Recommendations**
2. The Evaluation Body recommends that the Committee inscribe the following elements on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

| **Draft Decision** | **Submitting State** | **Nomination** | **File No.** |
| --- | --- | --- | --- |
| [18.COM 8.a.1](#_DRAFT_DECISION_18.COM) | Syrian Arab Republic  | Traditional Syrian glassblowing | [01956](https://ich.unesco.org/en/01324#8.a.1) |
| [18.COM 8.a.2](#_DRAFT_DECISION_18.COM_1) | Türkiye | Traditional knowledge, methods and practices concerning olive cultivation | [01983](https://ich.unesco.org/en/01324#8.a.2) |
| [18.COM 8.a.3](#_DRAFT_DECISION_18.COM_2) | Djibouti | Xeedho | [02001](https://ich.unesco.org/en/01324#8.a.3) |
| [18.COM 8.a.4](#_DRAFT_DECISION_18.COM_3) | Malaysia | Mek Mulung | [01610](https://ich.unesco.org/en/01324#8.a.4) |
| [18.COM 8.a.5](#_DRAFT_DECISION_18.COM_4) | Mozambique  | Ingoma Ya Mapiko | [01996](https://ich.unesco.org/en/01324#8.a.5) |

1. The Evaluation Body recommends that the Committee inscribe the following element on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and grant the following International Assistance request to implement the proposed safeguarding plan:

| **Draft Decision** | **Submitting State** | **Nomination** | **Amount requested** | **File No.** |
| --- | --- | --- | --- | --- |
| [18.COM 8.a.6](#_DRAFT_DECISION_18.COM_5) | Paraguay | Ancestral and traditional techniques for the elaboration of the ‘Poncho Para’i de 60 Listas’, from the city of Piribebuy, Republic of Paraguay | US$74,500 | [01992](https://ich.unesco.org/en/01324#8.a.6)[02076](https://ich.unesco.org/en/01327#8.a.6) |

1. **Draft decisions**
2. The Committee may wish to adopt the following decisions:

## DRAFT DECISION 18.COM 8.a.1

 The Committee

* 1. Takes note that the Syrian Arab Republic has nominated **Traditional Syrian glassblowing** (No. 01956) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Traditional Syrian glassblowing is the artisanal craft of creating glass objects using pieces of waste glass that is practiced mostly in Damascus. To create an object, pieces of glass are placed inside a handmade brick oven to melt. The craftspeople twist the molten glass around a hollow metal rod. They then blows into the rod to inflate the glass, using metal tongs to mould it into the desired shape, such as a cup, vase, lamp or ornament. Powdered dyes are used to colour the glass while it is still melted or to decorate the objects once they have cooled and hardened. Cultural symbols, such as the hand of Fatima, are often painted or engraved on the glass. Traditional Syrian glassblowing is characterized by the white, blue, green and crimson colours used, as well as the painted gold motifs. In the past, the practice remained within specific families, with the father passing on the secrets of the craft to his children. Today, the related knowledge and skills are passed down informally through hands-on practice and instruction in workshops. A source of livelihood for artisans, Damascene glassblowing contributes to a sense of continuity and belonging. It is also associated with social, spiritual and historical spaces and with the practices that take place therein.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: Experts, craftspeople, apprentices, artists and city shopkeepers are among the bearers and practitioners. The knowledge and skills are passed down through non-formal intergenerational learning and through the direct application of the skills and knowledge by the craftspeople. Today, a limited part of the craft is also transmitted formally within technical institutes and high schools. The element contributes to the socio-economic well-being and the sustainable livelihoods of its practitioners when they are able to sell their products. The element is linked to places of social, spiritual and historical significance, and the objects depict various cultural symbols. Personal and creative expression and a feeling of belonging are fostered while practicing the element. Female participation is also encouraged. The element is aligned with the sustainable use of resources and the sustainable development goals on decent work and economic growth.

