**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.a of the Provisional Agenda:**

**Examination of nominations for inscription on the  
List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

**ADDENDUM**

The following nomination has been withdrawn by the submitting State Party:

| **Draft  Decision** | | **Submitting State** | **Nomination** | | **File No.** |
| --- | --- | --- | --- | --- | --- |
| [11.COM 10.a.2](#DRAFT_DECISION_11COM_10a2) | Kenya | | Rituals and practices associated with Kit Mikayi Shrine | [01180](http://www.unesco.org/culture/ich/en/10a-urgent-safeguarding-list-00890#10.a.2) | |

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| --- |
| **Summary**  The present document includes the recommendations of the Evaluation Body on nominations to 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 2016 files and the working methods of the Evaluation Body are included in Document ITH/16/11.COM/10.  **Decision required:** paragraph 4 |

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

| **Draft  Decision** | **Submitting State** | | **Nomination** | **File No.** | |
| --- | --- | --- | --- | --- | --- |
| [11.COM 10.a.3](#DRAFT_DECISION_11COM_10a3) | | Portugal | Bisalhães black pottery manufacturing process | | [01199](http://www.unesco.org/culture/ich/en/10a_urgent_safeguarding_list_00890#10.a.3) |
| [11.COM 10.a.4](#DRAFT_DECISION_11COM_10a4) | | Uganda | Ma’di bowl lyre music and dance | | [01187](http://www.unesco.org/culture/ich/en/10a-urgent-safeguarding-list-00890#10.a.4) |
| [11.COM 10.a.5](#DRAFT_DECISION_11COM_10a5) | | Ukraine | Cossack’s songs of Dnipropetrovsk Region | | [01194](http://www.unesco.org/culture/ich/en/10a-urgent-safeguarding-list-00890#10.a.5) |

1. The Evaluation Body recommends to the Committee to refer the following nominations to the submitting States:

| **Draft  Decision** | | **Submitting State** | **Nomination** | | **File No.** |
| --- | --- | --- | --- | --- | --- |
| [11.COM 10.a.1](#DRAFT_DECISION_11COM_10a1) | Botswana | | The use of Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices | [01183](http://www.unesco.org/culture/ich/en/10a-urgent-safeguarding-list-00890#10.a.1) | |
| [11.COM 10.a.2](#DRAFT_DECISION_11COM_10a2) | Kenya | | Rituals and practices associated with Kit Mikayi Shrine | [01180](http://www.unesco.org/culture/ich/en/10a-urgent-safeguarding-list-00890#10.a.2) | |

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

| **Draft  Decision** | **Submitting State** | | **Nomination** | **Amount requested** | **File No.** |
| --- | --- | --- | --- | --- | --- |
| [11.COM 10.a.6](#DRAFT_DECISION_11COM_10a6) | | Cambodia | Chapei Dang Veng | US$238,970 | [01165](http://www.unesco.org/culture/ich/en/10a-urgent-safeguarding-list-00890#10.a.6) |

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

**DRAFT DECISION 11.COM 10.a.1** [](#recommend_to_refer)

The Committee

1. Takes note that Botswana has nominated **the use of Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices** (No. 01183) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Bojale is an initiation ceremony for girls of Bakgatla ba Kgafela communities in Botswana, which is also practised in South Africa. Central to the ritual is Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices. Moropa wa Bojale is a drum played specifically for Bojale when girls learn about their culture and adulthood through song and dance. Topics cover cooking, pottery, farming, childcare and more recently marriage and prevention of sexually transmitted diseases. Bearers of the practice include the queen of the community’s royal family who is the tradition’s custodian, other female royals, Rakgadi (the paramount chief’s sister) and the Council of Elderly Women. The drum is considered sacred and can only be played in the queen’s presence. It symbolizes a woman’s duty in the home and when played is believed to have healing powers offering the girls protection. A month after the girls are initiated, they perform the same ritual at a public graduation ceremony and are welcomed into the community receiving a group name that identifies them. While the tradition has helped to promote solidarity amongst women and girls in communities, contributed to their cultural identity and imparted valuable life skills, a modern education system and migration have severely weakened its continuity.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.4: The submitting State has provided satisfactory evidence of community involvement in the nomination process;

