**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 9.b of the Provisional Agenda:**

**Examination of the reports of States Parties on the current status of elements  
inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

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| **Summary**  Paragraph 160 of the Operational Directives stipulates that ‘Each State Party shall submit to the Committee reports on the status of elements of intangible cultural heritage present in its territory that have been inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding’. This document covers reporting on one element inscribed in 2009 and five elements inscribed in 2011. The six reports submitted by the States Parties are available online and the present document includes a set of assessments and draft decisions for the Committee’s consideration.  **Decisions required:** paragraphs 7, 13, 19, 25, 31, 37 and 43 |

1. Article 7(f) of the Convention provides that the Committee’s duties shall include to ‘examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly’. Article 29 in turn stipulates that ‘the States Parties shall submit to the Committee […] reports on the legislative, regulatory and other measures taken for the implementation of this Convention’. Based in part on those reports, the Committee then submits its report to the General Assembly, in conformity with Article 30.
2. According to paragraphs 160 to 164 of the Operational Directives (under Chapter V), each State Party to the Convention shall submit to the Committee reports on the status of elements of intangible cultural heritage present in its territory that have been inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and paragraphs 165 to 167 describe the receipt and processing of these reports. The reports are submitted four years after inscription and every fourth year thereafter.
3. The present document concerns the third cycle of ordinary reporting covering the period from the date of inscription until December 2015. A total of 18 reports were expected to be examined by the Committee at the current session. These include 11 reports on elements inscribed in 2011, as well as three on elements inscribed in 2010 and four on elements inscribed in 2009 that were expected in previous cycles but were not submitted.
4. Of the 11 reports on elements inscribed in 2011, five were submitted on time. Another report was also submitted before the statutory deadline by Viet Nam, namely the report on the status of ‘Xoan singing of Phú Thọ Province, Viet Nam’ (file number [00538](http://www.unesco.org/culture/ich/en/USL/xoan-singing-of-phu-tho-province-viet-nam-00538)). In compliance with [Decision 10.COM 19](http://www.unesco.org/culture/ich/en/Decisions/10.COM/19), this report will be examined at the twelfth session of the Committee in 2017 when a new nomination of the same element for possible transfer from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity will be examined, following the request presented by Viet Nam.
5. Seven reports regarding elements inscribed in 2009 and 2010, which had been overdue, were duly received. Out of them, six concerned China and one concerned France. The latter was submitted within the annual statutory deadline of 15 December and is, therefore, part of the six reports covered by the present document. Concerning the remaining reports, in May 2016 China also submitted its six overdue reports, as well as a seventh report for an element inscribed in 2011. These reports will be examined by the Committee at its twelfth session in 2017 together with others on four elements inscribed in 2011 that were expected by 15 December 2015 and were not submitted by the States Parties concerned. Therefore, the reports on the status of the following 11 elements cannot be examined by the Committee during the present session:

| **Submitting State** | **Element** | **Year of inscription** | **File No.** |
| --- | --- | --- | --- |
| China[[1]](#footnote-1)\* | Traditional Li textile techniques: spinning, dyeing, weaving and embroidering | 2009 | [00302](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00302) |
| China\* | Traditional design and practices for building Chinese wooden arch bridges | 2009 | [00303](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00303) |
| China\* | Qiang New Year festival | 2009 | [00305](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00305) |
| China\* | Meshrep | 2010 | [00304](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00304) |
| China\* | Watertight-bulkhead technology of Chinese junks | 2010 | [00321](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00321) |
| China\* | Wooden movable-type printing of China | 2010 | [00322](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00322) |
| China\* | Hezhen Yimakan storytelling | 2011 | [00530](http://www.unesco.org/culture/ich/en/USL/hezhen-yimakan-storytelling-00530) |
| Brazil | Yaokwa, the Enawene Nawe people’s ritual for the maintenance of social and cosmic order | 2011 | [00521](http://www.unesco.org/culture/ich/en/USL/yaokwa-the-enawene-nawe-people-s-ritual-for-the-maintenance-of-social-and-cosmic-order-00521) |
| Indonesia | Saman dance | 2011 | [00509](http://www.unesco.org/culture/ich/en/USL/saman-dance-00509) |
| Mauritania | Moorish epic T’heydinn | 2011 | [00524](http://www.unesco.org/culture/ich/en/USL/moorish-epic-theydinn-00524) |
| Peru | Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people | 2011 | [00531](http://www.unesco.org/culture/ich/en/USL/eshuva-harakmbut-sung-prayers-of-perus-huachipaire-people-00531) |

