



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

**INTANGIBLE CULTURAL
HERITAGE
IN NEED OF URGENT
SAFEGUARDING**

2012

2013



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Foreword

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No society can flourish without culture – and no development can be sustainable without it. Culture holds answers to many of the questions that societies face today. Intangible cultural heritage has a vital role to play in this respect, as the living cultural practices, expressions and knowledge systems that provide meaning to communities, that explain the world and shape it.

The power of intangible cultural heritage is still far too overlooked – despite the benefits demonstrated by numerous studies, showing that communities around the world rely on living heritage to tackle a wide range of challenges, from food scarcity, environmental change and health to education, conflict prevention and reconciliation.

The 2013 celebration of the tenth anniversary of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was an opportunity to highlight the power of intangible cultural heritage across globe. This celebration provided an empowering platform for dialogue and cooperation, where all communities were able to share experiences and reflections on an equal footing. This publication opens a window onto some of these community practices.

To safeguard this living heritage, UNESCO has designed a global capacity-building strategy to help countries create institutional and professional environments that encourage the sustainable safeguarding of intangible cultural heritage and that promote wider public understanding and support. We are working for the long term, through a multifaceted approach that engages the widest possible range of actors. In this, we assist countries in revising policies and legislation, in redesigning institutional infrastructures, in developing inventory methods and systems and in fostering the technical skills to safeguard intangible cultural heritage.

At the 7th and 8th sessions of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage held in Paris (December, 2012) and in Baku (December, 2013), the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and the Representative List of the Intangible Cultural Heritage of Humanity were enriched with new elements. New programmes were also selected on the Register of Best Safeguarding Practices. These inscriptions have generated a wave of enthusiasm from States and communities across the world, proud to see their cultural identities and safeguarding efforts recognized at the international level. I see this as the spirit of the Convention in action.

As we celebrate the Convention and its anniversary, I believe that we must redouble efforts to ensure that the viability of intangible cultural heritage remains at the centre of our mission and that the practicing communities, groups and individuals continue to be the Convention's leading force and primary beneficiaries. In this same spirit, we must all reaffirm our commitment to strengthening the contribution of intangible cultural heritage to fostering creativity, dialogue and mutual respect.

As the international community shapes a new global sustainable development agenda to follow 2015, let us recognize the power of culture, including intangible cultural heritage, as a driver and an enabler of inclusive and sustainable development. This has always been the core idea guiding the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, and it remains our message today.

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Introduction

Why does the United Nations Educational, Scientific and Cultural Organization (UNESCO) – a specialized agency of the United Nations with a mandate in international cooperation in the fields of education, science, culture and communication – maintain a worldwide List of the Intangible Cultural Heritage in Need of Urgent Safeguarding? What is such a List intended to accomplish, and how do particular forms of intangible cultural heritage find their way onto it?

IN 2003, UNESCO's General Conference adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, which has since been ratified by more than 150 countries in every part of the world. Resulting from several decades of previous work at UNESCO and several years of negotiation among its Member States, the Convention has four primary goals:

- To safeguard intangible cultural heritage.
- To ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned.
- To raise awareness and appreciation of the importance of intangible cultural heritage at the local, national and international levels.
- To provide for international cooperation and assistance.

When the drafters of the Convention debated its text, they had to reach broad consensus on what they meant by 'intangible cultural heritage', what it would mean to 'safeguard' it, and how best the international community could work together towards that goal.

The term 'intangible cultural heritage' is defined in the Convention as 'the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces, associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage' (Article 2.1)⁽⁴⁾. Intangible heritage takes an infinite number of forms among different communities, including oral expressions and traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. Essential in the Convention's definition is the fact that only the communities, groups or individuals concerned can determine what constitutes a part of their heritage – and consequently, it is only they themselves who can decide whether to continue to practise and transmit it.

When they turned to 'safeguarding', the Convention's drafters defined it as 'measures aimed at ensuring the viability of the intangible cultural heritage' – that is, ensuring to the greatest extent possible that tomorrow's generations would continue to have the opportunity to enjoy the practices, expressions and knowledge that constitute intangible cultural heritage, just as we do today.

(1).

Article 2 : Definitions

For the purposes of this Convention,
1. The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

The will of the community is a necessary condition for safeguarding, but it is not alone sufficient. The Convention recognizes that in today's world – a world characterized by globalization and rapid social transformation – intangible cultural heritage may face 'grave threats of deterioration, disappearance and destruction', despite the best efforts of the communities concerned and of the States in which they live. In the view of the Convention's drafters and the many States Parties that have since ratified it, international cooperation is the key to counterbalancing such threats and reinforcing the viability of intangible cultural heritage.

The List of Intangible Cultural Heritage in Need of Urgent Safeguarding (or 'Urgent Safeguarding List') was conceived as one of the Convention's most powerful tools of international cooperation for safeguarding.

URGENT SAFEGUARDING LIST

Established in accordance with Article 17 of the Convention, the Urgent Safeguarding List aims to mobilize the concerted efforts of various stakeholders in order to safeguard intangible cultural heritage that faces particularly acute threats. Intangible cultural heritage is a 'living' entity, but when inscribed on the Urgent Safeguarding List, it is considered endangered, implying the need for urgent and immediate action in order to reverse the threat.

The nomination process begins with an awareness by States Parties of the presence of endangered intangible cultural heritage in their territories. Often, a community itself brings its needs and aspirations to the attention of responsible officials; in other cases it is experts or officials who first identify the opportunity.

Once a particular element of intangible cultural heritage has been chosen and the community concerned has provided its free, prior and informed consent to nominate that heritage to the Urgent Safeguarding List, the submitting State must complete and submit a nomination to UNESCO⁽²⁾. The nomination includes a description of the element – complemented by photographs and a short video – and an assessment of its current viability and the threats facing it.

Nomination for and inscription on the Urgent Safeguarding List confirm the commitment of the State Party and the community concerned towards safeguarding the particular heritage in danger. The nomination must therefore include a safeguarding plan, developed with the full participation of the community, proposing a multi-year programme of safeguarding measures that can be expected to strengthen the element in the face of threats and ensure that it can continue to be practised and transmitted. The State must also demonstrate that it has already begun safeguarding efforts – notably, inclusion of the element in an inventory of intangible cultural heritage – and that the nomination results from community involvement and enjoys community consent.

(2).

Form ICH-01, available for download from the ICH Convention website (<http://www.unesco.org/culture/ich/en/forms/>).

Once a complete nomination has been submitted to UNESCO, it undergoes two assessments. First comes an evaluation by a specially constituted Consultative Body, numbering six accredited non-governmental organizations and six individual experts, that makes an initial determination whether the submitting State has adequately demonstrated that the element nominated for inscription on the Urgent Safeguarding List satisfies the relevant criteria. The Body formulates a recommendation to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage – composed of 24 States from the different regions of the world, elected to represent the entire membership of the Convention. The Committee, meeting at the end of each year, examines the nomination together with the recommendation of the Body, and decides finally whether it satisfies the criteria and the element should be inscribed.

It must be emphasized that an unfavourable recommendation on the nomination by the Consultative Body or a decision by the Committee that inscription on the Urgent Safeguarding List is not warranted in no way constitutes a judgement about the element itself but reflects only the adequacy of the nomination file.

What are the criteria that must be satisfied in order for the element to be inscribed? In each nomination, the State must demonstrate that five fundamental conditions are fulfilled:

.....
Criterion U.1 — The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.

.....
Criterion U.2 — The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned;

.....
Criterion U.3 — A safeguarding plan is elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.

.....
Criterion U.4 — The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent.

.....
Criterion U.5 — The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11⁽³⁾ and 12⁽⁴⁾ of the Convention.

(3).

Article 11: Role of States Parties

Each State Party shall:

- a) take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;
- (b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations.