U.5: The practice was included in 2010 in the district inventory, with the participation of communities concerned. The inventory database is managed by a local museum and the Ministry of Youth, Sport and Culture. The file indicates that the museum is currently engaged in updating the inventory.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

U.1: While the file describes the female initiation rite practised among the Bakgatla ba Kgafela community as a clear element of intangible cultural heritage, and while the file indicates that the practice is central to the identity of the community concerned, additional information is needed in relation to (i) the precise role of the bearers of the element; (ii) the exact contour of the element, in particular to specify whether Moropa is the nominated element or rather part of a larger element, the Bojale. In addition, information is needed as to the implications of the practice related to human rights (especially for young women and girls concerned) and related to sustainable development;

U.2: Evidence of specific threats endangering sustainability of the element (as opposed to general threats, such as urbanization, aging practitioners and religious influence) is considered insufficient. Therefore, the urgent need for inscription has not been adequately demonstrated. The film accompanying the file in fact suggests that the element is currently not under threat;

U.3: Lack of precision in relation to Criterion U.2 is reflected in the vagueness of the proposed safeguarding measures. The involvement of the communities in the proposed measures is also not sufficiently explicit.

1. Decides to refer the nomination of **the use of Moropa wa Bojale ba Bakgatla ba Kgafela and its associated practices** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Further invites the submitting State to take into consideration the implications of inscription regarding restrictions imposed for accessing the element.

**DRAFT DECISION 11.COM 10.a.2** [](#recommend_to_refer)

The Committee

1. Takes note that Kenya has nominated **Rituals and practices associated with Kit Mikayi Shrine** (No. 01180) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The Kit Mikayi Shrine for the Seme people and other Luo and neighbouring communities, some as far as Uganda, has traditionally been a place of worship and performing rituals. In times of famine, community elders conduct rituals at the shrine hoping for rain and a good harvest, religious leaders and politicians visit praying for divine intervention, while married couples ask for a long future together. Rituals associated with the shrine are conducted by men and guided by elderly people of high social standing in the community. Women take part by participating in singing and dancing performances and carrying out cooking tasks. Transmission of the tradition occurs informally as children learn about the rituals by being part of the audience. The practice’s continuity is, however, currently under threat. The number of bearers has substantially decreased, which is weakening the generational transfer of associated knowledge resulting in less awareness about the tradition among younger generations. In addition, interest in the practice from young people in the community has decreased as they have become more exposed to different cultures. New generations moving to other towns or cities to continue their education has further weakened transmission of the practice.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: The file describes the rituals and practices that are associated with the Kit Mikayi Shrine as an important element of the intangible cultural heritage of the Seme people;

U.5: The element has been included since 2012 on Kenya’s national inventory for intangible cultural heritage administered by the Department of Culture of the Ministry of Sports, Culture and the Arts, with the participation of the communities concerned and other stakeholders. There is a commitment for future updating.

1. Further decides that the information included in the file is not sufficient to allow the Committee to determine whether the following criteria are satisfied:

U.2: Threats to the viability of the element are presented in a general manner (such as the effects of globalization and education). More specific threats need to be identified, directly related to the element in question;

U.3: Reflecting the general analysis of the threats under Criterion U.2, the file proposes general safeguarding measures, rather than precise actions designed to address any specific threat. Some of the activities proposed may decontextualize the element (i.e. hotel construction) and appear to engage only minimal community involvement. A calendar of activities is also required;

U.4: While the file shows that there are aspects of the element that are governed by customary practices and that these restrict access, it does not sufficiently explain how these restrictions would be respected in case of inscription, and through what specific measures.

1. Decides to refer the nomination of **Rituals and practices associated with Kit Mikayi Shrine** to the submitting State and invites it to resubmit the nomination to the Committee for examination during a following cycle;
2. Congratulates Kenya for submitting a nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as a result of the preparatory assistance granted;
3. Recommends the submitting State, should it wish to resubmit the nomination, to further elaborate on the precise nature of the rituals involved, while ensuring the participation of communities concerned in such process.

