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

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

**Eleventh session
Addis Ababa, Ethiopia
28 November to 2 December 2016**

**Item 10.c of the Provisional Agenda:
Examination of proposals to the Register of Best Safeguarding Practices**

Summary

The present document includes the recommendations of the Evaluation Body on proposals to the Register of Best Safeguarding Practices (Part A) and a set of draft decisions for the Committee's consideration (Part B). An overview of the 2016 files and the working methods of the Evaluation Body are included in Document ITH/16/11.COM/10.

Decision required: paragraph 4

A. Recommendations

1. The Evaluation Body recommends to the Committee to select the following programmes as best representing the principles and objectives of the Convention:

Draft Decision	Submitting State	Proposal	File No.
11.COM 10.c.2	Austria	Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft	01169
11.COM 10.c.4	Croatia	Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum	01098
11.COM 10.c.7	Norway	Oselvar boat – reframing a traditional learning process of building and use to a modern context	01156

2. The Evaluation Body recommends to the Committee to refer the following programmes to the submitting States:

Draft Decision	Submitting State	Proposal	File No.
11.COM 10.c.5	Fiji	Cultural mapping, methodology for the safeguarding of iTaukei intangible cultural heritage	01195
11.COM 10.c.6	Hungary	Safeguarding of the folk music heritage by the Kodály concept	01177

3. The Evaluation Body recommends to the Committee not to select the following programmes at this time:

Draft Decision	Submitting State	Proposal	File No.
11.COM 10.c.1	Argentina	The Randas of time, a safeguarding model of textile art at El Cercado	01212
11.COM 10.c.3	Bulgaria	Festival of folklore in Koprivshitsa: a system of practices for heritage presentation and transmission	00970

B. Draft decisions

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

DRAFT DECISION 11.COM 10.c.1

The Committee

1. Takes note that Argentina has proposed **the Randas of time, a safeguarding model of textile art at El Cercado** (No. 01212) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The randa is a type of intricate, decorative craftwork mainly found in El Cercado, Argentina. Seen in churches, homes, and on garments, it involves using a needle and guiding stitch to create a fine mesh base, which is then placed on a frame and embroidered. Transmitted from women to girls in families, considered part of their cultural identity, less than 50 randeras (randa weavers) exist nowadays due to: their work not being as recognized as it used to; difficult access to supplies as most live in low-urbanized areas; and buyers reselling pieces for substantially more than what they paid for, forcing many to discontinue the craft. Since 2012, randeras communities have been working with Argentina's Ministry of Culture through the Argentine Traditional Crafts Market, as well as the Tucumán Cultural Office, municipalities, universities and other bodies to address these issues. Safeguarding measures include: research and documentation on the practice; community workshops; a Randa Festival; and Crafts Market. Initiatives for the future are: a Protocol of Best Practices for Design and Crafts Collaborative Work with fair price mechanisms; a bank of supplies; catalogue of techniques and designs; directory of practitioners; and incorporation of the practice in school curricula.

2. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The safeguarding initiative that is presented includes dimensions of research, documentation, inclusion in school curricula, creation of a quality seal, creating a bank of supplies, the identification and analysis of the value chain associated with production, and the promotion of tourist activities. It seems to have stemmed partly from limited availability of raw materials and a lack of recognition of the importance of the element and appears designed in cooperation with bearers of the element. However, more information would have been welcome to justify all the measures (and their apparent emphasis on commercial ventures) and precisely how their need was identified. In addition, the majority of these measures are presented as future activities and, therefore, cannot describe a best practice.

P.2: The programme has currently only been initiated at the national level, although it may in future become relevant to communities in other countries of the region and beyond. Bilateral or multilateral actions may be promoted following the model proposed by this programme, with its gathering of information and exchanges between communities and groups of craftspeople who are bearers of textile cultural heritage. These are part of a number of suggestions for the future, but these cannot satisfy this criterion, which requires a description of activities already implemented.

P.3: The programme (so far as its initial and future activities are concerned) reflects some of the principles and objectives of the Convention, such as promotion of human creativity and cultural diversity; dissemination and raising awareness; the

contribution of intangible cultural heritage to sustainable development and social cohesion; and a focus on women as important bearers and actors of this intangible cultural heritage element. There is a lack of clarity as to aspects of the programme and the element itself and whether they fully reflect the principles and objectives of the Convention.