(4).

Article 12: Inventories

1. To ensure identification with a view to safeguarding, each State Party shall draw up, in a manner geared to its own situation, one or more inventories of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.
2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it shall provide relevant information on such inventories.

The Convention also makes a special provision for inscription of intangible cultural heritage in cases of extreme urgency, when ‘The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding’. In such a situation, the nomination may be examined on an expedited basis and with a procedure established on a case-by-case basis, without following the normal process of evaluation by the Consultative Body.

Inscription on the Urgent Safeguarding List is not the only means by which the international community – acting together through the Convention – can support the safeguarding efforts of States and communities. States Parties may also request international assistance from the Convention to complement their own resources and to be used for safeguarding heritage in need – whether or not that heritage has been inscribed on the Urgent Safeguarding List. Such assistance can take the form of financial support, provision of experts or other technical assistance.

As with the nominations, the State Party completes the appropriate international assistance request form, in close cooperation with the community concerned, and it goes through a process of evaluation and examination. In emergencies, an expedited process is also available so that assistance can be provided more rapidly than the normal process.

Once an element has been inscribed on the Urgent Safeguarding List, its ongoing viability is monitored through the periodic reports that each State Party is required to submit every four years after inscription. When appropriate safeguarding efforts have been implemented for the elements inscribed on the Urgent Safeguarding List, the Committee may determine that the intangible cultural heritage in question is no longer endangered and should be removed from the List. Removal from the Urgent Safeguarding List can thus demonstrate the successful operation of the involved stakeholders, especially the State Party and community concerned, who will be duly congratulated for fulfilling their commitment towards safeguarding.

The present publication presents the eight intangible cultural heritage elements that were inscribed on the Urgent Safeguarding List by the Committee in 2012 and 2013. It provides a description of each element and its communities, the threats facing it, and the planned safeguarding measures, as well as the Committee’s decisions. We hope that it will give readers an insight into the determination shared by both the States and the communities to safeguard the inscribed endangered elements. More detailed information – including the nomination files, community consents, photographs and videos – is available for consultation on UNESCO’s website (www.unesco.org/culture/ich/en/lists).

While many of us are committed to safeguarding intangible cultural heritage so that it can contribute to cultural diversity and sustainable development, it is important to note that the primary responsibility of guardianship and safeguarding must always rest with the communities concerned. Regardless of the outside help extended to them, if the communities cease their practices or the heritage bearers choose not to transmit their knowledge to the next generation, their intangible cultural heritage is destined to disappear. It is important to remind ourselves that, as a living entity, intangible cultural heritage can cease to exist if its social function wanes.

UNESCO is aware of the intricate and complex nature of safeguarding as well as its own limited reach at the local level. Moreover, as an intergovernmental organization, UNESCO cannot single-handedly safeguard the world's living heritage. What it hopes to do is to fulfil its role as a catalyst to foster international cooperation so that those communities and States that demonstrate commitment and a willingness to safeguard their endangered intangible heritage, but may require technical know-how or financial support, can receive assistance in order to carry out their safeguarding plans.

Intangible Cultural Heritage in Need of Urgent Safeguarding 2012-2013



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1

COUNTRY

AZERBAIJAN

YEAR OF INSCRIPTION

2013

Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan

Chovqan is a traditional horse-riding game found in Azerbaijan. It is played on a flat, grassy field by two competing teams of players mounted on Karabakh horses. Each team has five riders, with two fullbacks and three forwards, as well as one player in reserve. There are three mounted referees. Two goals are set at opposite ends of the field behind a semicircular penalty line. Players use wooden mallets to drive a small leather or wooden ball into their opponents' goal. The game starts at the centre of the field and resumes from the place where a goal is scored. A Chovqan game or competition is usually accompanied by instrumental folk music called *janghi*, played at the beginning and end of the game, and sometimes after each goal.





Chovqan players and trainers are local male farmers of all ages who participate as amateurs. The game requires considerable control, skill, practice and physical strength, and a good rapport between player and horse. Participants traditionally wear a large astrakhan hat, a long tight-fitting coat with a high waist, and special trousers, socks and shoes, but exchange these for lighter clothes in summer. During competitions, players may wear traditional clothes of the same colour to identify themselves as part of a team.

Knowledge about Chovqan, with its specific rules, skills and techniques, is transmitted from experienced players to beginners through collective training held at local farms and neighbouring equestrian facilities. Players must already be experienced horse-riders before embarking on the training. Trainers teach beginners how to play in teams, manoeuvre during the game, get a better hold of the mallet, hit, move forward and retain the ball, control the horse and ensure harmony and balance between player and mount. As the rider's success also depends on the health, agility and speed of the horse, Chovqan training includes sessions on how to take proper care of the mount.

1

COUNTRY

AZERBAIJAN

YEAR OF INSCRIPTION

2013

.../... Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan

Today, Chovqan games take place at an annual competition in Sheki (which brings together sixteen teams from different regions) and occasionally at local folk festivals. People of all ages come to watch this traditional game and support their team. Chovqan represents a part of Azerbaijan's living heritage, strengthening feelings of identity rooted in nomadic culture and linked to the perception of the horse as an integral part of everyday life.

Various factors have weakened the practice and transmission of Chovqan, however, including the lack of outstanding players and skilled trainers, urbanization, the migration of Chovqan players away from traditional places of practice, and the neglect of Chovqan as an intangible heritage tradition. A serious shortage of Karabakh horses following the closure of horse-breeding facilities has also forced players to deviate from traditional practice by using horses of mixed breeds – this necessitates playing with longer mallets, which makes it more dangerous for the riders. For this reason, some potential players now avoid the game. Young people are becoming less interested in Chovqan and it has become harder to get teams together, as players attach greater importance to earning their living.

The Azerbaijan Equestrian Federation and the Karabakh Horses' Amateurs Association, together with their Chovqan practitioners, are working to ensure the viability and transmission of the game. The primary objective of Chovqan players from both these non-governmental organizations has been to bring together, on an amateur basis, traditional players from regions around Sheki and hold competitions among them. Their activities also focus on the transmission of Chovqan through collective training at local horse-breeding centres. The NGOs also decided to charge every trainee a fixed fee so that they can rent space at horse-breeding centres and remunerate trainers.

Meanwhile the government is organizing the annual Chovqan competitions in Sheki, where it has taken measures to create better conditions and ensure the permanent presence of traditional *janghi* musicians. It has also adopted the State programme on horse breeding, which recognizes the endangered status of the Karabakh horse and plans long-term measures to safeguard the breed, increase its numbers and prohibit its export or sale abroad. Furthermore, the government has developed an action plan to safeguard intangible heritage and cultural expressions in Azerbaijan, which includes Chovqan as a living tradition.

The first objective of the action plan is to create a legislative framework for Chovqan safeguarding and develop existing intangible cultural heritage laws. A programme will focus primarily on improving regulations related to specific transmission and training activities, and on providing Chovqan players with Karabakh horses as well as game and transmission facilities.



1

COUNTRY

AZERBAIJAN

YEAR OF INSCRIPTION

2013

.../... Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan

The second objective is to promote continuous transmission and practice of Chovqan in five regions where the tradition is particularly endangered. Training programmes are planned for new teams at local horse-breeding facilities, with regular participation in Chovqan competitions. Three-day regional competitions will also be organized among teams. The government will provide subsidies to equestrian centres to ensure that trainees have free access to lessons. Lastly, a training database, manuals and audiovisual materials will provide extensive information on the current practice of Chovqan and its techniques.