U.2: The primary threat to the element results from the war that has displaced many communities and, consequently, displaced practitioners from their workspace. Practitioners have had to migrate, and workshops, tools and supplies have been destroyed or abandoned due to security risks. Fuel shortages, a result of a post-war economy facing economic sanctions, have also impacted the element’s viability. Traditional modes of transmission are no longer sufficient. Other threats include the diminishing number of workshops, a weakened chain of transmission, limited economic avenues for bearers and practitioners, and a lack of interest among younger generations.

U.3: A detailed safeguarding plan is presented, and the objectives, activities, timetable and budget are clearly explained. The plan has four specific objectives, with the overall goal of enhancing the element’s viability as a creative industry that will positively impact the well-being of its practitioners. The plan includes: (a) increasing awareness and community participation; (b) involving practitioners in enhancing the transmission of their intangible cultural heritage through education programmes; (c) increasing the number of craftspeople and functioning workshops; and (d) encouraging community-based innovation and approaches. Expected results are clearly outlined. Practitioners participated in developing the nomination through a working group. Their involvement in implementing the safeguarding measures is clearly elaborated, as is their free, prior, informed and continued consent. The State, through its diverse ministries, is committed to supporting the safeguarding plan.

U.4: Community participation and consent to the nomination process is clearly outlined in the nomination file. Starting from an appeal in the media by practitioners, local NGOs provided support to the practitioners, via visits to workshops and preliminary assessments. A working group with diverse representation was set up to draft and finalize the nomination. The initial working group members also reached out to other practitioners and met multiple times to prepare the file and the safeguarding plan. The attached letters attest to the prior and informed consent of the communities, groups, individuals, NGOs and government agencies concerned.

U.5: The National Inventory for Syrian Intangible Cultural Heritage Elements has included traditional Syrian glassblowing since 2017. The inventory is managed by the Ministry of Culture and the Syria Trust for Development. It is updated every two years. The element was identified and defined by bearers themselves with information collected by community volunteers. The processes of revising and adding elements to the inventory are clearly outlined in the file.

* 1. Decides to inscribe **Traditional Syrian glassblowing** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
	2. Commends the efforts by the State Party on this nomination, in light of the post-war situation in Syria;
	3. Further commends the State Party on a well-prepared file that features strong participation of the relevant communities, groups and individuals in the overall nomination process.

## DRAFT DECISION 18.COM 8.a.2

 The Committee

* 1. Takes note that Türkiye has nominated **Traditional knowledge, methods and practices concerning olive cultivation** (No. 01983) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

In Türkiye, olive cultivation refers to grafting, pruning and fertilizing wild olive trees, called delice, and to picking, harvesting and processing the olives. The methods used are based on traditional knowledge and practices concerning nature, such as ideal soil characteristics, climate and manure. The olive trees are grafted and picked according to the folk calendar, and several rituals, festivals and social practices (such as folk plays, dances, contests and feasts) mark the beginning and end of the harvest season. For instance, villagers come together to pick the first olives of the season, and some olives are deliberately left in the groves for poor people to pick. The traditional knowledge, methods and practices have been transmitted within families and villages for centuries, orally and by participating in the associated practices. Today, publications, non-formal education courses and informative seminars also contribute to their transmission. In addition to the symbolism of the olive tree and leaf (which are associated with peace, eternity, wisdom and harmony) the practices concerning olive cultivation enhance solidarity, cooperation and harmony within the community. The element also contributes to environmental sustainability efforts and plays an important role in maintaining social and cultural identity, particularly in rural areas.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The element concerns the traditional knowledge, methods and practices of taking care of wild olive trees and processing the olives. There are rituals, social practices and festivals related to the beginning and end of the harvest season. Bearers and the practitioners are mostly the small olive grove owners and farmers in rural areas in Türkiye. Men graft, prune and fertilize the olive trees. Women pick, preserve, ferment and package the olives. Both men and women extract olive oils in stone oil mills. NGOs, public entities, researchers, private museums and traditional olive oil producers are also part of the bearers and practitioners. The element has been transmitted in rural areas for centuries within families and communities, and the knowledge is available through scientific studies and articles. The element promotes a sustainable relationship between human and nature, provides a source of income and contributes to environmental sustainability.