1. Concerning the six reports duly submitted by the deadline of 15 December 2015, the Secretariat informed the States Parties concerned about missing information and advised them how to complete their reports. The final reports are available at: <http://www.unesco.org/culture/ich/en/periodic-reporting-usl-00858>. The present document includes an overview of the reports received and a set of draft decisions for the Committee’s consideration, with one for each report as follows:

| **Draft Decision** | **Submitting State** | **Element** | **File No.** |
| --- | --- | --- | --- |
| [11.COM 9.b.1](#Dec11COM_9b1) | France | Cantu in paghjella, a secular and liturgical oral tradition of Corsica | [00315](http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&USL=00315) |
| [11.COM 9.b.2](#Dec11COM_9b2) | Iran (Islamic Republic of) | Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf | [00534](http://www.unesco.org/culture/ich/en/USL/traditional-skills-of-building-and-sailing-iranian-lenj-boats-in-the-persian-gulf-00534) |
| [11.COM 9.b.3](#Dec11COM_9b3) | Iran (Islamic Republic of) | Naqqāli, Iranian dramatic story-telling | [00535](http://www.unesco.org/culture/ich/en/USL/naqqali-iranian-dramatic-story-telling-00535) |
| [11.COM 9.b.4](#Dec11COM_9b4) | Mali | Secret society of the Kôrêdugaw, the rite of wisdom in Mali | [00520](http://www.unesco.org/culture/ich/en/USL/secret-society-of-the-koredugaw-the-rite-of-wisdom-in-mali-00520) |
| [11.COM 9.b.5](#Dec11COM_9b5) | Mongolia | Folk long song performance technique of Limbe performances - circular breathing | [00543](http://www.unesco.org/culture/ich/en/USL/folk-long-song-performance-technique-of-limbe-performances-circular-breathing-00543) |
| [11.COM 9.b.6](#Dec11COM_9b6) | United Arab Emirates | Al Sadu, traditional weaving skills in the United Arab Emirates | [00517](http://www.unesco.org/culture/ich/en/USL/al-sadu-traditional-weaving-skills-in-the-united-arab-emirates-00517) |

1. The Committee may wish to adopt the following decision:

DRAFT DECISION 11.COM 9.b

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by the States Parties, and Chapter V of the Operational Directives,
3. Thanks the States Parties that submitted their ordinary reports on time and invites the States Parties that have not yet submitted their expected reports to duly do so at the earliest opportunity, and in any case no later than 15 December 2016 in order for the Committee to examine them at its twelfth session in 2017;
4. Takes note of the improving rate of submission of these reports that testifies the growing importance that States Parties attach to the safeguarding and monitoring of their elements in need of urgent safeguarding;
5. Welcomes the achievements made by States Parties in ensuring an increased viability of their inscribed elements and encourages them to respond to the old and new threats by fully involving the practitioners, bearers and communities concerned when developing safeguarding plans, as well as when reporting on their implementation;
6. Decides to submit to the General Assembly a summary of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding examined in the current session.

France: ‘Cantu in paghjella, a secular and liturgical oral tradition of Corsica’ *(consult the* [*report*](http://www.unesco.org/culture/ich/doc/download.php?versionID=40885)*)*