The third objective is to ensure the availability of Karabakh horses and training and practice equipment; make the game safer for horses and players; and provide training areas, facilities and traditional clothes for Chovqan. This will involve hiring pure-bred Karabakh horses from local farmers to ensure short-term availability and setting up arrangements to use training fields and facilities. Traditional clothes will be procured, as well as special equipment to make the game safer, including astrakhan hats with inner safety cavities, good-quality saddles and bridles, and bandages to protect the horses' legs from mallet hits.

The fourth objective is to increase public awareness and interest in Chovqan through an awareness-raising campaign directed especially at young people, including a dedicated website, information booklets, feature films, and activities designed to explain the meaning and social function of Chovqan.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **the Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The knowledge and skills related to Chovqan are transmitted from generation to generation and from more experienced players to younger ones; Chovqan is part of the everyday life of the community and provides its practitioners with a feeling of identity and belonging.

State of viability

The viability of the element is at risk because of a decrease in the number of Chovqan practitioners and trainers, reduced interest of young people in the traditional Chovqan practice, and the growing scarcity of the Karabakh breed of horses; these factors are aggravated by more general threats such as urbanization and migration and the reduction of pasture areas.

Safeguarding measures

The participation of practitioners, non-governmental organizations and the State in past and current safeguarding efforts is demonstrated and the well-formulated safeguarding measures are planned with the participation of its practitioners and provide evidence of the State Party's commitment to the safeguarding of the element.

Community participation

The nomination was elaborated with full participation of Chovqan practitioners, trainers, experts and two civil society organizations; evidence of free, prior and informed consent is provided.

Inventory

Chovqan was included in 2010 in the Register of Intangible Cultural Heritage of the Republic of Azerbaijan, established by the Ministry of Culture and Tourism and updated and monitored by the Documentation and Inventory Board.

2

COUNTRY

BOTSWANA

YEAR OF INSCRIPTION

2012

Earthenware pottery-making skills in Botswana's Kgatleng District

The earthenware pottery-making skills of Botswana's Kgatleng District are practised among Bakgatla ba Kgafela communities. The skill is hereditary and is handed down to daughters and granddaughters through observation and practical experience. Most practitioners accord spiritual recognition to their ancestors who they believe have given them the skills through visions and dreams. Practitioners thus find it difficult not to engage in their vocation and say that they become ill if they stop making pots.

The materials used for the pots include clay, weathered sandstone or iron oxide, cow dung, water, wood and grass. Mastery of earthenware pottery-making skills involves the ability to make pots of different patterns, designs and styles that relate to the traditional practices and beliefs of the community. The pots are classified according to their size and use. The largest is the beer pot, which for safekeeping is usually half-buried in the ground inside traditional fire huts. The water pot is used for storing and cooling water. The cooking pot has a dual use: fermenting sorghum meal and fetching water. Practitioners also make smaller pots used for ancestral worship and by traditional healers for child-protection rituals.

During the collecting of the soil, the master potter communicates with the ancestors through meditation to guide her to the best location. After selecting the clay and weathered sandstone, she pounds them with a pestle and mortar and then sieves them to obtain the powder, which is mixed with water to form clay dough. To construct the pot, the clay dough is kneaded to form a long strip, which is rolled into a round shape from which the pot is constructed. The process begins by pulling the clay upwards with the forefingers of the right hand, while the thumb is used to pull back the clay to balance the thickness of the pot. The pots are fashioned into round, conical or oval shapes starting from the base and ending with a circular rim. Once ready, the pot is left to dry for a few days.



2

COUNTRY

BOTSWANA

YEAR OF INSCRIPTION

2012

.../... Earthenware pottery-making skills in Botswana's Kgatleng District

The pots are usually decorated with a zigzag pattern known as Lokgapho. This symbolizes the neatness and cleanliness of the homestead and is also used as traditional decoration on houses. Once the decoration is finished, the pots are placed in a kiln in the ground. This is lined with dry cow dung upon which the pots are carefully placed and covered with iron sheets. Cow dung, wood and grass are added to completely cover the furnace. The firing process takes up to twelve hours. The finished goods are sold for cash or bartered in exchange for livestock, blankets, household items or farm produce.

Most bearers of earthenware pottery-making skills are now very old and interest among the younger generations has decreased sharply, precipitated by poor sales. Out of a total population of around 38,000 women in Kgatleng District, only 10 potters are still active and there are a handful of apprentices. There is a need for urgent safeguarding of the skills and knowledge of earthenware pot-making as the present transmission rate is very low. The demand for pots has also dropped as people mainly use plastic and metal containers to store water and brew traditional beer. Nowadays most earthenware pots are purchased as decorative items. High transport costs for raw materials, slow purchase rates and the low prices of finished goods also threaten the viability of the element.





In response to these threats, the government and its collaborators have undertaken a series of initiatives to promote the preservation of pottery-making skills, including competitions and national and corporate exhibitions. A national database of directories and catalogues of living human treasures is being compiled and published to promote heritage bearers, and the government has introduced a directive and issued standards to encourage the purchase of locally produced arts and crafts. The Bakgatla ba Kgafela community has also adopted programmes and services to safeguard the skills involved in making earthenware pots. They have revived a traditional initiation school for girls and women to teach handicraft skills, including earthenware pottery, and in 2010 launched the annual month-long Sedibelo Festival to showcase crafts from Kgatleng District. In addition, a temporary exhibition has been set up and Kgatleng District is implementing an intangible cultural heritage inventory project to document the skills of earthenware pot-making. However, a robust safeguarding plan is needed to ensure transmission and viability.

2

COUNTRY

BOTSWANA

YEAR OF INSCRIPTION

2012

.../... Earthenware pottery-making skills in Botswana's Kgatleng District

The Bakgatla ba Kgafela safeguarding plan highlights several key objectives to strengthen traditional clay pot-making and encourage its transmission and revitalization. These include: identifying knowledge bearers; raising awareness among the community of the importance of protecting areas where raw materials are found; and promoting the value and status of rituals and religious practices associated with traditional clay pot-making. It is also important to develop quality standards for earthenware products and devise marketing strategies to improve sales. The transmission of skills is crucial, however, to ensuring the safeguarding of the element. Courses at educational institutions will be organized, and existing pottery practitioners will be accredited so that they can be engaged as tutors or trainers in learning institutions. A number of financial and training aid schemes about business management skills will be promoted among apprentices. Workshops will be organized to spread information about clay pots and information will also be disseminated via the Sedi-belo Festival's cultural activities. Lastly, a heritage resources audit will be undertaken, in conjunction with the development of a database, to determine the number of practitioners, the level of transmission and the viability of the associated rituals and practices. This will also promote the community's custodianship of earthenware pottery-making skills.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Earthenware pottery-making skills in Botswana's Kgatleng District** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Practised and transmitted by the Bakgatla ba Kgafela community since its arrival in Botswana's Kgatleng District a century and a half ago, earthenware pottery is a manifestation of the belief system linking people with their ancestors, the leadership of the community and their natural and social environment.

State of viability

The practice is in urgent need of safeguarding because of the very low number of practitioners and their advanced age, lack of interest in learning the skills and knowledge among young people, competition from the production and use of industrially-made containers and the low economic return of earthenware pottery.

Safeguarding measures

The safeguarding measures proposed seek to strengthen the transmission of knowledge of pottery-making skills by craftspeople, secure sustainable sources of raw materials and encourage the community to diversify production.

Community participation

During the preparation of the nomination, traditional authorities and the potters themselves were fully consulted and gave their free, prior and informed consent; furthermore, inscription of the element and implementation of the safeguarding measures will respect customary restrictions related to the collection of raw materials and certain rituals that are enacted during pottery-making.

Inventory

Earthenware pottery-making skills were included in 2010 in the Kgatleng District inventory of intangible cultural heritage that is managed by Phuthadikobo Museum and the Department of Arts and Culture of the Ministry of Youth, Sport and Culture.