U.2: While the production of olive oil is viable, the traditional knowledge and skills associated with olive tree processes are endangered and in need of urgent safeguarding. General threats include over-commercialization, urbanization and migration, but the specific threats are: (a) a rapid decrease in olive trees despite the increase in the number of plantations; (b) the disappearance of the traditional knowledge and practices related to olive tree grafting and pruning; (c) an increase in the use of modern spraying methods and chemical fertilizers in agriculture; (d) the disappearance of local olive varieties; (e) the loss of traditional knowledge and practices related to olive harvesting and processing; and (f) the disappearance of traditional knowledge and methods of olive oil extraction.

U.3: Past and current safeguarding measures include educational activities, information meetings and trainings, awareness-raising campaigns, academic research, and the creation of documentaries. The proposed safeguarding plan defines the expected results, a timetable and budget. Its three main objectives are: (a) preserving and improving olive groves and olive trees; (b) ensuring the viability of the element through inventorying, archiving, protecting, safeguarding and sustaining the transmission of the traditional knowledge, methods, techniques and practices; and (c) raising awareness about the element and about intangible cultural heritage in general. Communities were involved in planning the safeguarding measures and will be involved in their implementation. The nomination form was prepared with their contribution, and the safeguarding plan foresees a monitoring committee with community representation. Furthermore, experienced bearers and practitioners will act as trainers to transmit the related knowledge and skills.

U.4: The file outlines a process beginning in 2017 that revealed the threats to the element. The nomination file also describes various online and in-person meetings and field visits during which practitioners shared documentation and information, and contributed to the identification of the risks and proposed safeguarding measures related to the element. A national ‘File Preparation and Writing Meeting’ was held online in February 2022 with the participation of NGO representatives, private sector representatives, experts, local government representatives, bearers and practitioners. Various letters of consent were submitted by the practitioners, bearers, experts, institutions, NGOs and local authorities.

U.5: The element has been listed since 2014 in the Intangible Cultural Heritage National Inventory of Türkiye, which is managed by the Ministry of Culture and Tourism, Directorate General of Research and Training, the Intangible Cultural Heritage Evaluation Commission, and the Local Intangible Cultural Heritage Boards. Bearers and practitioners, experts, institutions and NGOs are involved in the inventorying process through Local Intangible Cultural Heritage Boards. The inventory is updated at least once a year. In some cases, it can be revised and updated two or three times a year.

* 1. Decides to inscribe **Traditional knowledge, methods and practices concerning olive cultivation** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
	2. Encourages the State Party to address the issue of youth and rural-to-urban migration in its safeguarding plan;
	3. Reminds the State Party to be vigilant about the potential over-commercialization of the element, while recognizing the importance of intangible cultural heritage for sustainable livelihoods.

## DRAFT DECISION 18.COM 8.a.3

 The Committee

* 1. Takes note that Djibouti has nominated **Xeedho** (No. 02001) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Xeedho is a dish given by a mother-in-law to her son-in-law to celebrate the first week of her daughter’s marriage. It consists of a container carved from a tree trunk, made to hold small pieces of dried dromedary meat that is fried in butter and preserved in ghee. The container is placed inside a basket, wrapped in aluminium foil and decorated with leather and shells. The arrangement is then covered with fabric and placed inside a bag made from traditional fabrics representing a woman’s set of clothes. Ropes are securely tied around the xeedho and carefully hidden. An integral part of the wedding ceremony in Djibouti and the subject of riddles and poetry, the ritual of making xeedho is transmitted informally within families, with girls watching to see how it is prepared. The bride’s mother, grandmothers, sisters and aunts invest fully in planning the marriage celebrations and preparing the xeedho, which represents a commitment on the honour of the bride and her family. The xeedho is also accompanied by other gifts for the newlyweds. A carefully prepared, high-quality xeedho reflects a mother-in-law’s appreciation for her new son-in-law, thus strengthening social ties between the families of the bride and groom.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The element includes the skills associated with the preparation of Xeedho, which is offered as a gift by a mother-in-law to her son-in-law on the seventh day of her daughter’s marriage. It is practiced among the Somali community in Djibouti and is reserved for women with experience in the tradition. Associated knowledge and skills are transmitted informally, from women to their daughters and nieces. The element is part of the marriage ceremony of newlyweds and serves to strengthen social ties between two families and solidarity with the couple. The element is consistent with promoting mutual respect.