1. The Cantu in paghjella (‘Cantu’) is a chanting tradition of the Island of Corsica performed at festivals and liturgical/semi-liturgical rituals of which there are about 30 practitioners trained in the chanting, as well as five experts related to the element. The general public also participate in the ritual and other events at which it is performed. Therefore, the island’s civil society makes up the community concerned with the practise, as well as the Corsican communities in mainland France and abroad. The element plays a central role in identity‑formation and self-identification for the above communities and plays a fundamental role in transmission of the region’s linguistic, poetic and literary heritage.
2. **Effectiveness of the safeguarding plan**. The main objective of the safeguarding plan has been to significantly increase the number of trained individuals who can eventually become paghjellaghi (performers of the Cantu). Two main safeguarding activities are identified in the report, namely the collection of systematic recordings of Cantu performances and transmission activities aimed at adults and children. Since 2015 (and for 2016), an annual budget of EUR45,000 has been earmarked by the Ministry of Culture for safeguarding activities for this element, including its recording and transmission.
3. The safeguarding plan had only been in place for a year prior to drafting the report and so it is too soon to be able to fully assess its impact. However, an initial assessment of the current state of these measures and their potential effectiveness can be made. Since 2015, 100 high school children were given apprenticeship training which, if this continues to their final year (affecting pupils from 11 to 18 years-of-age), could double the number of practising paghjellaghi within the next 10 years. Indeed, the demand from this age group is much greater than can currently be catered for with the existing budget, which is both a positive and negative point. As stated in the report, if the financing was available, this programme could be doubled or even tripled in capacity and, in view of the importance of inter‑generational transmission for an oral element, this might have a great impact. However, the financial means currently available for safeguarding this element are limited. As a result, the transmission activities rely heavily on a number of paghjellaghi who do not wish to see the element disappear and often transmit their knowledge on a voluntary basis with results that have been much more promising than could have been hoped on the basis of the current limited financing.
4. **Community participation**. Even several years before its inscription in 2009, the ageing practitioners of this element have been aware of its vulnerability and, therefore, very willing to participate in safeguarding efforts, particularly in inter-generational transmission activities. The report also mentions that the adults and children who receive the training and are willing to be trained are themselves part of the community that is participating in the safeguarding. There are currently two groups of three practitioners who offer training workshops and have accepted to put their professional activities on hold in order to provide them. The limited budget allows compensating them for their time and effort. The Cantu in paghjella Association is the leading community association, which brings together practitioners. In addition, Corsican society as a whole can be regarded as an important actor since it takes part in the events in which Cantu is performed.
5. **Viability and current risks**. Despite the genuine efforts of practitioners of Cantu to revitalize its oral mode of transmission and reactivate its repertoire, the report claims that the element has reached its lowest level of viability. In the space of two generations, the number of Cantu practitioners has diminished by two-thirds (now only 30) with the age of practitioners starting from 45 onwards. Fewer practitioners has meant fewer performances and less public (potential practitioners) exposure to the element. The secular chants (versi) of only two out of four local towns are now regularly performed. The Cantu repertoire has also been impoverished. The most concerning factor has been waning public attendance at occasions where transmission of the element normally occurs, such as Sunday service. Lastly, media coverage of the generic Corsican music has overshadowed the threats faced by the Cantu in paghjella. The popularity of the so-called ‘Corsican polyphonic songs’ as well as the proliferation of groups claiming to sing traditional Corsican songs have increased the semantic confusion with the Cantu in paghjella, particularly among young people.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 11.COM 9.b.1 [Return to top](#Drafts_decisions)

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.05](http://www.unesco.org/culture/ich/fr/Décisions/4.COM/14.05),
3. Expresses its thanks to France for submitting its report on the status of the element ‘Cantu in paghjella, a secular and liturgical oral tradition of Corsica’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by France to safeguard the element, in particular the systematic recording of Cantu performances during gatherings where the chants are traditionally sung by building up a freely accessible archive, and supporting transmission activities by bearers especially for school-aged children;
5. Invites the State Party to continue to confront the current low level of viability of the element, the decrease in the number of practitioners and the impoverishment of the repertoire, in particular through continuing the programme of recording the chants and endangered parts of the repertoire, strengthening transmission of the element through training workshops, and seeking increased opportunities for traditional performances of the Cantu;
6. Encourages the State Party to continue to cooperate with the Cantu in paghjella Association and the Regional Directorate of Corsica in safeguarding the element and to provide adequate financial support for expanding the transmission activities currently being undertaken as well as to the bearers who provide training to adults and children;
7. Requests the Secretariat to inform the State Party at least nine months prior to the deadline of 15 December 2017 about the required submission of its next report on the status of this element.

Iran (Islamic Republic of): ‘Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf’ *(consult the* [*report*](http://www.unesco.org/culture/ich/doc/download.php?versionID=39362)*)*