3

COUNTRY

GUATEMALA

YEAR OF INSCRIPTION

2013

Paach ceremony

The Paach ceremony is a corn-veneration ritual celebrated in the municipality of San Pedro Sacatepéquez to give thanks for good harvests. It consists of a ritual representing the growing and harvesting of corn, dancing, prayers in the Mam language and a meal with corn products. The participants are mostly older men and women with extensive ties to the community. Four prayer sayers, or *parlamenteros*, offer prayers during the ceremony, supported by four auxiliary *parlamenteros*; meanwhile four godmothers coordinate the preparation and serving of food, and dress ceremonial corncobs in replicas of regional costumes. During the ceremony, these bearers take turns to perform a dance while holding the ceremonial corncob dolls, with music provided by marimbas accompanied by wind instruments and percussion.

The Paach ceremony strengthens the identity of the community of San Pedro and increases its knowledge and respect for nature. From a social standpoint, it serves as an element of social cohesion, promoting respect for cultural diversity in the community and encouraging intercultural dialogue. The ceremony is transmitted from generation to generation and depends on the selection of participants who meet certain criteria of community service. The knowledge-transmission process is both oral and practical, with a group leader instructing new members at workshops. Current bearers of the Paach inherited the tradition from their grandparents, parents or aunts and uncles and transmit it to their children, who accompany them during the activities.

In recent years, complex political, cultural, economic and religious processes have resulted in the Paach ceremonies being performed less frequently. Extensive national and international commercial activity in San Pedro Sacatepéquez, which borders Mexico, has had a positive influence on the region's economic development, but has led to a weakening of local identity, especially among the youth. Some young people now believe that the ceremony is irrelevant. Moreover, the precarious economic circumstances of most practitioners have caused some to withdraw from the ceremony. Likewise, the proliferation of Protestant sects has caused some former participants to reject the ceremony, including young people who do not understand its meaning.



3

COUNTRY

GUATEMALA

YEAR OF INSCRIPTION

2013

.../... Paach ceremony

Nevertheless, the elders who still participate are making an effort to keep the ceremony alive, even if they no longer perform it in its entirety. According to the elders, the loss of values, such as conservation of the earth and corn, has triggered a range of social and natural events, resulting in poor grain harvests. Furthermore, the advanced age of the elders, a loss of respect for their position and a lack of knowledge regarding ceremonial values all represent potential threats that could accelerate the disappearance of this cultural expression.

The absence of new bearers has led the elders to launch an appeal to halt the disappearance of this cultural expression, and to create a committee to ensure its continuity. They have also appointed an instructor to teach the Mam-language prayer, which forms a central part of the ritual, to future *parlamenteros*. The committee has successfully nominated the Paach ceremony as Cultural Heritage of the Nation. In addition, the municipal council has committed to providing economic support to the bearers for carrying out their activities, and the House of Culture of San Pedro Sacatepéquez has produced a CD with the music of the Paach ceremony and a poetic description of it. As a result of these and similar efforts, actions have been taken at the local level to raise awareness of and support for the ceremony. Some community members invited bearers to perform the prayer in their homes, but this practice ended because of the bearers' financial problems.

A safeguarding plan has now been drawn up to address these issues. Its primary objectives are to reinforce transmission of the knowledge and skills of the Paach ceremony; create awareness regarding the values related to the ceremony; strengthen the sustainability of the ceremony and recognition of the bearers; promote the element as a means of reinforcing the identity of the people of San Pedro, especially the young; and update the Paach ceremony inventory.

A number of activities are foreseen in this regard. On the educational front, a school will be established to teach the Paach ceremony. New members, including young people, will receive instruction in the Mam language; and the prayers will be translated into Spanish. New bearers will be selected and trained in the rituals, skills and knowledge of the ceremony, including musical instruction. Bearers will also be recognized for the work they do as members of the Paach ceremony. Promotional efforts will include the publication and distribution of books and videos about the ceremony, a campaign to promote its values through different media, the creation of a travelling exhibition, the review and compilation of literature related to the ceremony, and the organization of meetings to establish a dialogue between young people and the elders.



3

COUNTRY

GUATEMALA

YEAR OF INSCRIPTION

2013

.../... Paach ceremony

Additional support will be provided by: a forum to examine religious syncretism as a strategic approach to ensuring the permanency of the Paach ceremony; the purchase of costumes, musical instruments and accessories for the ceremony; the establishment of a local committee to support its yearly presentation; the recovery of physical sites from the ancient itinerary of the ceremony; advice and technical assistance for national and international efforts in support of the Paach ceremony; and activities for the creation of a national corn day.





The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Paach ceremony** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The Paach ceremony is experienced by the community of San Pedro Sacatepéquez as an integral part of its cultural heritage and identity; associated rituals, music, dance, processional and food practices are transmitted from grandparents to grandchildren who accompany them while performing different daily tasks.

State of viability

Due to the decreasing number of practitioners, their age and their economic insecurity as well as to the economic and social changes arising from the increasing urbanization of San Pedro Sacatepéquez, the viability of the Paach ceremony is seriously threatened.

Safeguarding measures

Building on efforts of community members and local authorities, safeguarding measures aim to broaden the community of practitioners, conduct an in-depth inventory, raise awareness of the social, cultural and environmental meanings of the Paach ceremony and promote recognition of its main bearers; the modality and responsibilities for their implementation should have been better explained as well as the ability to engage younger generations; furthermore, the lack of identified funding sources for a significant part of the costs puts the feasibility of the proposed measures in doubt.

Community participation

Practitioners of the Paach ceremony were involved in field research and working sessions for the elaboration of the nomination, in particular through their Ceremonial Committee and Prayer Sayers, and they gave their free, prior and informed consent to it.

Inventory

The Paach ceremony is included in the Cultural Assets Registry administered by the General Department of Cultural and Natural Heritage of the Ministry of Culture and Sports.

4

COUNTRY

INDONESIA

YEAR OF INSCRIPTION

2012

Noken multifunctional knotted or woven bag, handcraft of the people of Papua

Noken are a traditional handicraft found among the ethnic communities of Papua and West Papua. Noken knotted or woven bags are made from wood fibre or leaves and are sometimes coloured and decorated. Large Noken are used on a daily basis for carrying plantation produce, catch from the sea or lake, wood, babies, small animals and shopping goods, and for hanging at home to store items. Smaller Noken are used to carry personal effects such as betel nuts, food and books, or for storing sacred heirlooms. Noken are also used to cover the head or body as an accessory to traditional dress at ceremonies or celebrations such as marriage proposals, weddings and initiation ceremonies. Used by all age groups and by both sexes, Noken are often given as a sign of friendship, and among mountain communities Noken are given as peace offerings between disputing parties. Noken are also considered a symbol of female fertility and good fortune. As soon as babies learn to walk, their mothers give them a small Noken containing food such as sweet potatoes, thus instilling the habit of self-reliance and being helpful to others. Noken form a part of the traditional customs, cultural heritage and worldview of the people of Papua.

Methods for making Noken vary between communities. The basic method involves cutting branches or stems or the bark of certain small trees or shrubs, heating them over a fire and soaking them in water for several days. After soaking, only the wood fibre remains. It is dried, and then spun with the palm of the hand against the craftsperson's thigh to make a strong thread or string, which is sometimes coloured using natural dyes. This string is hand-knotted to make net bags of various sizes and with an assortment of patterns. Besides knotting, there are communities that make Noken by weaving tree bark, wood fibre, pandan leaf, young sago leaf or grass from swamps. Some select grasses with contrasting colours. The fibres, leaves or grass are woven in various attractive patterns with symbolic meanings. The forms, patterns, local motifs and colours of Noken differ according to ethnic community and form an essential part of local cultural identity. The diverse methods of making, wearing and using Noken are continually developed and recreated in response to nature and the surrounding environment.