- P.4: The proposal lists a number of interesting activities aimed at ensuring the viability of the element, for instance by safeguarding knowledge and skills and finding an equitable and profitable market for randa craft and its practitioners, eventually leading to the sustainable development of community-based local industry. If the file indicates that some initial activities have been successful, it however appears to be premature to highlight that they demonstrated effectiveness, for instance concerning the avoidance of any negative consequences of the commercial strategy, such as risks of decontextualization and homogenization of consumption.
- P.5: The file demonstrates that the randeras communities have been involved in the design of the programme from the beginning, and the Tucuman National University, as well as government authorities at local, regional and national levels (Ministry of Culture), assisted them in their effort. The community concerned ultimately decided what measures will be implemented. Documents attached provide evidence to this effect.
- P.6: The file points out two aspects of this programme that could be replicated in other contexts: identifying safeguarding measures adopted by the community itself; and the encouragement of innovative actions for a possible transformation of intangible cultural heritage into a sustainable development opportunity. However, due to the recent nature of the activities described in the file, it is difficult to evaluate their impact and to ascertain whether they could constitute a model at this point in time. The file also stops short of demonstrating efficacy in raising the awareness of the communities concerned and in strengthening the viability of the element beyond commercial-oriented production. The programme, therefore, cannot at this point serve as a regional or international model of safeguarding.
- P.7: The file lists dissemination measures already being implemented so far as the element is concerned (such as a register of specialist randa craftspeople; transmission of techniques and knowledge through formal and informal education; and crafts fairs and festivals). The file, however, does not sufficiently demonstrate willingness on the part of the communities concerned and the submitting State to promote dissemination of the potential best practices arising from the programme as a whole.
- P.8: The file indicates that no assessment has yet taken place since the programme is currently ongoing. It does, however, offer possible future indicators (number of randeras at fairs and festivals, numbers of trainer randeras, number of randa workshops, result of production activities, and payment of a fair price to the producers).
- P.9: The file shows that the programme can apply to the needs of developing countries as its primary contribution is to convert threats (mostly caused by the operation of global markets) into the possibility of sustainable development (by enriching bearers and practitioners with craft knowledge and techniques, and with economic returns as a result of fair trade). This would provide the craftspeople with self-esteem and foster the continuation of heritage by keeping it alive.
3. Decides not to select the Randas of time, a safeguarding model of textile art at El Cercado as a programme, project or activity best reflecting the principles and objectives of the Convention.

DRAFT DECISION 11.COM 10.c.2 

The Committee

1. Takes note that Austria has proposed **Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft** (No. 01169) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The Werkraum Bregenzwald, Hand.Werk.Haus Salzkammergut, and Textiles Zentrum Haslach are three centres in Austria run by local, traditional craftspeople who, for the past 15 years, have been collaborating with international artists, educational institutions, craft businesses and other entities to help safeguard their practices for future generations. The centres have been providing a range of public activities to help maintain the crafts that include woodwork, painting and textile practices, which provide communities with a sense of identity and continuity. Governed by associations in cooperation with craft businesses, as well as educational and scientific institutions, they offer training on traditional techniques, such as introductory courses for primary school students, weekend and summer schools, apprenticeship programmes, and postgraduate courses. Local and international experts help to run the classes, transmitting specialist knowledge and skills associated with the various practices. The centres on craftsmanship also host exhibitions and competitions to enhance visibility of the traditional crafts, attracting local and international designers and artists. Furthermore, they act as bridges between art and industry, providing platforms for the sharing of ideas and experiences on traditional craft practice and the development of cooperative networks. Partnerships between cultural, educational and economic fields are also created, further strengthening safeguarding efforts.

2. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:

P.1: This initiative concerns three craft centres, initiated and governed by craftspeople, to revitalize and safeguard crafts (under threat by industrialization and trade), in cooperation with craft businesses as well as educational and scientific institutions. The centres provide craftspeople and local communities with a strong sense of identity and continuity. The main activities are described under transmission, documentation and research, innovation, promotion, cooperation (e.g. with universities and a mental hospital), and raising awareness. The three centres adopt successful strategies learnt from each other and act as an advisory service for customers and producers. The centres not only contribute to the continued practice of traditional knowledge and skills of Austrian craftsmanship, but also ensure their ecological and economic sustainability through wide cooperation with educational, medical and academic institutions nationally and beyond, while promoting intergenerational and international dialogue.

P.2: The file states that the centres have become local social hubs and platforms for sharing best practices, as well as for enhancing the visibility of traditional craftsmanship. A number of collaborative efforts are described (with local businesses, universities, competitions, exhibitions, exchanges of apprentices, invited designers and craftspeople), both with partners in Austria and internationally. Numerous collaborations have strengthened cultural, social as well as economic skills as individual craftspeople, businesses and/or institutions are now working together as equal partners. Regular cultural events allow craftspeople of the three associations to meet their counterparts from other countries, especially in Western Europe. The programme holds potential for more encouraging cooperation in promoting traditional craftsmanship as viable elements of intangible cultural heritage in other countries.