U.2: The bearer communities have kept the practice alive despite drought and other economic crises that impact the tradition. The primary threats to the viability of the element include a decline in the number of practitioners and declining interest among younger generations to take up the practice of the element. According to the file, transmission is being further weakened as younger generations prefer to gift cultural artefacts associated with new urban contexts. Newlyweds also favour urban dishes. A formal framework for the transmission of the element is also lacking. As a result, adolescents and children are deprived of opportunities to learn about the practices related to xeedho.

U.3: The past and ongoing safeguarding work on the element is supported by the International Assistance from the Fund of the Convention for inventorying and developing safeguarding plans. Other initiatives included awareness-raising and actively seeking out practitioners of the element. The proposed safeguarding plan details eight objectives, with the overarching goal of revitalizing the practice. The measures include establishing a federation, training women, designing safeguarding modules, establishing formal transmission modes, and conducting research and documentation activities. The plan includes the targeted results, a detailed timeline of activities and proposed budgets. It also includes a proposal for assessment and auditing of the safeguarding plan. It was drawn up in full cooperation with the bearers and practitioners of xeedho, and will be implemented with their participation.

U.4: The nominated file includes evidence of the participation of the communities, groups and individuals concerned in the nomination process throughout the entire process. Following the pilot inventory drawn up in early July 2020, the community chose the element from among the elements to be inventoried. Furthermore, meetings with the practitioners and local managers were held during the inventory process. There was an agreement among the participants about the need to inscribe xeedho on the Urgent Safeguarding List. Video conferences and meetings were held to inform the communities about how the file was progressing. In February and March 2022, awareness and information meetings with the active involvement of practitioners took place. During these meetings, letters attesting to the free, prior, and informed consent to the nomination were collected, all of them coming from women.

U.5: Xeedho is included in an ongoing pilot inventory process. The information on the element was included in July 2020 and last updated in March 2022. The Department of Culture is the responsible body for the inventory. The identification and definition of the element took place in collaboration with five female practitioners. Updates will take place every two years, with the participation of the bearers and practitioners.

* 1. Decides to inscribe **Xeedho** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
	2. Commends the State Party for the submission of an improved file following the decision of the Committee to refer the file in 2021.

## DRAFT DECISION 18.COM 8.a.4

 The Committee

* 1. Takes note that Malaysia has nominated **Mek Mulung** (No. 01610) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Mek Mulung is a traditional Malaysian performance involving acting, dialogue, singing and dancing. Originating in the village of Wang Tepus, it is performed by a group of fifteen to twenty people, accompanied by a music ensemble consisting of traditional percussion and wind instruments such as drums, clappers and a gong. Mek Mulung follows a set structure and is performed in an open barn, with the spectators surrounding the performers. The main characters in a Mek Mulung performance are the king and princess, both of whom wear traditional dress, as well as the shaman, maids and antagonists. Originally, the actors were all men, some of whom wore women’s clothes for the female roles; nowadays it is practised by men and women. Initially performed as a celebration and expression of gratitude following a good harvest, Mek Mulung begins with a communal feast on the day before the performance for the artists and their neighbours, friends and guests. Traditionally, the knowledge and skills related to Mek Mulung are passed down orally by practitioners to their children. Today, the practice is also transmitted in schools and universities, and through seminars, workshops, forums and cultural festivals and festivities. The celebration is viewed by practising communities as a means of promoting lively social interaction and dialogue.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: Mek Mulung is a combined art form consisting of acting, dialogue, singing, dancing and music. Mek Mulung is performed by a single group of performers from the same family lineage whose ancestors originally introduced the tradition. Historically, only men performed Mek Mulung, but people of all genders participate nowadays. The knowledge and skills are passed down from generation to generation by practitioners to their children, through observation, oral communication, teaching and training. After the establishment of related government agencies, workshops and other formal methods of transmission have also been undertaken by universities and NGOs. The element is an expression of gratitude for a good harvest and facilitates social interaction during its performance.