4

COUNTRY

INDONESIA

YEAR OF INSCRIPTION

2012



.../... Noken multifunctional knotted or woven bag, handcraft of the people of Papua

The Noken craftspeople are generally women, although craftsmen are found in some communities. Women thus play a special role in safeguarding Noken culture. To make Noken requires great manual dexterity, care and artistic sense, and to become proficient takes months of training. Noken skills are traditionally transmitted from parents to children. Young girls learn to make Noken informally from their mothers or grandmothers, and some boys from their fathers or grandfathers. Although traditional transmission is effective, its frequency is now diminishing due to the higher rate of school attendance among children; this leaves them less time to make Noken. Today, most Noken craftspeople are over 40 years of age.

The number of Noken craftspeople is also decreasing because of the difficulty in obtaining raw materials for making wood fibre. Many craftspeople are switching to imported factory-made plastic or nylon cord which, while a time-saving innovation, is expensive, non-biodegradable, imported and sold by people outside the local communities. Changing from local natural cord spun from wood fibre or leaves also represents a loss of the original cultural values of Noken.

The number of people wearing or using Noken is also decreasing. In villages many people, including men, women and children, still use Noken, but in cities and places where there are markets selling goods from outside Papua, fewer people wear or use them. People in Papua have begun to prefer imported bags and many Noken craftspeople now experience difficulties in selling their wares.

Provincial and district or municipal governments made efforts to safeguard Noken culture by introducing local traditional arts and culture in the form of school teaching materials, but these have been discontinued due to lack of funds, the difficulty of obtaining raw materials, the lack of teaching materials about Noken and the problems in finding personnel to teach Noken handicrafts. Some communities have established groups of craftspeople to safeguard Noken culture; however, these efforts are not yet widespread or well-coordinated and face many problems. Other constraints on the safeguarding of Noken cultural heritage include the low priority accorded to safeguarding and a general lack of awareness among stakeholders of the importance of safeguarding Noken cultural heritage.

4

COUNTRY

INDONESIA

YEAR OF INSCRIPTION

2012

.../... Noken multifunctional knotted or woven bag, handcraft of the people of Papua

In consequence, the government has drafted an action plan for the safeguarding and development of Noken. Its first objective is to compile data in the form of photos, videos, reference books and articles about Noken among various ethnic communities in Papua and West Papua, as a basis for safeguarding Noken and promoting its transmission to the younger generation. The second objective is to prepare Noken teaching materials in the form of books and interactive CDs or DVDs and posters as a basis for transmitting Noken culture to the youth. The third objective is to reintroduce Noken culture as 'local content' in school curricula, providing opportunities for craftspeople to teach Noken handicrafts to children at school and to conduct 'teacher training' for teachers. The fourth objective is to support and encourage groups of Noken craftspeople by increasing training in Noken, especially to the younger generations, and helping craftspeople to obtain raw materials, for example by planting trees. The final objective is to increase awareness among the people of Papua regarding Noken handicrafts, its associated cultural values as part of their intangible cultural heritage, and the importance of safeguarding and developing Noken cultural heritage.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed the **Noken multifunctional knotted or woven bag, handcraft of the people of Papua** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The diverse forms of Noken among the many ethnic groups of Papua and West Papua Provinces are markers of local identities that give them a sense of shared heritage; the versatile ways in which the bag is crafted and used demonstrate the cultural diversity of the provinces.

State of viability

The traditional know-how related to the Noken is in need of urgent safeguarding because of the risk of a gap in transmission to younger generations, competition from modern and imported products, and the scarcity of traditional materials that are being replaced by synthetic materials.

Safeguarding measures

The proposed safeguarding measures include research and inventorying, preparation of teaching materials to be included as local content in formal and non-formal education, group training in making Noken, revitalization of its functions within the community and promotion of Noken by local governments.

Community participation

Different communities throughout Papua and West Papua Provinces were widely involved in providing information for the nomination and validating it before submission; evidence is provided of their free, prior and informed consent.

Inventory

Noken was inventoried with the involvement of the communities by the Office for Safeguarding of History and Traditional Values of Papua and registered in the national inventory system of the Directorate General for Cultural Values, Arts and Film, that is regularly updated.



5

Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets

COUNTRY

KYRGYZSTAN

YEAR OF INSCRIPTION

2012

Traditional felt carpets are an integral part of Kyrgyz cultural heritage, providing Kyrgyz people with a sense of identity and continuity. The making of Kyrgyz felt carpets is inseparably linked with the everyday lifestyle of nomads, who use felt carpets to warm and decorate their homes. Kyrgyz people traditionally produce two types of felt carpets: Ala-kiyiz and Shyrdaks. Ala-kiyiz are usually placed in the kitchen and the entrance area of the house, while Shyrdaks are more complicated and expensive to produce, and are accorded a place of honour in the dwelling. Both types of felt carpet are included in a bride's dowry and Shyrdaks are sometimes given as gifts at house-warming parties.

The production techniques, patterns, colours and shapes of the felt carpets are handed down to young girls from their mothers and grandmothers and from other experienced craftspeople in the community through practical, joint work; the most beautiful models are widely disseminated and copied. The making of these carpets is a communal enterprise and they are traditionally bartered or exchanged rather than being sold. The tradition thus enhances the sustainable economic development of the community.





5

COUNTRY

KYRGYZSTAN

YEAR OF INSCRIPTION

2012

.../... Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets

The carriers of the traditional knowledge and skills are usually women over 40 years of age. In the case of Ala-kiyiz, the eldest woman usually supervises the process, while the other women process wool, press felt and produce the final product. Men also participate by shearing sheep, preparing firewood, heating water, participating in felt pressing and selling the products at market. In the case of Shyrdak, preparation of the basic felt is a collective task, but one woman, with the support of a couple of relatives, completes the final product. Decoration is a highly specialized, creative process: the craftsperson outlines the ornamental patterns without using a preliminary drawing and relies on her traditional knowledge of colours and designs to create the final product. She is accorded particular respect in the community.





The felt-carpet tradition is facing a number of threats to its continued transmission. There are only some fifty bearers left, with fewer than 1,000 practitioners. The element is not cultivated and promoted among the younger generations of Kyrgyz at educational institutions or through the mass media. Consequently, the youth are not attracted to the process of making felt carpets by hand and the few young practitioners are mostly the children of craftspeople. Therefore, when an elderly bearer dies, her knowledge and skills concerning traditional techniques, dyes and the meanings of ornaments are lost.

Additionally, the breaking up of collective farms in Mongolia has had a negative impact on sheep breeding and the availability of raw materials such as fine fleece (merino) and coarse fleece used by carpet-makers. At the same time, foreign, cheap, synthetic carpets are dominating the markets and forcing out local handmade felt carpets. As a result, Ala-kiyiz have practically disappeared from the contemporary interiors of Kyrgyz homes and Shyrdaks are under serious threat of being lost. Thus there is an urgent need to create short-term and long-term plans, at state level, to safeguard this traditional art.

5

COUNTRY

KYRGYZSTAN

YEAR OF INSCRIPTION

2012

.../... Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets

To date, several projects have been implemented to provide support to women from rural areas who produce felt items, including training programmes on how to improve their products. Cooperatives and individual craftspeople are also working proactively to produce felt carpets and to transmit their knowledge to younger generations. An association of felt-makers has organized felt carpet fairs at local, state and international levels, and biennial international felt symposiums have been organized to promote Kyrgyz felt traditions. In addition, the government has simplified regulations concerning the export of felt carpets to stimulate development of the craft market.

In recognition of the seriousness of the problems facing the art of Kyrgyz traditional felt carpets, the government has developed an action plan. It proposes improvements in existing state laws, regulations and other documents with regard to copyrights in the craft sphere and social support for craftspeople. The aim is to improve and align national laws with international conventions, adopted by Kyrgyzstan, while developing a state strategy for the element's safeguarding in cooperation with the concerned communities and NGOs working in the areas of culture and craft-sector development.