**DRAFT DECISION 11.COM 10.a.3** [](#recommend_to_inscribe)

The Committee

1. Takes note that Portugal has nominated **Bisalhães black pottery manufacturing process** (No. 01199) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Bisalhães in Portugal is known as ‘the land of pot and pan producers’ or more specifically, where black pottery is made. Designed for decorative and cooking purposes, the traditional practice that features on the village’s coat of arms has been an important part of the community’s identity, with old methods still used today to create pieces resembling those of the past. Several steps are involved in making black pottery. First, the clay is crushed with a wooden hammer in a stone tank before it is sifted, water added to it, then kneaded, formed, defined using various laths, smoothened by pebbles, decorated using a stick and finally fired in a kiln. The division of work has evolved over time with the labour-intensive clay preparation now assigned to men, while women still mainly decorate the pots. Furthermore, clay used in the process is now sourced from local tile factories instead of being extracted from pits. Transmitted almost exclusively through kinship ties, the future of the practice appears in jeopardy due to a diminishing number of bearers, waning interest from younger generations to continue the tradition and popular demand for industrially-made alternatives.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: The file describes Bisalhães black pottery manufacturing as a long-standing tradition that is part of the community identity and memory, and constituting an important element of the local intangible cultural heritage, which is transmitted within families from generation to generation. Besides its utilitarian aspect, Bisalhães black pottery manufacturing has symbolic, social and aesthetic dimensions linked to the community concerned;

U.2: The file adequately describes the severity and immediacy of threats that undermine the viability of the element, including competition from industrial products and the waning interest of young people in the community concerned. The strength of traditional modes of transmission and the demographics of its practitioners are also described, with only seven potters and their families said to be still active;

U.3: Several safeguarding initiatives have been implemented, mostly by the municipality, and a further set of actions is proposed. These include, among others, creating conditions to improve the economic sustainability and profitability of the craft, improving the working conditions for existing potters, and training and education. These measures have been discussed with the community, have their agreement and will be implemented with their involvement;

U.4: The active involvement of communities, groups and individuals concerned in preparing and elaborating the nomination is well described. There is a broad and personalized range of attestations of community consent reflecting evidence of free, prior and informed consent. The file indicates that there are no customary practices governing access to the element;

U.5: The element was inscribed in 2015 on the National Inventory of Intangible Cultural Heritage, coordinated by the General Directorate for Cultural Heritage. All requirements (including community participation in the inventorying process and the regular updating of the inventory) and documentary evidence have been provided in sufficient detail.

1. Inscribes **Bisalhães black pottery manufacturing process** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Invites the submitting State to ensure a balance between the role of the municipal council and that of the communities in the safeguarding process.

**DRAFT DECISION 11.COM 10.a.4** [](#recommend_to_inscribe)

The Committee

1. Takes note that Uganda has nominated **Ma’di bowl lyre music and dance** (No. 01187) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

The Ma’di bowl lyre music and dance is a cultural practice of the Madi people of Uganda. Passed on by the community’s ancestors, the songs and dances involved in the tradition are performed for various purposes, including weddings, political rallies, to celebrate good harvests, educate children, resolve conflict or mourn the passing of loved ones. Several rituals also take place regarding the production and use of the lyre: preparing a special meal to bless the instrument while it is being made; placing pieces of broom and stone taken from a ‘quarrelsome woman’ inside it and praying to the ancestors so the instrument will resemble a similar sound; naming the instrument; and shaking it before and after playing to show respect for it. The traditional practice is a tool for strengthening family ties and clan unity, as well as educating younger generations about their community’s history, values and culture. Associated knowledge and skills on the practice are transmitted from senior bearers to young people. However, the tradition’s continuity is at risk due to it being perceived as old fashioned by new generations and materials that are used to make the instrument coming from plants and animals now being considered endangered.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: Transmitted from generation to generation, the Ma’di bowl lyre music and dance plays a prominent role in conveying cultural norms, communal values and collective memories to its communities and inculcating a spirit of hard work, mutual understanding and respect for elders among young people. The element also performs an important social function to promote harmonious coexistence by resolving conflicts and strengthening relationships within families and clans;