- P.3: The programme reflects the aims and principles of the Convention in several ways, and the submitting State has chosen to underline three aspects: dialogue, diversity and continuity. The initiative fosters dialogue through the creation of networks of artisans; the cooperative management of the centres; collaboration with other disciplines; exhibitions and visits by national and international craftspeople. Diversity is reflected through exchanges among craftspeople; and with visitors from near and far, as well as through the diversity of crafts and techniques being promoted. With regard to continuity and cohesion, the file highlights efforts aimed at safeguarding skills in a changing world; education and training; and the promotion of communities concerned with treating traditional craftsmanship as a symbol of social identity.
- P.4: Given the threats of industrial mass production and low cost imports, the centres have registered success in a number of areas (increased demand for their products and courses; a rising number of trained apprentices; growing membership of the associations; new business partnerships; growing numbers of visitors; and the opening of new craft businesses) and interest in traditional craftsmanship is generally growing. The centres themselves, as well as their projects, are experiencing a rising degree of international attention and collaboration, while engaging in a growing diversity of activities. The effectiveness of this programme has contributed to the viability of both traditional craftsmanship and intangible cultural heritage in general.
- P.5: The file states that the craftspeople, organizations and educational institutions concerned have been involved in the establishment of the centres, as well as in the implementation and management of their activities. The three centres differ slightly in organization (one of them was even built by the craftspeople themselves), but all of them demonstrate clearly how craftspeople and relevant organizations have been part of a continued initiative to establish the centres and work to safeguard intangible cultural heritage. Local communities are also involved in terms of, for instance, the use of volunteers, and enjoyment of the centres for cultural events. The proposal is submitted by the State with the support of the three centres, whose representatives (as well as cooperation partners, an association of friends, and a representative of the municipalities) gave their free, prior, and informed consent to this proposal. Documentation to this effect has been submitted.
- P.6: The file lists current outcomes of the centres' safeguarding measures to demonstrate that the programme can serve as a viable model for other countries. This is because the centres display a number of replicable characteristics, including being based on local resources and technical know-how; serving local demand; the emphasis on sharing know-how within, among centres and beyond; the permanent involvement of the community; transmission, documentation and promotion mechanisms; and support to individual craftspeople through their own associations. The programme also raises awareness on the sustainable safeguarding of traditional craftsmanship and promotes local development, integrating cultural and economic concerns while fostering respect for human diversity and creativity and an attitude of open-mindedness towards the benefits of foreign influence, through national and international exchanges.
- P.7: The file notes that the centres have already developed various ways to share their experiences, including with educational institutions locally, nationally and internationally (cooperation with universities and schools, as well as apprenticeship schemes), and with the general public (internet platforms and guided tours). The centres have expressed their willingness to continue sharing their experiences and contribute to similar initiatives.
- P.8: The file provides examples of assessments carried out on the performance of the centres. These include periodic internal reviews to assess all activities; the use of

social media for visitor feedback; feedback from the wider community; externally driven monitoring mechanisms (arising from government and EU grants) and, in one case, the award of a national quality label for educational courses. Monthly meetings and surveys provide the centres with reports and figures as a basis for planning, sustaining quality and making improved decisions.

P.9: The file shows that the centres strive to safeguard the knowledge of traditional craftsmanship and improve the quality of life for people living in rural areas – both of which are issues of concern in developing countries. The aims of the programme may, therefore, apply to these countries (creating jobs and thus encouraging young people to stay, collaborative production processes to reduce costs, sustainable use of local resources, and enhanced local pride and identity). While this may be the case, it should be noted that the initiative was not developed to be primarily applicable to developing countries. All activities are, therefore, not necessarily applicable and the requirement of external financial support may constitute an obstacle in this respect.

3. Selects **Regional Centres for Craftsmanship: a strategy for safeguarding the cultural heritage of traditional handicraft** as a programme, project or activity best reflecting the principles and objectives of the Convention and commends the submitting State on a well-researched and well-presented proposal.

DRAFT DECISION 11.COM 10.c.3

The Committee

1. Takes note that Bulgaria has proposed **Festival of folklore in Koprivshitsa: a system of practices for heritage presentation and transmission** (No. 00970) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

The concept for the Festival of folklore in Koprivshitsa, where thousands of Bulgarians of all ages and the diaspora meet in August to present and share their intangible cultural heritage practices ranging from dance and storytelling, to games and craftsmanship, originated when local musicians saw a need to protect traditions endangered by factors such as urbanization and commodification. Hosted by the Koprivshitsa municipality with assistance from the Ministry of Culture, Bulgarian National Television, Bulgarian National Radio, the Institute of Ethnology and Folklore Studies with the Ethnographic Museum, the Institute for Art Studies and community centres, the festival raises awareness about the importance of safeguarding living heritage and promotes its presence in people's lives, documents it for future continuity and stimulates transmission. Performers are nominated through selection procedures organized by Bulgaria's administrative districts where new traditions are also identified, then performances broadcasted and documented by scholars for archival records such as those at the Institute of Ethnology and Folklore Studies with the Ethnographic Museum. Since the first festival in 1965, nine editions have taken place with 18,000 performers participating in 2010, attracting visitors from throughout the country and abroad. Many festival performers go on to become known internationally.

2. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The submitting State describes the origin of the festival and its current activities. However, the proposal neither fully explains the situation that led to its creation nor the specific safeguarding needs that have been identified. The project promotes the development of local folklore, documentation and research, transmission mechanisms and the creation of institutional networks but it is not clear what innovative methods or modalities are proposed as examples of best practices. While the festival brings attention and dialogue to the field of intangible

cultural heritage in Bulgaria, the risks of decontextualization of traditional folklore are not sufficiently discussed and a clearer description of activities taking place, beyond organizing the festivals every five years, would have been useful.