The plan also proposes a collaborative pilot project with a felt carpet-producing cooperative to increase the quality of wool used by Kyrgyz craftsmen and create a Raw Materials Bank. The plan also highlights the importance of improved pasture and sheep selection when producing high-quality wool for felt carpet production.



The plan includes the creation of a database on felt carpets by region, including a directory of bearers, an inventory of types of felt carpets, digitalization of information, and an archive of knowledge and skills. Museum researchers and university students will carry out ethnographic studies in the field of carpet-making, and a series of books and films is planned for publication and distribution among students, with dedicated educational programmes for both adults and children. Specialist training in management, marketing, quality control, trading and the creation of new designs is planned: it is hoped that this will provide jobs for the younger generation of practitioners and enable felt carpet producers from rural areas to communicate with customers worldwide and develop their business independently.

The plan also proposes a range of privileges, such as stipends, awards and titles for bearers and practitioners of knowledge in the sphere of felt carpet production, noting that they should be included in the list of social groups that enjoy special social protection from the government. The principles of fair trade will also be applied to ensure that producers receive an adequate return for their work.

Lastly, the plan stresses the need to promote awareness of felt carpet-making through the mass media. In addition, excursions for pupils and pre-school children will be arranged to workshops that produce felt carpets, while crafts tours, felt symposiums and special programmes on felt carpet-making will be provided for diverse groups among the local population, tourists and foreigners.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

The traditional felt carpets provide the Kyrgyz people, especially the female carpet-makers, with a sense of identity and continuity linked to their nomadic lifestyle.

State of viability

Kyrgyz felt carpets face challenges such as a lack of interest in learning the craft among young people, the absence of adequate State policy for safeguarding the craft, the scarcity and decreasing quality of raw materials and the advent of inexpensive, industrial synthetic carpets that threaten the economic viability of the craft.

Safeguarding measures

A five-year safeguarding plan involves various activities, including legislative and policy measures, improving the availability of raw materials, strengthening transmission and promoting greater awareness, at home and abroad, of the Kyrgyz carpet-making art.

Community participation

The nomination was developed with the participation of carpet-makers, who provided their free, prior and informed consent.

Inventory

Kyrgyz felt carpets were included in 2008 in the National Inventory of Intangible Cultural Heritage, which was updated in 2011 by the Ministry of Culture and Tourism.

6

COUNTRY

MONGOLIA

YEAR OF INSCRIPTION

2013

Mongolian calligraphy

Mongolian calligraphy is the art of handwriting in the Classical Mongolian script, which comprises ninety letters connected vertically by continuous strokes to create words. The letters are formed by combining six main strokes, known as head, tooth, stem, stomach, bow and tail, respectively. The three main uses of Mongolian calligraphy are dictated by tradition and social needs.

First, its meticulous character makes this writing particularly suitable for the accurate recording of important events. In modern times, it is used for official letters, invitations, diplomatic correspondence and love letters. The best and most accurate calligraphers are invited to provide their services for graduation diplomas, genealogies, community awards, and provincial and government documents.

Second, traditional Mongolian calligraphy is used for synchronic writing – a form of shorthand. At present, synchronic writers are employed at the offices of a newspaper published in the Mongolian script, the Script and Culture Centre and the Office of the President of Mongolia.

Third, Mongolian calligraphy is used for emblems, coins and stamps in so-called ‘folded’ forms. In order to write folded forms, the calligrapher must appreciate the unique dimensions of each letter and be able to fit letters into small spaces such that a whole word resembles a circle or square. Folded calligraphy is used for the logos of companies, unions and associations, declarations and the stamps of government and non-government bodies. Calligraphers who can write round folded and square folded Mongolian scripts are considered truly knowledgeable.

Traditionally, the main way of teaching calligraphy is home mentoring. Traditional mentors select the best students and train them to become calligraphers. It takes five to eight years for a dedicated, talented student to become skilled in the art of Mongolian calligraphy. Students and teachers bond for life and continue to stimulate each other’s artistic endeavours. Therefore, a teacher can afford to have only five to ten students in a lifetime if he or she works as a volunteer, as is presently the case. There are few traditional calligraphers left: they often do not work full time and are poorly paid, if at all. At present, only three middle-aged scholars train the small community of just over twenty young calligraphers. In the long term, their efforts might not be sustainable because of practical challenges in modern life, urbanization and the ever-increasing pace of change.



6

COUNTRY

MONGOLIA

YEAR OF INSCRIPTION

2013

.../... Mongolian calligraphy

Mongolian calligraphy faces a number of significant threats. With the development of technology, the traditional full-time position for calligraphers writing in the Classical Mongolian script has all but disappeared. In addition, the current period of social transition, urbanization and globalization has led to a growing indifference to traditional history and literary culture in society, particularly among the younger generations. Special measures are therefore needed to attract the young to the traditional art of writing to ensure that Mongolian calligraphy is not forgotten. Moreover, with increases in the cost of living, it is unrealistic to expect another generation of volunteers to devote decades of effort to teaching students without remuneration. In addition, much of the knowledge and know-how pertaining to the art of calligraphy and the old scripts is stored in the diaries and notes of elderly practitioners, all of whom have their own special pens, brushes and styles of writing. Herders and young people do not have time to learn the written script or to travel around Mongolia's vast territory to locate these resources and meet with practitioners. There is also a lack of proper State policy and economic and financial support. Proper planning, implementation, management and human resources development are needed if the tradition of Mongolian script and calligraphy is to be safeguarded and revitalized.

A number of safeguarding measures have been taken, however. Mongolian calligraphy has been included on the National List of Intangible Cultural Heritage in Need of Urgent Safeguarding, the teaching of Classical Mongolian script has been included in general educational programmes, and textbooks on Classical Mongolian script have been introduced into schools. A National Programme of Mongolian Script has been implemented and the first training course in calligraphy has produced today's famous calligraphers. A Calligraphic Centre has been founded in the capital, Ulaanbaatar: it organizes exhibitions and conducts studies and research on brush writing. A joint exhibition and seminar of Mongolian calligraphers discussed and evaluated the current status of Mongolian calligraphy and future activities. In addition, the Script and Culture Centre organizes an annual exhibition among young creative artists, including a calligraphy competition. Lastly, various newspapers and magazines hold calligraphy competitions to raise awareness of the tradition.



6

COUNTRY

MONGOLIA

YEAR OF INSCRIPTION

2013



.../... **Mongolian calligraphy**

To ensure the sustainability of the tradition of Mongolian calligraphy through safeguarding, revitalization and transmission, the following main safeguarding measures will be implemented. Detailed research and study will be conducted on Mongolian calligraphy, its origins and development, content and forms, as well as on calligraphers and their techniques and works. Regional training will be held for national language and script teachers, and the theme of Mongolian script and the tradition of Mongolian calligraphy will be given greater prominence in general education schools. Professional training will also be conducted at schools and at cultural and youth centres.

Other planned activities include the publication and distribution of a students' handbook and a DVD with lessons in Mongolian calligraphy; the organization of an academic conference concerning the viability of the element; and the making, distribution and transmission of a film on the tradition, associated customs, teaching and learning methods of Classical Mongolian script. A series of exhibitions of Mongolian calligraphy will be organized together with a catalogue presenting the best works. Lastly, a gallery of Mongolian calligraphy will be established in Ulaanbaatar.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Mongolian calligraphy** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Mongolian calligraphy provides a sense of identity and historical continuity to Mongolian people at large; revived with the establishment of democracy in the 1990s, the practice has pertinent social and economic functions for its bearers in the contemporary context.