U.2: The continuity of this element has been at risk due to changing sociocultural circumstances in the wake of political conflict and the migration of the Madi people since the late 1970s; the element’s viability is also threatened by changes to the natural environment, such as deforestation, which leads to the shortage of raw materials needed for manufacturing instruments associated with the element. In addition, intergenerational transmission of the element faces threats from an overall decrease of interest among younger generations to continue the practice and a diminishing number of practitioners which is today limited to a dozen;

U.3: Building upon past and current efforts, the safeguarding plan proposed responds to the identified threats and incorporates various activities directed to raising awareness, building capacities and conserving raw material for continuation of the practice, accompanied by a coherent and realistic timetable and carefully elaborated budget. The practising community is actively involved in the design and implementation of the safeguarding plan with the participation of agents of community development, relevant non-governmental organizations and local governmental institutions;

U.4: The nomination file and appended evidence of free, prior and informed consent demonstrate the active participation of a broader community, including practitioners, elders, youth, women and a wide spectrum of parties concerned with the element and its safeguarding such as non-governmental organization representatives and local governmental officials;

U.5: Since 2014, with the participation of the Madi community and all relevant stakeholders, the element has been included in the inventory, which is maintained and updated every year by the Ministry of Gender, Labour and Social Development.

1. Inscribes **Ma’di bowl lyre music and dance** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Congratulates Uganda for submitting a nomination to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding as a result of the preparatory assistance granted;
3. Invites the submitting State to take particular heed in exploring alternative materials in response to the lack of raw material associated with enactment of the element and further consider the long-term feasibility of the safeguarding plan to ensure the sustainable viability of the element.

**DRAFT DECISION 11.COM 10.a.5** [](#recommend_to_inscribe)

The Committee

1. Takes note that Ukraine has nominated **Cossack’s songs of Dnipropetrovsk Region** (No. 01194) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Cossack songs are sung by communities of the Dnipropetrovsk region which tell stories about the tragedy of war but also the personal relationships of Cossack soldiers. Singers practise the tradition in three different groups: Krynycya, Boguslavochka and Pershocvit. The songs are sung for pleasure and so practitioners can have a connection to the past – their ancestors and their community’s history. Many of the singers, both men and women, are aged in their 70s and 80s and have been involved in the practice for most of their lives. The groups operate around two main performers: the first who has knowledge of all the song lyrics starts the singing, then the second begins (in an upper voice), followed by the rest of the group (with middle and lower voices). If male singers are not present in the group, women impersonate them by deepening their voices. The singers normally meet regularly and while not requiring an audience, may sometimes give a concert. It is a tradition that is transmitted within families where younger members learn from those more experienced, but its continuity is now in question due to an aging bearer population and the sparsity of other knowledge sources for new generations to learn from.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: Cossack’s songs of the Dnipropetrovsk Region constitute an important element of the intangible cultural heritage of this area and involve singers recounting the tragic and heroic history of their land, providing a sense of continuity and identity for the local population. Knowledge and skills are transmitted within a group of singing practitioners. The element meets the requirement of mutual respect among communities, groups and individuals, and contributes to sustainable development;

U.2: The file demonstrates how the viability of the element is threatened, with only three singing groups still active. The main threat to the continuity of the element is the drastic reduction of the element’s bearers and the almost complete cessation of the process of intergenerational transmission within the singers’ groups. Other external threats described in the file are of a more generic nature;

U.3: The nomination file describes past efforts to help safeguard the element and presents a detailed plan for the coming period, centred around the existing three active singing groups. Activities proposed are relevant (e.g. field research for element identification and organization of master classes);

U.4: The nomination file was prepared in collaboration with the communities concerned and other stakeholders, including non-governmental organizations and government authorities. The file provides attestations of community consent from groups of bearers and notes the need for standard declarations because of the weak capacity of the aged practitioners. There are no customary practices governing access to the element;

U.5: The file demonstrates that the element was included in 2014 in the National Inventory of Intangible Cultural Heritage of Ukraine. The inventory was developed with the active participation of researchers, practitioners and representatives of non-governmental organizations. The inventory is regularly updated and maintained by the Ukrainian Centre for Cultural Studies of the Ministry of Culture of Ukraine.

