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

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

**Twelfth session**

**Jeju Island, Republic of Korea**

**4 to 9 December 2017**

**Item 8.c 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 twelve inscribed elements, three for each of the following years: 2009, 2010, 2011 and 2012. The twelve reports submitted by the States Parties are available online and the present document includes a set of summaries and draft decisions for the Committee’s consideration.**Decision required:** paragraphs 8, 14, 20, 25, 30, 36, 41, 46, 52, 57, 63, 69 and 75 |

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 own 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. 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 fourth cycle of ordinary reporting, covering the period from the date of inscription until December 2016. A total of fifteen reports were expected to be examined by the Committee at the current session. These include four reports on elements inscribed in 2012, as well as five on elements inscribed in 2011, three on elements inscribed in 2010 and three on elements inscribed in 2009 that were expected in previous cycles but were not submitted.
4. Of the four reports expected on elements inscribed in 2012, three were submitted on time by Botswana, Indonesia and Uganda. Six reports, which are long overdue, for elements inscribed in 2009 and 2010, were submitted by China together with a seventh one covering an element inscribed in 2011. Indonesia and Peru also submitted their report on two elements inscribed in 2011.
5. Concerning the remaining reports, in August 2017 Mauritania submitted its overdue report for an element inscribed in 2011; it will be examined by the Committee at its thirteenth session in 2018 together with two others that were expected by 15 December 2016 but were not submitted, from Brazil and Kyrgyzstan. Therefore, the reports on the status of the following three elements cannot be examined by the Committee during the present session:

| **Submitting State** | **Element** | **Year of inscription**  | **File No.** |
| --- | --- | --- | --- |
| Brazil | Yaokwa, the Enawene Nawe people’s ritual for the maintenance of social and cosmic order | 2011 | [00521](https://ich.unesco.org/en/USL/yaokwa-the-enawene-nawe-people-s-ritual-for-the-maintenance-of-social-and-cosmic-order-00521) |
| Kyrgyzstan | Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets | 2012 | [00693](https://ich.unesco.org/en/USL/ala-kiyiz-and-shyrdak-art-of-kyrgyz-traditional-felt-carpets-00693) |
| Mauritania[[1]](#footnote-1) | Moorish epic T’heydinn | 2011 | [00524](https://ich.unesco.org/en/USL/moorish-epic-theydinn-00524) |

1. Concerning the twelve reports duly submitted by the deadline of 15 December 2016, in compliance with paragraph 165 of the Operational Directives, the Secretariat registered them, acknowledged receipt and advised one reporting State (namely Uganda) on how to complete its report. The final reports are available at: <https://ich.unesco.org/en/8c-periodic-reporting-usl-00922>. The present document includes an overview of the reports received and a set of draft decisions for the Committee’s consideration, one for each report as follows:

| **Draft Decision** | **Submitting State** | **Element** | **Year of inscription** | **File No.** |
| --- | --- | --- | --- | --- |
| [12.COM 8.c.1](#_DRAFT_DECISION_12.COM) | Botswana | Earthenware pottery-making skills in Botswana’s Kgatleng District | 2012 | [00753](https://ich.unesco.org/en/USL/earthenware-pottery-making-skills-in-botswanas-kgatleng-district-00753) |
| [12.COM 8.c.2](#_DRAFT_DECISION_12.COM_1) | China | Qiang New Year festival | 2009 | [00305](https://ich.unesco.org/en/USL/qiang-new-year-festival-00305) |
| [12.COM 8.c.3](#_DRAFT_DECISION_12.COM_2) | China | Traditional design and practices for building Chinese wooden arch bridges | 2009 | [00303](https://ich.unesco.org/en/USL/traditional-design-and-practices-for-building-chinese-wooden-arch-bridges-00303) |
| [12.COM 8.c.4](#_DRAFT_DECISION_12.COM_3) | China | Traditional Li textile techniques: spinning, dyeing, weaving and embroidering | 2009 | [00302](https://ich.unesco.org/en/USL/traditional-li-textile-techniques-spinning-dyeing-weaving-and-embroidering-00302) |
| [12.COM 8.c.5](#_DRAFT_DECISION_12.COM_4) | China | Meshrep | 2010 | [00304](https://ich.unesco.org/en/USL/meshrep-00304) |
| [12.COM 8.c.6](#_DRAFT_DECISION_12.COM_5) | China | Watertight-bulkhead technology of Chinese junks | 2010 | [00321](https://ich.unesco.org/en/USL/watertight-bulkhead-technology-of-chinese-junks-00321) |
| [12.COM 8.c.7](#_DRAFT_DECISION_12.COM_6) | China | Wooden movable-type printing of China | 2010 | [00322](https://ich.unesco.org/en/USL/wooden-movable-type-printing-of-china-00322) |
| [12.COM 8.c.8](#_DRAFT_DECISION_12.COM_7) | China | Hezhen Yimakan storytelling | 2011 | [00530](https://ich.unesco.org/en/USL/hezhen-yimakan-storytelling-00530) |
| [12.COM 8.c.9](#_DRAFT_DECISION_12.COM_8) | Indonesia | Saman dance | 2011 | [00509](https://ich.unesco.org/en/USL/saman-dance-00509) |
| [12.COM 8.c.10](#_DRAFT_DECISION_12.COM_9) | Indonesia | Noken multifunctional knotted or woven bag, handcraft of the people of Papua | 2012 | [00619](https://ich.unesco.org/en/USL/noken-multifunctional-knotted-or-woven-bag-handcraft-of-the-people-of-papua-00619) |
| [12.COM 8.c.11](#_DRAFT_DECISION_12.COM_10) | Peru | Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people | 2011 | [00531](https://ich.unesco.org/en/USL/eshuva-harakmbut-sung-prayers-of-perus-huachipaire-people-00531) |
| [12.COM 8.c.12](#_DRAFT_DECISION_12.COM_11) | Uganda | Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda | 2012 | [00749](https://ich.unesco.org/en/USL/bigwala-gourd-trumpet-music-and-dance-of-the-busoga-kingdom-in-uganda-00749) |