- P.2: The festival involves numerous observers and participants from across the world and with diverse competences, including cultural and educational centres, scientific institutes, municipalities, non-governmental organizations and associations of folklore admirers. Such gatherings promote respect for the cultural diversity. However, the file does not fully explain how efforts to safeguard the intangible cultural heritage concerned at regional, sub-regional and international levels have been undertaken other than participation in international conferences and the festivals themselves.
- P.3: The submitting State has provided a generalized explanation of how the festival reflects principles and objectives of the Convention in its conception, design and implementation. These include safeguarding, promoting visibility and recognition, community participation and motivation of bearers, maintaining the support of state institutions, the development of know-how related to transmission, the establishment of international networks and monitoring. While the proposal states that the festival is a platform for spontaneous cultural practices, and although it can be claimed that the festival promotes the popularization of folklore, it does not safeguard the social functions of traditional practices, with a risk of their being taken away from their sociocultural context, losing their symbolic or religious sense, and compromising a sense of belonging and continuity to the communities concerned.
- P.4: The proposal demonstrates the success of the festival, evaluated through the growing numbers of participants, visitors and audiences. Together with annual local festivals, the event brings about an important momentum and awareness to thousands of bearers of intangible cultural heritage and visitors, and stimulates the processes of transmitting heritage through generations. It is also helpful in the promotion of mutual respect and cultural dialogue, and respect for cultural diversity and human creativity, but evidence is not sufficient to determine a deliberate transmission of the elements of intangible cultural heritage highlighted at the festival. Further, the indicators are almost all quantitative and while the festival contributes to the visibility of folklore, it is not clear how effective it is in contributing to the viability of contextualized elements of intangible cultural heritage.
- P.5: The bearers and performers, other communities concerned, and guest performers from abroad have been involved in the implementation of the festival, together with the Ministry of Culture and other government institutions at different levels, a local museum and researchers. The file presents consent letters from concerned communities, groups, and individuals who were informed about the proposal, expressed their support and fully participated in the different stages of its preparation.
- P.6: The file explains that the festival (with its proven sustainability) may serve as a model for other countries and regions as it emphasizes broad participation of different communities, groups and individuals, active cooperation between different communities and institutions, direct involvement of scholars, fundraising for archiving, and connecting with national inventories on intangible cultural heritage. It has shown an ability to include a variety of communities and elements of intangible cultural heritage, and provide an excellent opportunity to bring bearers together with cultural historians and museum professionals. However, the file does not sufficiently describe the festival's organizational structure, nor present wider safeguarding measures. In this sense, its role-model potential may be somewhat limited to a 'festivalization' of intangible cultural heritage.

- P.7: Since its first edition in 1965, the Koprivshitsa Festival has been open to collaboration with other countries. Information about the festival has been publicized through newspapers, radio, television, internet, publications, national and international conferences and seminars. The file states that the submitting State, implementing bodies, concerned communities, groups and individuals are willing to cooperate in the dissemination of best practices towards other communities, professional institutions and governments the world over.
- P.8: The submitting State indicates that the festivals are evaluated as and when these occur (number and social characteristics of participants and audience, geographic and genre representativeness; identification of safeguarded elements of intangible cultural heritage, interest by scholars, non-governmental organizations and other organizations, and media opinions). However, these tend to focus on the success of the festival as a social event and less on the impact this has had on the safeguarding of intangible cultural heritage or on strengthening transmission mechanisms.
- P.9: While the submitting State does not specifically demonstrate how the festival would be primarily applicable to the needs of developing countries, it may serve as a working model in view of its organizational flexibility, the ability to progress and grow in time, and the opportunity to involve many individuals, groups, institutions and communities. More broadly, a festival may contribute to cultural and sustainable development through local tourism and business. The model is compatible with both high and low-budget festivals. Nevertheless, it is important to note that it may not be sufficient to display elements of intangible cultural heritage in a festival to safeguard them effectively.
3. Decides not to select **Festival of folklore in Koprivshitsa: a system of practices for heritage presentation and transmission** as a programme, project or activity best reflecting the principles and objectives of the Convention.

DRAFT DECISION 11.COM 10.c.4

The Committee

1. Takes note that Croatia has proposed **Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum** (No. 01098) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

A batana is a type of traditional fishing boat found in Rovinj, Croatia. Important to the town's trade and heritage, with craftsmanship methods handed down by families, it became scarce with the popularity of industrial models until 2004 when local enthusiasts started an association to help safeguard it and its associated practices (an old dialect and traditional songs). The not-for-profit House of Batana, with the support of the municipality, the Heritage Museum of the City of Rovinj, Rovinj Historic Research Centre, the Italian Community of Rovinj and an eco-museology expert created the Batana Ecomuseum to raise public awareness and provide training on practices linked to the batana. It features a permanent exhibition showcasing how the batana is built and fishing equipment is made, as well as the variety of fishing activities conducted; runs workshops on constructing the boat, also available for shipbuilders; publishes expert material; hosts regattas encouraging involvement from young people; has a shipyard for building and repairing the boats that are now also used for guided tours; and cooperates on a national and international level, taking part in festivals, regattas and roundtable discussions to highlight the batana's role in traditional vessel communities and to help safeguard maritime heritage.

2. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:
 - P.1: The file adequately describes the proposed initiative – the Batana Ecomuseum – whose aim was to study, preserve and evaluate memories and everyday life linked to batana culture. The file outlines the situation that led to this project (including recent changes in the community's life – urbanization and newly settled inhabitants, tourism and the use of plastic materials in boat making). It describes the implementation of the project and lists the safeguarding actions: documentation, continuity of tradition, promotion, education, research and transmission, a dictionary of the local Italian dialect, preservation of a small shipyard, regattas, water front trails, and training for shipbuilders. The communities involved are identified as the initiators of the project and bearers of the specific intangible cultural heritage. Based on one local element, the entire cultural space encompassing kindred intangible and tangible cultural traditions was revitalized and community well-being enhanced.
 - P.2: Although a local and primarily national project in its scope, the file indicates that the Batana Ecomuseum is meant to raise awareness of the role of the batana boat as an important link with traditional vessels and related local communities in the Adriatic and Mediterranean seas, and to raise awareness of batana boats as vehicles for intercultural dialogue. The project, therefore, actively contributes to international initiatives aimed at protecting maritime heritage (cooperation with other museums, international competitions, and hosting national and international meetings on documenting and safeguarding relevant heritage).
 - P.3: The file demonstrates that the museum reflects the principles of the Convention: wide involvement of the community in the safeguarding of its living traditions; role of this heritage in its development; raising awareness of the importance of the town's intangible cultural heritage at local, national and international levels; transmission and educational programmes; commitment to inventorying; expert involvement; and academic research about diverse aspects of the element. The Ecomuseum indeed provides a good example of effective self-management following new museology concepts to foster the valorization of the local community's intangible cultural heritage.
 - P.4: The file asserts that the Ecomuseum has been effective in a number of ways: new boats constructed and in use (for both traditional and new purposes – fishing, excursions and regattas/sport); a revival of complementary traditions and skills (oral traditions and dialect); inscription in the national inventory; new motivation for the youth (international regatta and new learning methods). The programme has thus contributed to ensuring the viability of cultural heritage in general, as well as of the element itself. Large groups of people have been involved in the project and youth have bonded with the element and their wider heritage, ensuring their continuity. The submitting State has clearly demonstrated that the threatened intangible cultural heritage of the Batana boat tradition has been effectively and sustainably revitalized.
 - P.5: The file clearly states that the community concerned started and implemented the project. Community representatives are currently members of the museum's management team and run all its activities (workshops, educational programmes, and regattas). The local community and the Ecomuseum prepared all the material for the nomination, with help from the Ethnographic Museum of Istria and from the Ministry of Culture. Letters of consent from the communities concerned are appended.
 - P.6: The file proposes a model based on: a bottom-up initiative involving the entire community; inclusion of different aspects of living traditions to re-engage with the

heritage of a local community; involvement of professionals; positive engagement and implications for the community's current life/daily activities; and creation of local, national and international networks. In addition, an ecomuseum may provide a suitable organizational model and forging the widest networks appears essential both for the viability of the project and to sustain intercultural dialogue.

P.7: The Batana Ecomuseum has already been sharing its experience nationally and internationally through meetings (conferences and round tables), events (regattas and competitions), and non-formal visits. Its website allows open access to its information. The bearers of Rovinj intangible cultural heritage, representatives of the local community and authorities express their readiness to continue sharing their experiences with others (signed letters have been provided to this effect). The Ecomuseum states a wish to establish long-term relationships with other communities in the world to foster intercultural dialogue. Inspiration for similar projects elsewhere can be drawn from this case study.

P.8: The proposal presents concrete examples of assessments that are being carried out. The Ecomuseum's safeguarding activities are evaluated by the local community on an annual basis, and the activities that are externally supported are evaluated by the Ministry of Culture and other institutions. The museum has received several local and international awards, and these provide another assessment tool. Since some of the intangible cultural heritage elements that are managed by the museum are inscribed into the National Registry of Cultural Goods, they are also monitored by the Ministry of Culture.

P.9: The file suggests that most of the steps and models it describes are also relevant to developing countries (a bottom-up approach, inclusiveness, and formal and non-formal education to heighten youth interest in their heritage). The organizational model of an eco-museum may also be relevant, although countries may lack the necessary legislation. An interdisciplinary approach could bring new ideas and force a search for innovative means of support and funding. The Ecomuseum's connection with similar projects proved to be important for local community empowerment.

3. Selects **Community project of safeguarding the living culture of Rovinj/Rovigno: the Batana Ecomuseum** as a programme, project or activity best reflecting the principles and objectives of the Convention and commends the submitting State for highlighting the successful link between revitalizing an element of intangible cultural heritage and sustainable development, with an impact on an entire community.

DRAFT DECISION 11.COM 10.c.5

The Committee

1. Takes note that Fiji has proposed **Cultural mapping, methodology for the safeguarding of iTaukei intangible cultural heritage** (No. 01195) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

In 2004, a programme to safeguard traditional knowledge systems and associated cultural expressions of Fiji's iTaukei population began in response to community concern that its cultural practices could be lost indefinitely. The iTaukei Institute of Language and Culture set up the Cultural Mapping Programme (CMP) to identify, document and register intangible cultural heritage important to community identity and sustainability, whose viability had been weakened by economic and climatic factors, as well as the influence of mass media. Working in collaboration with iTaukei leaders, administrators, elders and practice bearers, the programme began with awareness-raising workshops on the initiative for district representatives and village headmen. CMP field officers then conducted talanoa sessions (an iTaukei traditional learning method of dialogue and storytelling) with community chiefs, elders and practice

custodians resulting in the identification of living heritage elements to be mapped. Informants were designated to document the practices using audiovisual tools, then categorize and store them in a digital database. So far, cultural mapping has been done for 11 of the nation's 14 provinces. To assist in revitalizing the traditional practices, such as pottery making, for future generations the Ministry of iTaukei Affairs has organized workshops on these techniques run by bearers for young people.

2. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The programme aims at providing methodological guidance for mapping the intangible cultural heritage of the indigenous community in Fiji (the iTaukei people), thus safeguarding traditional knowledge and cultural expressions of all domains of its intangible cultural heritage (existing rituals and ceremonies, dances, and knowledge of the environmental systems and other customary practices). The file describes a participatory method, with some innovations (e.g. data openly discussed and vetted by informants – inspired by the tradition of storytelling – before it is documented through audio and video recording; general public informed and encouraged to participate through a public research and resource centre; provision of platforms for the revitalization of endangered elements; and safeguarding plans to enhance community-driven sustainable resource management). The programme is still in progress, but already shows a long-term and fruitful history, since it is based on initiatives that date back to 2003, and it focuses on a variety of intangible cultural heritage elements of the iTaukei.