1. Inscribes **Cossack’s songs of Dnipropetrovsk Region** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Reminds the submitting State about the importance of a balanced involvement both of the Ukrainian Association of Young Researchers of Folklore and the practising communities in the nomination and safeguarding processes;
3. Further reminds the submitting State of the need to define clear priority areas and clear sequencing of activities in the elaboration and implementation of the proposed safeguarding plan and budget;
4. Invites the submitting State to ensure the participation of communities in the implementation of the safeguarding plan and in the elaboration of future such plans and to pay specific attention to the increase in the number of practitioners when assessing the effectiveness of the measures proposed;
5. Encourages the submitting State when promoting the element at the international level, to provide a translation of lyrics that are part of the Cossack’s songs into widely-spoken languages.

**DRAFT DECISION 11.COM 10.a.6** [](#recommend_to_inscribe_and_approve)

The Committee

1. Takes note that Cambodia has nominated **Chapei Dang Veng** (No. 01165) for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding:

Chapei Dang Veng is a Cambodian musical tradition closely associated with the life, customs and beliefs of the Cambodian people. It features the chapei (a type of lute often played at cultural festivals) accompanied by singing. Song lyrics range from the educational and a type of social commentary, to satire while incorporating traditional poems, folk tales or Buddhist stories. The tradition is considered to have multiple functions within Cambodian communities, such as safeguarding traditional rituals; transmitting social, cultural and religious knowledge and values; providing exposure to the old Khmer language; creating a space for social and political commentary; entertaining; connecting generations; and building social cohesion. Apart from musical talent, skills required to be a chapei player include wit, the ability to improvise and be a good storyteller. While performers are generally male, there are no gender restrictions on who can play the chapei. Transmitted orally within families and informal master-apprentice relationships, today the art form is practised by few performers and even fewer masters exist. The Khmer Rouge regime severely affected the bearer population and disrupted transmission of the practice with long-term implications as communities now face the prospect of a tradition that could potentially disappear.

1. Decides that, from the information included in the file, the nomination satisfies the following criteria:

U.1: Chapei Dang Veng is described as an element of the intangible cultural heritage of several Cambodian communities. This popular musical tradition hinges on the use of a lute (the chapei). The element is shown to be central to the life, customs and traditional beliefs of local communities. This element has multiple social functions, including entertainment, building community cohesion and the transmission of social, cultural and religious knowledge and values. Chapei is transmitted orally within the family and through apprenticeship;

U.2: The file demonstrates the need for urgent safeguarding despite the efforts taken so far by bearers and practitioners. Threats faced by the element include the diminishing number of masters, aggravated by a concentration of artists in urban areas, lack of interest among youth, difficulty to earn a living from practising the chapei, and limited research and documentation. These all gravely compromise transmission of the element to new generations;

U.3: Complementing past and current efforts, the proposed activities are wide ranging. They include mapping and documentation, media dissemination, education and training, provision of bursaries to talented students and organization of a festival. The objectives of the safeguarding plan are coherent with the threats. The file provides a specific timeframe for each activity and the budget is generally well-explained. The nomination file indicates that the communities concerned will be involved in carrying out monitoring, reporting and evaluation of the project. Their capacity will be enhanced through improved skills in safeguarding, ethno-musicology and strengthened collaboration with the different parties involved in implementing the project. The results of the project would be sustained beyond the project’s life cycle by state programming and support, curriculum development and implementation from teachers and students alongside other forms of capacity building;

U.4: The nomination and proposed project plan were elaborated by the Ministry of Culture and Fine Arts with the engagement of local communities and several other institutions concerned. Drafting the file went through multiple phases – from initial conceptualisation to project planning – with consistent feedback on the part of the communities concerned. The file indicates that they are at the centre of implementation and provision of cultural knowledge and expertise, providing advice, contributing to training, monitoring and evaluating results and taking the lead on some activities;

U.5: The element has been inscribed since 2004 in the Cambodian Inventory of Intangible Cultural Heritage, managed and maintained by the Directorate of Technical Cultural Affairs at the Ministry of Culture and Fine Arts. The inventory is regularly updated approximately every two years. The involvement of communities during the process of inventory building was handled through the distribution of questionnaires to artists, practitioners and non-governmental organizations to gather data.