1. The Lenj boats which are used for trading, fishing and pearl-diving are built using traditional craft skills and are sailed through the application of traditional knowledge and know-how. In addition, there are a number of ceremonies and customs associated with sailing Lenjes, such as traditional sailor songs, the Fisherman’s New Year and the Shushi (a traditional performing art symbolizing the sailors’ respect for nature) which forms part of that event. Most of the population of the northern Persian Gulf earn their living from the sea. The Lenj element is, therefore, an identity-marker for the local people that gives them pride, and ensures a cohesive social order that preserves peaceful co-existence among their communities.
2. **Effectiveness of the safeguarding plan**. The raising of awareness among communities and the wider society on the value and significance of the Lenj element has provided bearers with a sense of pride in their element, a feeling of being respected, and encouraged them and other local communities, groups and individuals to make efforts for its protection. Safeguarding activities are divided into five main categories as follows: i) identification, classification and documentation: using a field survey of the current state of the Lenj element and all its associated aspects; ii) awareness-raising: organizing local performances and enactments of all aspects of the Lenj, including short sea journeys and customs and rituals; iii) capacity-building training: a number of Lenj builders/repairers and experienced captains have been employed to transmit their knowledge, skills and know-how to young people, many of whom are university graduates in engineering, mechanics and industrial design; iv) a database: created by the Research Centre, it lists books, journals, magazines and multimedia on research by universities, other institutions and individuals providing a scientific basis for combining traditional and modern methods of sailing and navigation; v) revitalisation projects including documentaries and other actions to attract young people to the element. Although the traditional knowledge, rituals, festive events, oral culture and performances associated with the Lenj have generally been revived, only a few remaining Lenj building workshops have been restored and no new workshops have been built.
3. In addition to these safeguarding activities, the report mentions the important effort that has been made to improve the financial situation of bearers. Since 2012, younger captains and sailors have been encouraged to take out private insurance on the basis of arrangements negotiated on their behalf. From 2013, free or low-interest loans have been made available by the Ministry of Constructive Jihad, the main authority for fisheries in Iran, and some provisions concerning bearer pensions have also been adopted.
4. **Community participation**. Since inscription, bearers and local communities have become very active in safeguarding the element, presenting some of their own initiatives, collaborating with researchers (e.g. in data collection) and training apprentices. Some urban dwellers (mostly from bearer families) have provided coastal properties to serve as Lenj workshops and the Ebrahimi family gave over their house to be the Research Centre. Two professors of sociology and anthropology have voluntarily assisted in documentation and teaching locals at the Research Centre and several academic experts have organized workshops in maritime law. The report was prepared under the overall direction of the Iranian Cultural Heritage and Tourism Organisation operating through its provincial branches. The Research Centre was also directly involved and this helped to bring in local communities who provided documents, photos, videos and other information.
5. **Viability and current risks**. Building and sailing traditional Lenj boats does show signs of revitalization but the element faces a number of serious threats at the same time. The community of practitioners is very small and generally composed of elderly people who are currently not being substituted by the younger generation. In addition, traditional wooden boats are being replaced by the modern fibreglass variety and the traditional know-how required for building them is being lost as a consequence. It is reported that Lenj boat‑builders have no trade union, work for only 10 days per month and receive low wages. As a result, young people are not motivated to take up the profession. Knowledge on navigation and sailing Lenjes using for example, a traditional compass, is also being eroded by the accessibility of weather forecast broadcasting and modern GPS technology. Young people, however, are still being trained in the traditional methods by captains and combine both modern and traditional methods.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 11.COM 9.b.2 [Return to top](#Drafts_decisions)

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.10](http://www.unesco.org/culture/ich/en/décisions/6.COM/8.10?dec=decisions&ref_decision=6.COM),
3. Expresses its thanks to the Islamic Republic of Iran for submitting its report on the status of the element ‘Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by the Islamic Republic of Iran to safeguard the element and, in particular, to raise awareness of the element among the bearer community and general public, create a Lenj Research Centre and conduct field research on the current state of the element, institute the training of a new generation of Lenj builders and sailors using traditional apprenticeship methods and improve the capacity of bearers, non-governmental organizations, community-based organizations and experts for safeguarding;
5. Invites the State Party to continue working with a wide variety of state and non‑governmental partners, as well as the community concerned in order to safeguard the element and further develop its role in the contemporary life of the local community, seek ways for reconciling modern methods of boat-building and navigation with traditional methods and provide a real living to Lenj captains and sailors;
6. Encourages the State Party to continue to track the impacts of safeguarding activities on the element and its bearers, to increase the number of Lenj workshops using traditional boat-building techniques and to continue to work with bearers to find innovative means of safeguarding the element in the face of technological and economic challenges and to support its practitioners;
7. Requests the Secretariat to inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

Iran (Islamic Republic of): ‘Naqqāli, Iranian dramatic story-telling’ *(consult the* [*report*](http://www.unesco.org/culture/ich/doc/download.php?versionID=40872)*)*