U.2: The element’s viability has extensively weakened and only one group of performers remains. Members of the community are declining in number, the necessary equipment and musical instruments are difficult to obtain, there is decreasing interest among youth, the dialect used is uncommon and difficult to learn, and there are insufficient funds for the reconstruction of the barns in which the performance takes place. Transmission is also at risk due to the old age and health conditions of the performers, as well as to the fact that the informal mode of transmission of the element is almost discontinued.

U.3: The practitioner community has maintained efforts to perform and transmit the element in spite of the threats. They have also participated in publications and research. The State has given recognition to practitioners and facilitated featured performances at local art events. It has also made the element the subject of several seminars and exhibitions. A safeguarding plan with measurable results, timetable and budget is elaborated. It includes four main objectives: (a) transmitting knowledge and skills; (b) enhancing capacity building; (c) increasing visibility; and (d) providing financial support and recognition for its practitioners. The measures were elaborated and will be implemented in collaboration with community members through a series of consultative meetings.

U.4: Efforts to safeguard the element and involve the communities were initiated in 2018 through internal meetings and discussions to identify the condition of Mek Mulung. The bearers and practitioners were consulted to identify their difficulties in practicing as well as safeguarding the element. Several meetings and field visits to the Wang Tepus village were conducted. The file also describes various workshops and meetings involving the communities concerned. The nomination contains a set of letters of consent from the communities, expressing their support for the element to be listed on the Urgent Safeguarding List. The annexed video also shows the communities’ participation and the signing of forms to express their consent.

U.5: The element has been listed on the National Heritage Register since September 2019. It is administered by the Intangible Cultural Heritage Division, Department of National Heritage, Ministry of Tourism, Arts and Culture Malaysia. The element was identified and defined using information received from members of the concerned community as well as from published records. The element will be updated once a year. The inventory is updated based on community needs, changes to the element that have been identified and new laws and procedures.

* 1. Decides to inscribe **Mek Mulung** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.

## DRAFT DECISION 18.COM 8.a.5

 The Committee

* 1. Takes note that Mozambique has nominated **Ingoma Ya Mapiko** (No. 01996) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The mapiko dance is a celebratory dance practiced by the Makonde people of Mozambique. A part of the traditional rite of passage from puberty to adulthood, the dance is performed in an enclosure, usually under mango trees, with dancers, musicians and the public coming together to celebrate the initiation rite. The dance may also be performed for the funeral of a group member or for entertainment. It is a theatrical performance involving several dancers who perform alone or as a group, wearing masks that represent animals or people. They are accompanied by drums and a choir of women and men standing opposite each other. In between the dances, the choir also dances and sings provocative songs, challenging and provoking the masked men and people from neighbouring villages. The mapiko dance is transmitted during initiation rites. It symbolizes human spirit, harmony with the cosmos, and the fight between good and evil, and is viewed as a means of overcoming fear. It also seeks to restore a balance between the masculine and the feminine. For the practising communities, mapiko is a means of transmitting ancestral values, beliefs and customs and of helping youth familiarize themselves with the transformations of their bodies as they reach maturity.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: Mapiko is a part of the Makonde initiation rite Likumbi, part of the process of stepping from childhood to adulthood. Lipiko masks are worn during the performance, which is accompanied by music and dance. Mapiko involves a progressive teaching process to familiarize youth with their bodies, traditions, and way of life. The element is passed on during secret initiation rites. It transmits ancestral values and beliefs and teaches youth how to differentiate between good and evil. Mapiko is also an artistic expression and a form of entertainment and education.