1. Inscribes **Chapei Dang Veng** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
2. Also takes note that Cambodia requested an allocation of US$238,970 from the Intangible Cultural Heritage Fund for the implementation of the safeguarding plan for Chapei Dang Veng;
3. Decides furthermore that, from the information included in the file, the request responds as follows to the criteria for granting International Assistance in paragraphs 10 and 12 of the Operational Directives:

A.1: The file describes how the bearers of the element, as well as educational and arts organizations concerned, participated in the preparation of the plan proposed and will be involved in the implementation of the activities. The request would, however, benefit from a more comprehensive description of the mechanisms for fully involving rural communities, traditional masters and practitioners, and the local non-governmental organizations, during all steps in the execution and follow-up of the project;

A.2: Overall, a coherent and detailed justification for a set of activities whose costings appear to be reasonable has been provided. The Intangible Cultural Heritage Fund would cover about two-thirds of the total costs, leaving the State to make a substantial contribution. A detailed timetable is also provided. Although most aspects of the budget are clear, detailed and in line with planned activities and expected results, there are some inconsistencies and some figures would need a further breakdown as they may appear excessive. There is also a need to ensure that budgetary provisions are sufficient for the reinforcement of safeguarding capacities of the communities concerned so that they are central to sustained efforts;

A.3: The proposed activities are well-conceived, appear feasible and are presented within a logical flow. They are primarily aimed at (i) counterbalancing risks identified, in particular lack of intergenerational transmission of the traditional knowledge and skills and (ii) focusing on survey and documentation, training and education, which reflects the involvement of non-governmental organizations and representatives of certain communities concerned in their elaboration. The Directorate of Technical Cultural Affairs at the Ministry of Culture and Fine Arts will be responsible for the management and implementation of the project and a working committee comprising members of the Chapei communities, non-governmental organizations and Ministry officials will be established to carry out monitoring and evaluation, in addition to periodic external evaluations. There is, however, a need to ensure that activities are not conceived only for urban communities and art organizations, but rather for the wide participation of local communities, traditional bearers and practitioners and thus avoid any danger of decontextualization of the element;

A.4: The community concerned is expected to assume responsibility for sustaining the project, whose emphasis on transmission (e.g. teacher training) should contribute to lasting results. The project is also supported by the State’s relevant legislative framework. Collaborative mechanisms between the various partners involved are also expected to help in this respect. Some of the projected activities will, however, have to rely on extra support beyond the project’s timeframe (i.e. bursaries and the festival). The project will also need to ensure the active involvement of local communities, surviving masters and other traditional bearers in the implementation of proposed activities to ensure maximum sustainability;

A.5: The submitting State is committed to providing up to 31% of the total project budget while other partners will contribute 7%. The State contribution includes staff time, recording equipment, expert consultancy, design and layout for publications and printing, translation, distribution, artists’ fees, marketing and promotion, broadcast fees and so on;

A.6: The proposed initiative involves knowledge sharing and capacity building with the communities concerned and youth (research mapping, strengthening networks, engaging experts, engagement with partners). The file highlights the collaborative nature of the project between the government and communities concerned, and indicated that the project’s collaborative mechanisms will provide a foundation for future safeguarding initiatives;

A.7: Cambodia has not as yet benefitted from any International Assistance from the Intangible Cultural Heritage Fund;

Consideration 10(a): The proposed project is national in scope and involves national and local partners;

Consideration 10(b): The file describes several multiplier mechanisms (the design of models for increased access to arts education in public schools; strengthening community transmission mechanisms; enhanced access to international sources of support) through the project’s proposed partnerships and enhanced visibility of the element.

1. Decides to approve the International Assistance request from Cambodia for the implementation of the safeguarding plan for Chapei Dang Veng and to grant an amount of US$238,970 to the submitting State to this end;
2. Requests the submitting State to work with the Secretariat at the earliest possible opportunity in order to clarify the budget breakdown and make sure that it corresponds exactly and is appropriate to the planned activities;
3. Further invites the submitting State to use the ICH-04-Report Form to report on the use of assistance granted.