1. Naqqāli which is performed by naqqāls (traditional storytellers) is the oldest form of play in the Islamic Republic of Iran that has its origins in ancient Iran. It is a dramatic performance comprising the telling of an historical or legendary story, based on a variety of genres. It plays a role in forming Iranian identity and also has important social and cultural functions. Notably, there is a small community of female naqqāls who perform to mixed audiences and also assist in transmitting the element orally to younger women and girls.
2. **Effectiveness of the safeguarding plan**. Three main actions, with a number of sub‑activities, have been taken towards safeguarding the element. The first was establishing the Naqqāli House in 2015 in northeast Iran (four more are planned). Its activities are geared towards research, training and performance, which include: recordings of oral heritage; engaging bearers and practitioners and providing financial support to them; master-pupil apprenticeship training (and recording it); and re-establishing performances in coffee houses and other appropriate spaces. The second action is establishing a Naqqāli Foundation (still in the planning stage) to process recordings and other information provided by the Naqqāli House(s) and provide it in print and digital formats; as part of the Foundation, an Archive Centre will promote the element and create documentary films. Finally, several naqqāli festivals have also been organized made up of two main sections for traditional performances of naqqāli and modern‑day works inspired by the play’s traditional conventions.
3. The establishment of the Naqqāli House proved to be an effective strategy since it can operate as a strategic centre for implementing planned safeguarding activities and devising new and innovative measures, through its membership, which includes many performers as well as other experts. The viability of the element, its status as well as that of the masters, have been strengthened by attracting younger male and female apprentices. It is reported that family members of naqqāls have begun to return to the art since they can now rely on several years of support to do so, allowing the element to become financially viable. A core of trained individuals that has built up seems to now play a key role in undertaking safeguarding activities. The efforts of non-governmental organizations have attracted more audiences, especially outside Tehran.
4. **Community participation**. The report states that the aforementioned safeguarding measures were developed with the full participation of bearers of the element from various ethnic groups, their representatives and relevant non-governmental organizations. In addition, the main safeguarding activities of research, promotion and transmission were undertaken with the involvement of naqqāls (12 of whom named are from different provinces and include one woman). Several Iranian theatre experts who work on recording and researching Iranian Naqqāli have also played an important role. In addition to these experts, three non-governmental organizations are mentioned in the report. The Iranian Cultural Heritage, Handicrafts and Tourism Organization managed the overall process of preparing the report, while attempting to have participation as wide as possible from the various institutional actors (non-governmental, scientific and artistic) all providing reports on their safeguarding activities.
5. **Viability and current risks**. The viability of the element has improved since inscription. The number of naqqāls has increased to some degree and traditional modes of transmission have been strengthened. The report mentions that 65 individuals have been trained as naqqāls of whom 24 are women and, although most are living in cities, some come from rural areas. However, no naqqāl can currently support him/herself solely from performing the element. A major aspect to the element’s future viability might be to provide support to naqqāls for their living costs for some time. In addition, in the report it is stated that the international sanctions placed on Iran over the past few years have affected the ability of the government to secure the budget necessary for safeguarding this element.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 11.COM 9.b.3 [Return to top](#Drafts_decisions)

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.9](http://www.unesco.org/culture/ich/en/Decisions/6.COM/8.9),
3. Expresses its thanks to the Islamic Republic of Iran for submitting its report on the status of the element ‘Naqqāli, Iranian dramatic story-telling’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by the Islamic Republic of Iran to safeguard the element and, in particular the financial support given to practitioners as well as other actions including improving their social status through awareness-raising, holding naqqāli festivals, and supporting inter-generational transmission of naqqāli to future naqqāls, illustrators and traditional instrument-makers;
5. Commends the State Party for having established the first Naqqāli House to safeguard the element through research and documentation of the element and training in different aspects of naqqāli and of staging performances;
6. Invites the State Party to continue to develop its safeguarding efforts and, in particular, to undertake its plans to build four more Naqqāli Houses in various regions of Iran and to establish a Naqqāli Foundation for processing and disseminating recordings and other information on the element;
7. Encourages the State Party to continue to provide financial support to naqqāls for their living costs, in particular to those who undertake transmission activities, and to collaborate with practitioners and experts through the Naqqāli Houses in developing and implementing innovative safeguarding approaches;
8. Requests the Secretariat to inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

Mali: ‘Secret society of the Kôrêdugaw, the rite of wisdom in Mali’ *(consult the* [*report*](http://www.unesco.org/culture/ich/doc/download.php?versionID=39366)*)*