U.2: The file explains that there are social, economic, military, environmental and cultural threats to the element. Younger people are less likely to participate in the dances due to the absence of economic benefits. The main threats to the element are armed conflict and terrorism, the protected status of reserves where resources are found for the production of the instruments and masks, and a weakened transmission and participation of younger generations due to labour migration. The abandonment of other cultural practices such as tattoos and sculpting has also reduced the cultural identity of the Makonde people.

U.3: Past and current safeguarding measures by the communities concerned include gaining political support and recognition for Mapiko and coordinating Mapiko festivals and mask-making workshops. State support includes a governance programme, legislative measures, funding and research. The proposed safeguarding plan focuses on preventing the extinction of Mapiko. Key activities include ensuring the availability of the necessary raw materials, establishing an inventory and a documentation centre, providing an adequate legal framework, conducting capacity-building and awareness-raising activities, and artistic productions. In terms of community participation, priority will be given to the participation of members of civil society and practitioners as the guardians of their culture. The nomination form lists various practitioners who will play a decisive role in the implementation of certain safeguarding activities.

U.5: The element has been documented and was included in an inventory in 2019 in accordance with the law 10/88 of National Heritage. The element was identified and defined via interviews with a cross-section of the communities concerned, including women. Mozambique has adapted the inventory calendar to cyclones, floods and droughts. Alongside this, the State, in partnership with institutions and practicing communities, implements monitoring and evaluation procedures throughout the year.

* 1. Considers that, from the information included in the file, and the information provided by the submitting State through the dialogue process, the nomination satisfies the following criterion for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.4: The file describes a process involving interactions between practitioners, associations, local leaders and government agencies beginning in 2019. The process was led by the Cultural Research Center with the goal of mapping and determining how to develop the nomination, including how to deal with aspects of the element subject to secrecy. Annexed letters express the free, prior and informed consent of concerned communities.

* 1. Decides to inscribe **Ingoma Ya Mapiko** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
	2. Encourages the State Party to make use of the International Assistance mechanism of the Convention to receive financial support for activities aimed at safeguarding intangible cultural heritage as defined in Article 20 of the Convention.
	3. Reminds the State Party, when submitting nomination files in the future, to avoid standardized letters of consent and to ensure the free, prior and informed consent of the communities concerned.

## DRAFT DECISION 18.COM 8.a.6

The Committee

* 1. Takes note that Paraguay has nominated **Ancestral and traditional techniques for the elaboration of the ‘Poncho Para’i de 60 Listas’, from the city of Piribebuy, Republic of Paraguay** (No. 01992) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The Poncho Para’í de 60 Listas de Piribebuy is a handmade garment from Paraguay consisting of three parts: the body, the fringes and the fajita or guard. Each part entails different crafting procedures which are carried out collaboratively by women weavers. To create the poncho, the practitioners weave three types of cotton threads, corresponding to the three parts of the garment. Each weaver makes a part of the poncho and specializes in one of the processes. While weavers have their own style and designs, they develop skills for teamwork in order to save time and resources, with the ultimate goal of maintaining the quality of the product. The materials associated with creating the poncho, including the thread, pallets and wooden chairs, are also made by hand. Historically, the ancestral techniques, which were first used by the native peoples, have been transmitted from weaver mothers to daughters orally, through observation and practice. Today, the Safeguarding School also helps weavers pass on their knowledge to future generations. The Poncho Para´í de 60 Listas is a symbol of unity and identity in the city of Piribebuy and is recognized nationally for its design and originality.