P.2: The file indicates how the Cultural Mapping Programme has coordinated with other governments – Tonga, Papua New Guinea, and Vanuatu – and organizations such as the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP). A partnership was established between ICHCAP and the iTaukei Institute of Language and Culture of the Ministry of iTaukei Affairs. The Government of Fiji and ICHCAP jointly organized a conference and discussed effective ways of safeguarding intangible cultural heritage, as well as the model for cultural mapping, including the production of a documentary film.

P.3: The file indicates that the initiative reflects the objectives of the Convention in multiple ways. It embraces the Convention's attention to inventorying as an essential measure for safeguarding intangible cultural heritage. It implements other measures for safeguarding, and for education, raising awareness and capacity building. The latter include the publication of a book on traditional iTaukei herbal medicine in the iTaukei language and a quarterly newsletter distributed to primary and secondary schools. The programme contributes to raising awareness by the production of an animated film on traditional legends collected in Fiji's provinces. Implementation fosters collaboration with various government agencies, international partners, and other organizations.

P.4: The programme appears to have so far mostly resulted in successful and important official national strategies focused on school curriculum reforms to integrate culture, as well as in organizing iTaukei festivals. The effectiveness of these measures in contributing to the viability of intangible cultural heritage is not clearly demonstrated. Additional information is needed regarding what concrete impacts the programme has had among the communities, groups and individuals concerned and the effectiveness of the inventory activities (the programme's main goal). Vocabulary such as 'unique' and 'uniqueness' should be avoided and attention given to mitigate any potential negative effect of over-commercialization of intangible cultural heritage (such as through festivals).

- P.5: The file states that the Cultural Mapping Programme and its rich outcomes could not exist without the strong involvement of communities and individuals concerned. The file describes how information on intangible cultural heritage is collected by seeking their collaboration and consent through storytelling (talanoa) and other traditional methods. The programme, however, appears to be run by the government and the file does not clearly explain how the community is involved in all stages of its planning and implementation. The proposal presents letters expressing free, prior, and informed consent to the programme (but not to the proposal for the Register of Best Safeguarding Practices) of representatives of the Provincial Offices (RokoTui), responsible for the welfare of indigenous people.
- P.6: The file describes the salient features of the Cultural Mapping Programme that may be part of an international or regional model: participation of communities and bottom-up approach in identification of intangible cultural heritage and safeguarding activities; inventorying through documentation of all forms of intangible cultural heritage; and use of culturally rooted protocols. The method has already been used at regional level (Papua New Guinea, Cook Islands, Nauru, Tuvalu, Tonga and French Polynesia) and a toolkit developed.
- P.7: All 14 provinces of Fiji are involved in the initiative and the chiefs of each village, the provincial authorities and the staff of the Cultural Mapping Programme have agreed to disseminate their knowledge and experience. The examples presented, however, are related to the support of the provincial authorities for the implementation of mapping activities and the organization of festivals. Additional information would be useful to fully attest to the willingness of the communities concerned to disseminate the programme as a best safeguarding practice.
- P.8: The file describes several assessment processes to gauge the results of the Cultural Mapping Programme (verification of the data on intangible cultural heritage collected with the participation of community leaders and informants; progress reports and quality control by the iTaukei Institute of Language and Culture; and instigation of the revitalization process by the community itself). The iTaukei Institute has established a Revival Unit to facilitate community revitalization workshops on endangered intangible cultural heritage identified from the mapping process and six revitalization initiatives have provided an opportunity for the community to evaluate results.
- P.9: The methodology of the Cultural Mapping Programme appears to be applicable to the needs of developing countries, especially island states that face similar challenges (including loss of a traditional knowledge system of coping with natural disasters, over-exploitation of natural resources, threats of invasive species, climate change, and negative influence of the mass media on the viability of intangible cultural heritage). The file states that the programme is applicable to developing countries in view of its cost-effectiveness; its focus on adaptation and resilience through traditional knowledge; its orientation towards respect of cultural values; and following culturally-compliant data collection protocols. The Cultural Mapping Programme also promotes cooperation in intangible cultural heritage safeguarding between professionals and local communities. Communities with similar social structures in developing countries could also take advantage of their traditional administrative system to improve inventorying of their intangible cultural heritage by adapting the methodology to their own situation.
3. Decides to refer **Cultural mapping, methodology for the safeguarding of iTaukei intangible cultural heritage** to the submitting State and invites it to resubmit the proposal to the Committee for examination during a following cycle.