1. The ‘Secret Society of the Kôrêdugaw, the rite of wisdom in Mali’ is an initiation rite dedicated to the quest for wisdom that encompasses an aspiration towards immortality of the soul through the spiritual guidance of community life. Initiates (the Kôrêdugaw) provoke laughter with behaviour characterized by caustic humour, but also possess great intelligence and wisdom. The Kôrêdugaw play the role of social mediators (e.g. conducting reconciliation of inter-and intra-community conflicts), educate children, help to cure illnesses through traditional medicine, attend various ceremonies (marriages, baptisms, funerals and official receptions), and try to invoke heavy rains and abundant harvests. They symbolize generosity, tolerance, and mastery of knowledge, embodying the rules of conduct that they advocate for others. The secret society of Kôrêdugaw is an essential part of the cultural identity of the Bambara, Malinké, Senoufo and Samogo peoples.
2. **Effectiveness of the safeguarding plan**. Under the responsibility of the Cultural Heritage Directorate (DNPC) from the Ministry of Culture and with the active participation of the bearer communities, communal and customary authorities, and the Kôrêdugaw associations, the following safeguarding measures have been undertaken: (i) establishment of Kôrêdugaw associations throughout the country; (ii) promotion of the element through conferences, broadcasting radio programmes, exhibitions and meetings between Kôrêdugaw associations and various authorities in different regions; (iii) an educational programme targeting young people in schools; (iv) capacity building of Kôrêdugaw associations on fundraising and safeguarding needs’ identification; and (v) documentation by inventorying, conducting field studies, and making audiovisual recordings and brochures.
3. According to the report, the safeguarding measures have greatly contributed to revitalizing the element. At the core of the safeguarding process, the bearers (through the Kôrêdugaw associations) have strengthened the communities’ sense of ownership of the element and greatly mobilized the populations around the Society. The communities have become more aware of the potential negative impacts of the degradation of the customs and have responded by organizing festivals and informing the broader public about the importance of the element. Women and young people, in particular have shown a strong interest in learning and transmitting their parents’ traditional practices and knowledge. Among the activities, the use of radio broadcasts in local languages has allowed for widespread dissemination of the intended message while the distribution of brochures has informed people of threats to the element. The educational programme organized in schools has taught young people about the history and values of the Society as a guide to behaviour. Festivals on the Society have achieved popular mobilization and have now been included in economic development budgets of the local communes. According to the report, lack of financial resources and logistical support has constituted the only obstacle to the implementation of all planned activities.
4. **Community participation**. The communities of Koulikoro, Ségou and Sikasso regions actively participated in the preparation and implementation of the safeguarding activities through their representatives, associations, and initiated and resource persons. In particular, the numerous Kôrêdugaw associations played a central role and greatly contributed to making the safeguarding approach inclusive. They met with the administrative, political and customary authorities in each region and also organized working sessions with village councils, notables and local resource persons for this purpose. In addition, the parental associations of school children mobilized school-age pupils. The report has been established with the contribution of local authorities and the Kôrêdugaw associations who help to identify community representatives in the Koulikoro, Ségou and Sikasso regions to gather information through field investigation teams.
5. **Viability and current risks**. The viability of the element now relies on the large number of associations protecting and promoting the Society. As mentioned in the report, today it is through these associations that the initiation’s rites are organized in all bearer communities. The practitioners come from all social and professional backgrounds and ethnic groups and entry to the Society is open to all, which is a further aspect of its viability. In addition, non‑members also participate in the element, such as young people and women who contribute to the Kôrêdugaw gatherings and festivals. Kôrêdugaw associations’ membership fees help to fund the safeguarding activities and thus contribute to the sustainability of the element.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 11.COM 9.b.4 [Return to top](#Drafts_decisions)

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.12](http://www.unesco.org/culture/ich/en/Decisions/6.COM/8.12),
3. Expresses its thanks to Mali for submitting its report on the status of the element ‘Secret Society of the Kôrêdugaw, the rite of wisdom in Mali’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mali to revitalize the element, in particular through the establishment of Kôrêdugaw associations throughout the country and the active role they play for community-based safeguarding, as well as educational programmes for young people and field studies in which substantial new information has been collected;
5. Invites the State Party, with the view to ensuring the long-term viability of the element, to continue implementing the safeguarding activities and developing the solid cooperation that now exists between various local actors such as the communities in Koulikoro, Ségou and Sikasso regions, Kôrêdugaw associations, the local and customary authorities, village councils and resource persons;
6. Encourages the State Party to address the lack of financial resources required to implement all planned safeguarding activities by mobilizing funds at the national and local levels, and exploring other funding possibilities through international cooperation mechanisms;
7. Requests the Secretariat to inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

Mongolia: ‘Folk long song performance technique of Limbe performances - circular breathing’ *(consult the* [*report*](http://www.unesco.org/culture/ich/doc/download.php?versionID=39357)*)*