State of viability

The viability of Mongolian calligraphy is at risk because of the limited number of tradition bearers who transmit their knowledge, the absence of appropriate safeguarding policies and the lack of interest by the young generation.

Safeguarding measures

The safeguarding measures include training, publication of teaching materials, research, documentation and awareness raising; past experiences and safeguarding activities increase the feasibility of the proposed measures.

Community participation

The nomination process benefitted from the participation of calligraphers' organizations, research institutions and government bodies and their free, prior and informed consent is demonstrated, albeit using Cyrillic script and not Classical Mongolian script.

Inventory

Mongolian calligraphy is included in the National List of Intangible Cultural Heritage in Need of Urgent Safeguarding, most recently updated in 2011; the Cultural Heritage Centre of the Ministry of Culture, Sports and Tourism also includes information and documentation about the practice.

7

COUNTRY

UGANDA

YEAR OF INSCRIPTION

2012

Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda

Bigwala gourd trumpet music and dance is a cultural practice of the Basoga people of Uganda. The songs narrate their history and play a significant role in enabling the Basoga to connect with their past and reconfirm their identity. Bigwala is traditionally linked to royal ceremonies and the person of the king – a key figure underpinning Basoga identity and the strong ties to their cherished culture. Bigwala music and dance thus symbolizes unity among the Basoga. The songs also cover a wide range of subjects, from leadership to social norms and practices, and marital problems. The music is performed on five or more monotone gourd trumpets, each named according to its size and role. Players contribute single notes that form a complete song only when blown together.

The rhythm is provided by five drums: a big conical drum, a long drum with monitor lizard skin, a short drum with one open end, a medium-sized conical drum and a small conical drum. All the conical drums are covered with cowhide and played with sticks, while those covered with monitor lizard skin are played by hand. A typical performance starts with a single trumpet; other trumpets then join in, followed by the drummers, singers and dancers in that order. The singers and dancers move in a circular formation around the five drummers, following the lead of the trumpet players. The dancers wriggle their waists in time with the drums, raising their hands in excitement; women ululate as the performance nears its climax.





7

COUNTRY

UGANDA

YEAR OF INSCRIPTION

2012

.../... Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda

The knowledge and skills related to the element are passed on orally and by imitation at folk music and dance festivals, and at ceremonial occasions such as coronations or royal funerals. However, such events are increasingly rare. At present, there are only four surviving master players of Bigwala who possess the knowledge and skills for making and playing trumpets and drums, and who know the dances. These are all ailing men living in difficult circumstances, and their enthusiasm to transmit their skills has met with a lack of interest from the younger generations. The absence of Bigwala music and dance from the mainstream music scene and radio and TV has also contributed to its neglect. The extinction of Bigwala is thus a very real possibility and could have implications for the survival of Basoga cultural values.

A number of efforts to safeguard Bigwala music and dance have been made in recognition of the threats to its survival. As an immediate safeguarding strategy, community elders and teachers have worked to identify and encourage the youth to learn how to make and play Bigwala instruments. This approach did not produce lasting results, however, because the old men and the youth stopped work to concentrate on activities that would allow them to survive financially. Young people also lack funds to buy gourds needed to make the trumpets. Viable initiatives to save Bigwala must therefore take account of the daily living requirements of the master players.

At the academic level, work on researching and documenting the element has been undertaken by the National Council of Folklorists of Uganda (NACOFU) in cooperation with Kyambogo University, which is providing technical resources. Other recent research efforts have had a limited impact on safeguarding the element because the majority of practitioners and potential players lack the infrastructure and the capacity to benefit from materials, including audio recordings, that are only available online. In general, literacy levels are low; thus traditional modes of transmission involving local languages are necessary, as this promotes inclusiveness and ownership of initiatives. Lack of funds within the kingdom and at the school level for the provision of training and the purchase of instruments is another serious impediment to the teaching of Bigwala. The lack of funds has also precluded adequate documentation of Bigwala artists invited to attend national cultural festivals.



7

COUNTRY

UGANDA

YEAR OF INSCRIPTION

2012

.../... Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda

In light of the above-mentioned challenges, the following safeguarding measures have been proposed. Due to the fact that young people are generally ignorant of this heritage but are usually quick learners, and in any case constitute the majority of the Basoga population, it is felt that focussing on them first will yield quicker and longer-lasting results. Formal and non-formal training in making and playing Bigwala gourd trumpets is a priority, particularly considering the number, age and condition of the master players. The four surviving master players will conduct training at identified venues, with young people and teachers in the neighbourhood encouraged to attend. In conjunction with this, good-quality audio and audio-visual performances of the Bigwala repertoire will be made; these can then be used to reawaken the community's interest in Bigwala music and dance. Public performances of Bigwala music and dance will be organized and promoted at festivals. As an incentive to encourage people to perform, prizes could be awarded to choirs or groups that feature Bigwala in their repertoire. In addition, public exhibitions of Bigwala music and dance, featuring photographs and recorded performances, will cater to those who appreciate visual art, raising awareness of the heritage and creating resources for further exploitation by researchers. CDs and DVDs relating to Bigwala music will also be on sale to the public. Seminars will present research findings, discuss trends in Bigwala performance and identify further action to safeguard Bigwala performance and make it sustainable. Lastly, good-quality recordings of Bigwala music will be disseminated and discussed on radio and television to educate the public about the cultural meaning of Bigwala to the Basoga people.



The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Bigwala music and dance, an essential component of royal ceremonies and other important community rituals, gives Basoga people a sense of shared identity and historical continuity, reinforcing social cohesion and allowing today's people to communicate with their departed ancestors.

State of viability

Bigwala currently faces severe threats to its viability, including a limited number of elderly bearers, the weakness of traditional modes of transmission, the absence among the youth of knowledge of the tradition or interest in practising it and the economic insecurity of the bearers as well as of future possible performers.

Safeguarding measures

Past safeguarding efforts include raising awareness at the community, local and national levels of the need to safeguard the element, notably by its inclusion in university research programmes. In addition, a feasible safeguarding plan for the viability of Bigwala is proposed to include education, documentation, video and audio recording, dissemination, and organizing festivals and workshops on making and playing musical instruments, with the involvement of communities, including the four remaining elderly performers, the four local cultural groups and the State.

Community participation

The nomination process benefited from the participation of Basoga communities, the local administration and particularly the Bigwala practitioners; free, prior and informed consent to the nomination was provided by practitioners and local cultural groups.

Inventory

With the participation of the concerned community, gourd trumpet music and dance was included in 2010 in the Basoga Community Inventory of Intangible Heritage, carried out under the authority of the Ministry of Gender, Labour and Social Development.

8

COUNTRY

UGANDA

YEAR OF INSCRIPTION

2013

Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda

Empaako is a naming system practised by the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda, whereby children are given one of twelve names shared across the communities in addition to their given and family names. Apuuli, Araali, Bbala and Acaali are given to boys, whereas Akiiki, Adyeri, Amooti, Atwoki, Abbooki, Ateenyi and Abwoli may be given to either gender; Okaali is used exclusively for kings. Addressing a person by her or his Empaako name is a positive affirmation of social ties. It can be used for greetings, declarations of affection, respect, honour or love; it can convey good wishes or be an appeal for generosity. Use of Empaako sends a strong message about social identity and unity, peace and reconciliation, and can defuse tension or anger. Members of the bearer communities believe that Empaako disappears when relationships become strained, only to be recovered through reconciliation.