DRAFT DECISION 11.COM 10.c.6 

The Committee

1. Takes note that Hungary has proposed the **Safeguarding of the folk music heritage by the Kodály concept** (No. 01177) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

Over the past century, the Kodály concept of safeguarding traditional folk music has helped to promote, transmit and document local practices in Hungary and assisted communities abroad for similar purposes. Devised by researcher, composer and pedagogue Zoltán Kodály and supported by the Hungarian Academy of Sciences, it advocates: making traditional folk music accessible for everyone through mainstream education and civic organizations; teaching music skills; encouraging everyday use of the music by communities concerned; researching and documenting it using local and international strategies; coexistence between research, education, community culture and composition; and respect for all music traditions. The concept has been incorporated in school curricula since 1945, where primary, secondary and tertiary students can learn about the songs, their importance and are encouraged to take part. It has also been used to document traditional music involving bearers, civic groups and culture institutes like the Institute for Musicology (with 15,000 hours of recorded folk music and 200,000 melodies from over a thousand settlements), Kodály Institute, and the International Kodály Society which also disseminate the concept internationally providing academic programmes where more than 60 countries have participated. The safeguarding concept has also inspired artists to integrate folk music in their compositions.

2. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The file presents the safeguarding of the folk music heritage by the Kodály concept and outlines some of the reasons that led Zoltán Kodály to develop his pedagogical method. The precise nature of the programme or project to be considered as best practice, however, remains somewhat vague: the focus of the file seems to be on the documentation, preservation and publication of folk music and on other aspects of the Kodály concept, rather than on a set of safeguarding measures directly designed to ensure the viability of folk music heritage. Thus, notwithstanding the interest of the Kodály concept, it is not clear how it contributes to the contextualized safeguarding of folk music within its bearer communities, as there appears to be limited emphasis on ensuring the transmission of skills and knowledge within these communities. Several parts of the text need to be revised (with the assumption that the reader has no prior knowledge of the Kodály concept) and attention given to avoid freezing any element (cf. use of 'authentic music', and 'securing local inheritance').

P.2: The file states that the Kodály Institute is responsible for the dissemination of the method. In the 40 years of its existence, 4,000 foreign experts from 60 countries are said to have been trained. The International Kodály Society has national member groups in 16 countries and Hungarian music pedagogues have been travelling worldwide to learn about or present the Kodály concept. While it is clear that the concept has become a widespread pedagogical model applied to a wide range of traditional musical repertoires, how the project or programme in question has promoted the coordination of efforts for safeguarding intangible cultural heritage as such (rather than an educational method) at the international level could be more precisely elaborated.

P.3: Although the file claims that the Kodály method reflects the principles of the Convention (identification, safeguarding, documentation, protection of intangible

cultural heritage; strengthening formal and informal transmission mechanisms; and networking and promoting international cooperation) and although it also claims that it promotes respect for cultural diversity and highlights the importance of local traditions, the participation of local communities concerned in the project could have been much further explained.

- P.4: The file presents quantitative data to attest to the reach of the Kodály concept (e.g. almost 1,000 local folk song groups, annual national and international folk song festivals, national and local research activities and recognition of the concept in academic institutions). However, more detailed information would have been welcome to better establish the effectiveness of growth in the uptake of Kodály concept safeguarding measures rather than the viability of intangible cultural heritage as such.
- P.5: The file describes how the communities have engaged in safeguarding the Kodály folk music teaching method since Kodály first began his work. It presents pedagogues and music teachers, as well as local communities that informed collectors through the last century. The file indicates that local communities participate in the application of the method through regular activities, development of educational materials for teaching, and archiving work. The form states that the proposal has been prepared and consent given by the communities and individuals concerned and letters of consent have been appended, mostly from music teachers and institutes, music groups and associations.
- P.6: The file indicates that the Kodály concept is universally applicable. It can be built up slowly and adapted to different contexts to teach and develop musical skills, while simultaneously safeguarding the local musical heritage.
- P.7: The submitting State, implementing bodies, as well as communities, groups and individuals concerned have indicated their willingness to cooperate in the dissemination of the programme if selected. The file also outlines some on-going cases of cooperation where experts of the Kodály method are working together with their counterparts in other countries (publications, lectures and curriculum support). Graduates from the Kodály Institute are said to be advocates of the method wherever they are.
- P.8: The file presents quantitative information to demonstrate how widely the method has been promoted and applied (the accessibility of folk music collections, an increase in the number of communities pursuing musical activity, growth in the number of participants, interest of the electronic media, folk song and dance competitions, monographs on folk songs and continuous publications of Kodály's writings). Further information on systematic evaluations and impact assessments, if any, would have been welcome.
- P.9: The programme could be applicable to the needs of developing countries as it does not prescribe expensive infrastructure or complex protocols. The file states that the Kodály concept evolved into a method that can be used everywhere to develop music skills and creativity, and eventually safeguard musical heritage on the basis of its openness, democratic spirit, capacity for identity reinforcement, and attempt to follow systematic processes. The applicability of the concept is confirmed by the fact that many professionals are from developing countries.
3. Decides to refer **Safeguarding of the folk music heritage by the Kodály concept** to the submitting State and invites it to resubmit the proposal to the Committee for examination during a following cycle.

DRAFT DECISION 11.COM 10.c.7 

The Committee

1. Takes note that Norway has proposed **Oselvar boat – reframing a traditional learning process of building and use to a modern context** (No. 01156) for selection and promotion by the Committee as a programme, project or activity best reflecting the principles and objectives of the Convention:

Previously western Norway's main mode of transportation, also used for recreation, the wooden oselvar boat almost became obsolete with the introduction of modern boats in the 1940s, as well as government price restrictions forcing builders to find alternative work, and greater road transport in the 1960s. To help safeguard the traditional practice, the Os Båtbyggjarlag boat-builders guild, Os Municipality and Hordaland County, supported by the Arts Council Norway, founded the non-profit boatyard and workshop foundation Oselvarverkstaden. Operating since 1997, it recruits apprentice boat-builders, facilitates the transmission of expert know-how on building techniques (normally passed down from father to son), attracts active builders providing them with infrastructure and supports the oselvar manufacturing market. So far, more than 85 boats have been built and 40 repaired. Five of its six apprentices remain active and four builders participate. They have access to a workshop where skills sharing is encouraged, as well as materials and tools. Constructing the 5m to 10m boats made for racing, freighting or fishing is a 500 to 600 hour process, from negotiating with material suppliers to rigging and testing the final product. The builders also conduct field studies, demonstrations and participate in seminars and exhibitions, locally and internationally.