1. The Limbe is an ancient musical wind instrument, mostly made of hardwood and bamboo. Communities in Mongolia have developed the traditional technique known as ‘circular breathing’ to play it. This technique, originally developed by ancient craftspeople (silver- and goldsmiths), is closely linked with traditional folk songs, the nomadic identity of Mongolians and the vast steppe. A family tradition, the technique forms an important part of their cultural heritage. It has significant social and cultural functions and is performed during rituals associated with life events (weddings, festive events, the first cutting of a child’s hair etc.), as well as at the Naadam Festival.
2. **Effectiveness of the safeguarding plan**. Safeguarding activities for the element can be divided into four broad categories. The first category consists of a field study that was conducted on the current state of Limbe, its repertoire and associated customs/rituals. A registration-information database has also been created. A second category of safeguarding activities is mainly aimed at transmission: this has included the training of 60 higher education students by nine trainer-performers in a formal education setting, covering the circular breathing technique and the training of 10 students by a master using traditional apprenticeship methods. The third category is focused on scientific meetings and research on the circular breathing technique that occurred during 2012-14 resulting in the distribution of 400 tutorial manuals with DVDs to libraries and higher education institutions. The fourth category of awareness-raising and promotional activities includes the inscription of two bearers on the national Living Human Treasure List, participation of Limbe performers in international and national folk music competitions and overseas concerts, and a public performance by Limbe students.
3. The report states that the Limbe technique has for now escaped from vanishing completely, which is a major achievement, although further efforts are needed to establish a firm foundation for its future viability. This will include developing an appropriate legal framework and sustainable financial support. Since inscription, bearers and their communities have become more aware of the need to transmit their skills and know-how and this has allowed for a step-by-step approach in the safeguarding strategy development. The results of the safeguarding plan include a two-fold increase in the number of Limbe performers/trainees; improvements in methods of safeguarding (e.g. teaching, studying and researching, and disseminating and sustaining the element); organization of local Limbe competitions; and greater awareness of the element and its significance among the bearer community and general public. The total budget for the activities reported by Mongolia was US$23,650. Budgetary sources include the state budget, local government and the non-governmental sector. It is stressed in the report that the budget available was not sufficient to undertake all the activities planned and some have been postponed as a result.
4. **Community participation**. Bearer communities are actively involved in developing safeguarding activities aimed at safeguarding the technique (and its repertoire) and protecting, promoting, teaching and transmitting it. This involvement includes conducting research studies. The safeguarding activities described in the report were also developed in coordination with non-governmental organizations. The Mongolian Association of Limbe Performers (established in 2007) plays a central role, undertaking a range of safeguarding activities (e.g. identification, revitalization, research, transmission, supporting bearers and developing associated crafts skills). The government established a commission for drafting reports on national activities for safeguarding elements inscribed on the Urgent Safeguarding List, which includes members from governmental and non-governmental organizations, communities, performers and individuals. During preparation of the report, the cultural community, practitioners and some individuals have provided their assistance and information about their activities.
5. **Viability and current risks**. The element’s survival has been mostly due to the efforts of a few masters and their apprentices, some of whom are the founders of the Mongolian Association of Limbe Performers which plays a central role in the element’s continued transmission and performance. The number of performers/trainees has doubled over the past four years thanks to the efforts of these trainer-performers and the long-term viability of the element has thus been increased. However, several threats to this exist, including increased urbanization, a decrease in the number of traditional folklore groups and performers, changes to the traditional repertoire and the introduction of non-traditional methods into the training system. In the report it is suggested that in order to ensure future viability, a favourable legal and financial framework to protect the bearers is essential, which includes providing a system of incentives.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 11.COM 9.b.5 [Return to top](#Drafts_decisions)

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.15](http://www.unesco.org/culture/ich/en/décisions/6.COM/8.15?dec=decisions&ref_decision=6.COM),
3. Expresses its thanks to Mongolia for submitting its report on the status of the element ‘Folk long song performance technique of Limbe performances - circular breathing’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mongolia to safeguard the element and, in particular, conducting a field study of the current state of Limbe, its repertoire and its associated customs/rituals, organizing both formal higher education and non‑formal training by a master, holding scientific meetings, distributing tutorial manuals with DVDs on the circular breathing technique, as well as awareness-raising and promotional activities;
5. Invites the State Party to continue supporting the training of new Limbe performers, developing improved methods of safeguarding, especially in the areas of teaching, studying and researching, disseminating and sustaining the element, and to collaborate closely with Limbe bearers, the Mongolian Association of Limbe Performers and other non-governmental organizations in these efforts;
6. Encourages the State Party to continue to address the threat of disappearance of this vulnerable element that has been revived as a result of safeguarding measures taken, and to establish a firm foundation for its future viability, including through ensuring stable and reliable financial support for its practitioners and specific safeguarding activities;
7. Requests the Secretariat to inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

United Arab Emirates: ‘Al Sadu, traditional weaving skills in the United Arab Emirates’ *(consult the* [*report*](http://www.unesco.org/culture/ich/doc/download.php?versionID=39351)*)*