Empaako is given in a naming ceremony performed three days after the birth of a girl or four days after that of a boy. A similar ceremony can be performed at any age for children born outside the clan or for an outsider received into the community. The ceremony is performed at home, presided over by the clan head, and involves the relatives. First, the paternal aunts receive the baby and examine its features. Any resemblance to relatives, living or dead, and the aspirations of the clan form the basis for the choice of name. Suggestions for names are then given and the clan head chooses one. He then declares the Empaako by addressing the baby by its name: three times for a girl or four times for a boy. A traditional meal of millet and smoked beef follows, with people seated in a circle and eating from a common basket and bowl, accompanied by a traditional drink. Gifts are presented to the baby in the form of goats, cows and money. The ceremony then moves outside and the members proceed to a chosen site for the planting of a banana tree for girls or a sycamore tree for boys. The banana tree provides staple food for most Empaako communities, signifying the responsibility to guarantee subsistence and food security for the home and the community. The sycamore is a long-living tree that grows tall and wide and feeds the surrounding plants, while providing materials for clothes, blankets, ritual costumes and wrapping the dead; it signifies perpetuity and abundance.

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COUNTRY

UGANDA

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.../... Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda

The Empaako ritual differs for a child born outside the clan or an outsider who comes to live in the community. In this case, the naming ceremony is organized in a host home and coffee and milk are offered to symbolize a pact of permanent friendship between the clans. The person being received sits in the lap of the clan head to receive blessings before the ceremony begins.

Transmission of Empaako through naming rituals has dropped dramatically due to a general decline in appreciation of traditional culture and the diminishing use of the language associated with the element – Runyoro Rutooro. Only one in twenty families still perform the rituals, and only seven elders are able to remember the details. These are undocumented and not accessible to successive generations, many of whom seem uninterested. Some families continue to give Empaako names, but without the corresponding rituals – a process that deprives the name of much of its cultural value and significance. In many cases, Empaako are no longer used in daily life and the bearers eventually forget them. Moreover, the clan system, which functions as custodian of the tradition, is weakening as a result of growing urbanization. Local religious groups also preach against the tradition due to lack of information about its meaning. Failure to transmit correct information about its meaning and value is accelerating its disappearance.

In an attempt to revitalize the clan institution as a pillar for safeguarding cultural heritage, Uganda has revived several cultural institutions. These institutions have initiated advocacy and media-based activities to increase awareness of Empaako. Innovative initiatives by other groups also aim to safeguard the tradition. Recently, an indigenous non-governmental organization mobilized stakeholders – including clans, other NGOs and kingdoms – to develop a safeguarding plan for the Empaako tradition. Each clan makes a monthly contribution to the budget and gathers human, material and financial resources to help advance the plan. Its principal objectives are to document the rituals and meaning of Empaako in print and video; raise awareness of the meaning and value of Empaako practice; increase the visibility of Empaako and the clans through the media (including social media), museums, souvenir development and corporate branding; mobilize and build the capacity of clans to safeguard Empaako; and adapt the naming rituals and enactment of Empaako to new lifestyles and sustainable development programmes.



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Planned activities include the production of a bilingual documentary film on the rituals, meaning and enactment of Empaako; the use of radio as a platform for discussion, education and information on Empaako practice, including ongoing safeguarding programmes; the publication of a bilingual book on the clans and their roles in safeguarding Empaako; the production of musical and artistic events based around the tradition; the organization of capacity-building workshops; and the erection of Empaako monuments to increase the visibility of the heritage. These safeguarding activities will be planned, executed and monitored by clan institutions, community institutions and other groups.

The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage inscribed **Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda** on the Urgent Safeguarding List as the nomination file satisfied all the selection criteria, as follows:

Definition of intangible cultural heritage

Shared and transmitted over generations, the naming system of Empaako strengthens the sense of belonging of its members, creates a web of relations between people and families, and promotes social harmony and integration within society.

State of viability

Despite the efforts of the communities and clan institutions, non-governmental organizations and government, Empaako is faced with several threats to its viability, including a reduction in the practice of naming rituals among local families and clans, the diminishing use of the language associated with the element and strong opposition from religious groups.

Safeguarding measures

The safeguarding measures are wide-ranging and include research, documentation, and awareness raising; with the active participation of practitioners that needs to be enhanced; they may enable the concerned communities to broaden the practice and transmission of Empaako; the activities proposed should have been better related to the identified threats and aligned to the objectives and expected results; moreover, the proposed budget is inaccurate and lacks clearly identified funding sources, which may negatively impact the feasibility of the proposed measures.

Community participation

Many stakeholders including chieftdom authorities and traditional kingdoms, local government councils, clan and community representatives including women and youth participated in the nomination process and provided their free, prior and informed consent.

Inventory

Through the facilitation of a non-governmental organization and with the support of the Uganda National Commission for UNESCO and the Ministry of Tourism, Wildlife and Heritage, the element was included in the national inventory of the Ministry of Gender, Labour and Social Development.



Cumulative list of Intangible Cultural Heritage in Need of Urgent Safeguarding inscribed

AZERBAIJAN

- Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan (2013)

BELARUS

- Rite of the Kalyady Tsars (Christmas Tsars) (2009)

BOTSWANA

- Earthenware pottery-making skills in Botswana's Kgatleng District (2012)

BRAZIL

- Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order (2011)

CHINA

- Hezhen Yimakan storytelling (2011)
- Meshrep (2010)
- The watertight-bulkhead technology of Chinese junks (2010)
- Wooden movable-type printing of China (2010)
- Qiang New Year festival (2009)
- Traditional design and practices for building Chinese wooden arch bridges (2009)
- Traditional Li textile techniques: spinning, dyeing, weaving and embroidering (2009)

CROATIA

- Ojkanje singing (2010)

FRANCE

- The Cantu in paghjella: a secular and liturgical oral tradition of Corsica (2009)

GUATEMALA

- Paach ceremony (2013)

INDONESIA

- Noken multifunctional knotted or woven bag, handcraft of the people of Papua (2012)
- Saman dance (2011)

IRAN (ISLAMIC REPUBLIC OF)

- Naqqāli, Iranian dramatic story-telling (2011)
- Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf (2011)

KENYA

- Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda (2009)

KYRGYZSTAN

- Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets (2012)

LATVIA

- Suiti cultural space (2009)

MALI

- Secret society of the Kôrêdugaw, the rite of wisdom in Mali (2011)
- The Sanké mon: collective fishing rite of the Sanké (2009)

MAURITANIA

- Moorish epic T'heydinn (2011)

MONGOLIA

- Mongolian calligraphy (2013)
- Folk long song performance technique of Limbe performances – circular breathing (2011)
- Mongol Biyelgee: Mongolian traditional folk dance (2009)
- Mongol Tuuli: Mongolian epic (2009)
- Traditional music of the Tsuur (2009)

PERU

- Eshuva, Harákmbut sung prayers of Peru's Huachipaire people (2011)

UGANDA

- Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda (2012)
- Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda (2013)

UNITED ARAB EMIRATES

- Al Sadu, traditional weaving skills in the United Arab Emirates (2011)

VIET NAM

- Xoan singing of Phú Thọ Province, Viet Nam (2011)
- Ca trù singing (2009)

Photographic credits

AZERBAIJAN

- 1 **Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan**
 - © 2012, Ministry of Culture and Tourism, Azerbaijan/
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BOTSWANA

- 2 **Earthenware pottery-making skills in Botswana's Kgatleng District**
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GUATEMALA

- 3 **Paach ceremony**
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INDONESIA

- 4 **Noken multifunctional knotted or woven bag, handcraft of the people of Papua**
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- 5 **Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets**
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- 6 **Mongolian calligraphy**
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- 7 **Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda**
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- 8 **Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda**
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United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage



INTANGIBLE CULTURAL HERITAGE
IN NEED OF
URGENT SAFEGUARDING
2012—2013

The List of Intangible Cultural Heritage in Need of Urgent Safeguarding is established in accordance with Article 17 of the Convention for the Safeguarding of the Intangible Cultural Heritage. Its primary objective is to mobilize concerted efforts of various stakeholders in order to safeguard particularly endangered intangible cultural heritage.

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