2. Decides that, from the information included in the file, the programme responds as follows to the criteria for selection as a best safeguarding practice in paragraph 7 of the Operational Directives:

P.1: The file describes the situation that led to the birth of Oselvarverkstaden, whose efforts have focused on safeguarding boat building traditions dating back thousands of years and adapting them to the current context, with financial support from local authorities. This involved reframing the traditional boat-building and boat-using processes through the recruitment of younger boat-builders as apprentices; bringing them together with older craftspeople; establishing a construction infrastructure; supporting market prospects for organized boat-builders, and a range of promotion activities. The aspects of comprehensive sharing, a holistic approach from forest to fjord and inputs to outputs, and capacity building of the community are emphasized.

P.2: According to the file, coordination at various levels has been an important dimension of the safeguarding measures. This has included boat-building activities at various venues, lectures, seminars, and local craft demonstration festivals. At the regional level, two international conferences on traditional boat-making have been held with the participation of various European countries, resulting in an effective network. The oselvar boat-user organizations have run an international boating championship, with participants from three continents.

P.3: The activities of the oselvar boat-builders reflect the principles of the Convention, given their focus on respecting and safeguarding the building techniques and usage of the oselvar boat, considered a valuable element of the local people's heritage. Safeguarding also entails appreciating knowledge and practices linked to oral tradition and to age-old craftsmanship. Educational activities for youngsters contribute to ensuring the viability of this heritage, while recognizing it as the foundation for new creations. The programme also reflects the Convention's focus on promoting communities' widest participation in safeguarding their intangible cultural heritage. Cooperation between Oselvarverkstaden and the Viking Ship Museum in Roskilde in Denmark provides

an example of convergence with the objective of the Convention with regard to international cooperation and assistance.

- P.4: The file demonstrates the effectiveness of the project by presenting evidence related, inter alia, to an increase in community awareness, in the recruitment of young boat-builders and in the marketing system (with growing numbers of boats built and repaired). Today, the viability of the boat-making tradition has been ensured in that the current generation of craftspeople are now serving as the new bearers of the intangible cultural heritage and are effectively transmitting their knowledge to the younger generation.
- P.5: Different oselvar communities, groups and individuals have been fully engaged in the programme at all stages of its planning and implementation, from conceptualization of the framework to actual safeguarding activities and preparation of the proposal. The community concerned has thus made consistent efforts to sustain the element and worked systematically on various safeguarding aspects. Representatives from a boat-building masters guild, federation for oselvar regatta sailors, regional association of coastal heritage organizations, and other non-governmental organizations gave their free, prior, and informed consent to the proposal.
- P.6: The file states that the project can serve as an example of successful safeguarding of intangible cultural heritage, especially with regard to its physical and organizational infrastructure based on the networking of various stakeholders; active dissemination of the element; a methodology ensuring the transfer of know-how and skills; and an emphasis on cultural renewal (combining respect for tradition and a desire to innovate). The file could, however, better describe how the project may serve as a model by clearly setting forth an interconnected set of activities backed by a concept of safeguarding that is transferable to a different cultural or geographic context. Information on financing is also needed (both with regard to initial project funding and to the pricing structure for the boats, thus ensuring sustainability of the initiative).
- P.7: The submitting State, implementing bodies, as well as communities, groups and individuals concerned are willing to cooperate in the dissemination of best practices if their project is selected. The oselvar community has already been sharing its experience at national and international levels. A set of dissemination initiatives is planned for the future including oselvar ambassadors, guided tours and lectures, exhibitions, competence sharing and craft demonstrations abroad, publications, and establishing formal networks with other organizations.
- P.8: The programme features experiences that are susceptible to an assessment of their results and which may be measured with both short-term and long-term perspectives (media coverage, publications, field studies, annual monitoring and evaluation reports, boats repaired and produced for the short term, capability to develop new tradition bearers in oselvar building and use, and new knowledge and cultural meanings for the long-term). Oselvarverkstaden also has an advisory and monitoring body and a board that annually reports to the financial contributors of the project.
- P.9: Although the project is not primarily aimed at satisfying the needs of developing countries, some of its features could be considered as potential models for safeguarding intangible cultural heritage in these countries, especially where traditional craftsmanship and social practices are threatened by breakdown and disappearance. The file summarizes relevant components: strengthening the relationship between producers and users; creating a central work space and hub for traditional workmanship and its transmission; enabling cooperation with educational institutions; stimulating social practices; and establishing community

resource centres (boat-user organizations). The provision of financial information on the project would have been helpful to strengthen the case made.

3. Selects **Oselvar boat – reframing a traditional learning process of building and use to a modern context** as a programme, project or activity best reflecting the principles and objectives of the Convention.