1. The Al Sadu element reflects the response of the Bedouin people to living in a harsh environment with limited natural resources available. The raw materials used in it are sheep’s wool, camel lint, goat hair, cotton and natural plant dyes. The traditional weaving techniques are practised and transmitted by older women, while men shear the sheep, collect camel hair and make ropes and other camel accessories. The collective gatherings associated with this element are also forums through which folk tales, proverbs and other oral heritage are transmitted. Although a symbol of the country’s identity, Al Sadu weaving has lost prestige in recent times.
2. **Effectiveness of the safeguarding plan**. The need for safeguarding measures is made clear and the degree of success enjoyed by the activities set out in the report is variable. In general, the measures aimed at strengthening transmission by bearers, and providing financial and technical support to practitioners for income-generating activities associated with Al Sadu and its products have been successful and have provided a regular income for them. A further project on providing wool and natural dyes is planned.
3. A small number of Bedouin families continue to practise the element as a means of earning a living but they are mostly elderly women. The measures geared towards more formal modes of transmission (e.g. training courses and craft centre activities) have been less successful mainly due to the skill’s difficulty and time required to acquire it, as well as other demands on young people’s time. Few trainees have continued with Al Sadu weaving as a full-time occupation. At present, the actual number of bearers throughout the United Arab Emirates is not known and surveys are underway in several regions to identify practitioners. In addition, the efforts have been geographically irregular (in part due to the federal character of the United Arab Emirates) and, for this reason, a national committee encompassing all seven emirates has been proposed to develop a national school syllabus on heritage while also responding to the needs of practitioners in each emirate. Moreover, awareness on the element was raised through media coverage and showcasing the element in annual heritage festivals and exhibitions. The profile of Al Sadu at heritage festivals has increased, although media coverage is reported to not yet be sufficient. Building a Sadu House to act as a workshop combined with a space for training, exhibiting and marketing products is seen in the report as an important safeguarding measure, but has not yet been achieved.
4. **Community participation**. There are many different communities and social actors in the United Arab Emirates directly involved in safeguarding activities, especially in continuing the practice, developing its economic role and in transmission and awareness-raising. Beyond the governmental bodies (e.g. the Ministry of Social Affairs and the Abu Dhabi Tourism and Culture Association) and state-based charity bodies (e.g. the Khalifa Foundation and Khalifa Humanitarian Foundation), these include professional organizations such as the Abu Dhabi Businesswomen’s Council and civil society groups such as the General Women’s Union. Among non-governmental organizations, the most heritage-oriented is the Emirates Heritage Club, and the Sheikha Amnah Heritage and Religious Centre is a women’s organization. Other relevant non-governmental organizations include the General Women’s Association, the Red Crescent, and the Girl Guides Association. Private companies (e.g. the Senaat Company and Etihad Airlines) are also active in sponsoring activities. Municipalities, communities and active individuals run additional safeguarding measures. Writing the report was led by Abu Dhabi TCA and the Ministry of Culture, Youth and Community Development and other state bodies. Eight civil society and non-governmental organizations and 55 bearers participated in its preparation and evaluation. For this purpose, four workshops (with up to 26 participants representing heritage experts, Sadu practitioners and trainers, and interested individuals) and a series of meetings and fieldwork discussions were also held between October and December 2015.
5. **Viability and current risks**. Although its situation has improved following inscription, the element still faces threats to its viability, in particular that many practitioners have abandoned the skill for more lucrative occupations and the relatively old age of most of them. Further, a decline in the traditional Bedouin lifestyle and generally improved living standards in the United Arab Emirates have impacted demand for Al Sadu products and finding new markets (e.g. modern camel racing, horse racing and tourism) is identified in the report as necessary. Ensuring the viability of the element requires raised awareness of its value, strengthened transmission to young people and in particular, developing a new function in society and economic role. The current risks to the element according to the report include among others: the age of the practitioners and a reluctance of young people to take up the practice; abandonment of the practice for other economic activities; the impacts of modern living; the cost of the raw materials and time-consuming nature of the production process; the introduction of cheaper look-alike goods in the market (using synthetic materials and non‑traditional methods); low awareness of the element and its cultural value; and the lack of festivals or other events to showcase the element.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 11.COM 9.b.6 [Return to top](#Drafts_decisions)

The Committee,

1. Having examined document ITH/16/11.COM/9.b,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.21](http://www.unesco.org/culture/ich/en/décisions/6.COM/8.21?dec=decisions&ref_decision=6.COM),
3. Expresses its thanks to the United Arab Emirates for submitting its report on the status of the element ‘Al Sadu, traditional weaving skills in the United Arab Emirates’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by the United Arab Emirates to safeguard the element and, in particular, those that have been made to strengthen inter-generational transmission of the element, improve the economic condition of its bearers and develop income-generating opportunities for them associated with the continued practice of the element;
5. Invites the State Party to continue its awareness-raising activities related to Al Sadu weaving particularly through fairs, festivals and the media, creating a new generation of practitioners and seeking to further develop the function of the element in the contemporary society of the United Arab Emirates;
6. Encourages the State Party to continue working with and encouraging the activities of a number of different public, non-governmental and private organizations in safeguarding the element and expand its safeguarding activities to all of the seven emirates while putting into place the planned actions of building a Sadu House as a workshop combined with a space for training, exhibiting products and conducting a project on providing wool and natural dyes;
7. Requests the Secretariat to inform the State Party at least nine months prior to the deadline of 15 December 2019 about the required submission of its next report on the status of this element.

1. \* Report already submitted, to be examined by the Committee at its twelfth session in 2017. [↑](#footnote-ref-1)