* 1. Considers that, from the information included in the file, the nomination satisfies the following criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

U.1: The element involves the techniques of artisan weaving of three types of cotton threads, corresponding to the parts that make up the poncho. It is a collaborative practice, done by women, whose role in transmission is a fundamental pillar to the element’s safeguarding. The women’s roles are linked to their level of experience. Some carry the knowledge and skills to produce an entire poncho, whereas others master the skills to the create one of the poncho’s components. There are also trainees who are engaged in the recently established safeguarding school. Today, as in the past, the related knowledge and skills are transmitted through observation and practice, and also involves teamwork. There are no guides or manuals. The garment represents Paraguayan identity and is a symbol of unity in the city of Piribebuy and of the native people of Paraguay. The element empowers women and offers sustainable work opportunities and income for its practitioners.

U.2: The element is in need of urgent safeguarding due to the health and low number of practitioners, most of whom are advanced in age. Only two are able to demonstrate all the components of the element. There is decreased demand for the element due to the cost, and the element can only be afforded by wealthier populations. The costs are affected by the importation of high-quality raw materials from Peru. Additionally, there is limited interest of younger generations to learn and practice the element because of its low income-generating capacity. Also affecting the element is a lack of promotional and marketing skills available to the practitioners, limiting the commercialization potential.

U.3: Past and current safeguarding measures include declaring the element as Paraguayan intangible heritage, designating a practitioner as a living human treasure and establishing a safeguarding school. Other measures such as data collection, festivals and celebrations and awareness-raising workshops have also been taking place. The proposed safeguarding plan has five objectives: (a) promoting interest in the element; (b) researching and disseminating knowledge and data about the element; (c) including the techniques in school curricula; (d) fostering and creating ways for the weavers to obtain a fair income for their work; and (e) reducing the costs of the raw materials. The file details activities linked to the safeguarding plan and demonstrates their feasibility.

U.4: The file explains the involvement of various practitioners, including in workshops for local artisans. Various meetings were held to identify existing problems and the different actions necessary to safeguard the ancestral techniques. Other efforts include meetings held in 2018 to draft the nomination form, with the participation of expert craftswoman Rosa Segovia, among others. The artisans and the National Committee for the Safeguarding of the Intangible Cultural Heritage participated in two meetings in July 2021 aimed at drafting the nomination form. Letters of consent were provided by the communities.

U.5: The element was listed on the ‘Register of National Cultural Heritage Assets’ in March 2022. The register is maintained by the National Secretariat of Culture through the General Office of Cultural Heritage. Meetings, talks and workshops were held with practitioners, and information on the knowledge of the element was provided for the inventory. Each element on the inventory is reviewed every two years.

* 1. Decides to inscribe **Ancestral and traditional techniques for the elaboration of the ‘Poncho Para’i de 60 Listas’, from the city of Piribebuy, Republic of Paraguay** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
	2. Further takes note that Paraguay has requested International Assistance from the Intangible Cultura Heritage Fund in the amount of US$74,500 for the implementation of the safeguarding plan for **Ancestral and traditional techniques for the elaboration of the ‘Poncho Para’i de 60 Listas’, from the city of Piribebuy, Republic of Paraguay** (No. 02076):

To be implemented by the National Secretariat of Culture in partnership with UNESCO, this eighteen-month project aims to ensure the transmission of the knowledge and techniques of making the Poncho Para’í de 60 Listas. The project involves promotion activities such as a television show, a permanent exhibition, craft fairs and a weaving competition. The homes and workshops of poncho artisans will be given publicity and prominence. The project also entails developing an academic programme for the existing School for the Safeguarding Poncho Para’í de 60 Listas. Training programmes on entrepreneurship, business strategies and management will be conducted to support the sustainability of the production process. These programmes will result in the development of a certification system and the creation of an online store to be managed by the bearers of the element. The project is expected to increase local capacities to continue and transmit the ancestral techniques of making the poncho. It will also lead to the creation of a network and cooperative of weavers. Moreover, the activities will highlight the cultural value of the poncho at the national and international levels and enable the identification of similar safeguarding activities for other intangible cultural heritage elements in Paraguay.

* 1. Further considers that, from the information included in the file, the request responds as follows to the criteria for granting International Assistance given in paragraphs 10 and 12 of the Operational Directives:

A.1: The file describes the involvement of various practitioners, including workshops for local artisans. Various types of meetings were held to identify existing problems and the different actions necessary to safeguard the ancestral techniques. Other efforts include meetings in 2018 to draft the nomination form, with the participation of expert craftswoman Rosa Segovia, among others. The artisans and the National Committee for the Safeguarding of the Intangible Cultural Heritage participated in two meetings in July 2021 aimed at drafting the request. The proposed programmes will benefit the communities and existing practitioners and attract new bearers.

A.2: A detailed budget is provided. The amount requested and the time frame seem reasonable. The total project budget is US$86,000; while the amount requested from the fund is US$74,500. The State Party will contribute US$10,000 and another US$1,500 will be raised separately.

A.3: The threats to the element are clearly defined, and the State Party has identified the challenges and proposed safeguarding activities with the participation of the communities. The proposed activities will help to address the challenges, such as the small number of practitioners and the lack of transmission to younger generations. The safeguarding actions will be coordinated by the National Secretariat of Culture, whose political institutional scope and technical level is adequate for this task. A dedicated commission will be formed, and UNESCO Montevideo will take up the administrative management, including monitoring, reporting and evaluation.

A.4: The training and activities planned will empower the local community and enable it to acquire the capacity to ensure the transmission of the knowledge and techniques associated with the element. The file also outlines potential multiplier effects, such as the creation of a network of weavers and a cooperative.

A.5: The total project budget amounts to US$86,000. The State Party has allocated about 12% of the total projected costs and makes use of its own institutional resources for this purpose.

A.6: The project, through the proposed workshops, will transmit the related knowledge to new bearers, thus ensuring the element’s continuity. The project will also strengthen the cultural management, business, leadership and public speaking skills of the existing artisans and practitioners. This will allow artisans to identify and access opportunities to promote the continuity of the trade, ensuring their own and their families’ livelihoods.

A.7: The requesting State has not previously received any financial assistance from UNESCO under the Intangible Cultural Heritage Fund of the 2003 Convention to implement activities in the field of intangible cultural heritage.

Paragraph 10(a): A safeguarding plan was prepared by the State and will be coordinated by the National Secretariat of Culture, an institution with Ministerial rank dependent on the Presidency of the Republic of Paraguay. The proposed activities will be executed by the General Directorate of Cultural Heritage. UNESCO Montevideo, as depository of the financial assistance, will monitor the implementation of the project and activities.

Paragraph 10(b): The assistance will have several multiplier effects. It will sensitize and empower the community, ensuring the long-term continuity of the projects within the safeguarding plan. The transmission of ancestral knowledge through the safeguarding school and traditional methods will continue. The community’s cultural business management capacities will be strengthened, leading to the protection and safeguarding of intangible cultural heritage. A network of weavers will be created and a weavers’ cooperative will be established. Similar actions can be applied to enhance other cultural manifestations, both locally and nationally.

* 1. Decides to approve the International Assistance request from Paraguay for the implementation of the safeguarding plan for **Ancestral and traditional techniques for the elaboration of the ‘Poncho Para’i de 60 Listas’, from the city of Piribebuy, Republic of Paraguay** and grants the amount of US$74,500 to the State Party to this end;
	2. Requests that the Secretariat reach an agreement with the requesting State Party on the technical details of the assistance both before and over the course of the implementation of the project, paying particular attention to ensuring that the budget, timelines and work plan of the activities to be covered by the Intangible Cultural Heritage Fund are detailed and specific enough to provide sufficient justification of the expenditures;
	3. Invites the State Party to use Form ICH-04-Report to report on the use of the assistance granted;
	4. Commends the State Party for a good quality video that provides a detailed visual presentation of the cultural practices associated with the element;
	5. Reminds the State Party to ensure that the benefits of the project will outlast the project timeline, and to ensure broad community participation in safeguarding efforts.