1. Last year, the Republic of Korea made a voluntary supplementary contribution to the Intangible Cultural Heritage Fund, approved by the Committee at its eleventh session ([Decision 11.COM 6](https://ich.unesco.org/en/Decisions/11.COM/6)), in the amount of US$300,000 to help the Secretariat improve the periodic reporting mechanism under the Convention. Thanks to this contribution, States Parties will be able to fill in their periodic reports online from 2018 onwards. This functionality will be already operational, on an experimental and voluntary basis, for those States having to submit by 15 December 2017 their report on elements inscribed on the Urgent Safeguarding List.
2. The Committee may wish to adopt the following decision:

DRAFT DECISION 12.COM 8.c

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by States Parties, and Chapter V of the Operational Directives,
3. Thanks the States Parties that submitted their 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 2017 in order for the Committee to examine them at its thirteenth session in 2018;
4. Takes note that almost all reports expected for the current cycle have been submitted, including several overdue ones, testifying to the continued attention paid by States Parties to the safeguarding of elements of intangible cultural heritage whose viability is at risk;
5. Welcomes the achievements reported by States Parties in safeguarding their elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and invites them to keep their safeguarding and continued transmission as a priority in their agendas and to involve the practitioners, bearers and communities concerned in the implementation and updating of the safeguarding plans;
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.

Botswana: ‘Earthenware pottery-making skills in Botswana’s Kgatleng District’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=44086)*)*

1. Earthenware pottery-making skills is an element practised among the Bakgatla ba Kgafela community in southeastern Botswana. Practitioners make pots of different sizes and decorative patterns that are related to the cultural practices and beliefs of their community. There are six earthenware pot types, which are classified according to their uses, but only two types are now in high demand. The use of the pots has also diversified and is no longer specific to the size of the pots. When collecting clay, the female master potter communicates with the ancestors through meditation so that she will be guided to the ideal spot and performs sacred rituals to ensure that the pots will not break during manufacture. Men help to dig and pound the soil and assist in collecting and transporting firewood, cow dung and carrying the pots once they are made. Young boys and girls who have not reached puberty also help with the collection of cow dung and firewood. Young girls become apprentices but only the master potter and her apprentice are involved in the actual pot-making as they can observe strict taboos associated with the element.
2. **Effectiveness of the safeguarding plan**. Led by the Ministry of Youth Empowerment, Sport and Culture Development, the plan to safeguard Earthenware pottery-making skills was implemented in close collaboration with the community members of the Kgatleng District. The implementation of the safeguarding plan resulted in the establishment of a visual arts association in Kgatleng District, the identification of knowledge bearers as well as sites for new raw materials for the practice and new funding opportunities for apprentices. These achievements have helped to promote the element and make it visible. Activities related to the transmission of the practice led to the training of apprentices who are now master potters and who teach art students in secondary schools.
3. **Community participation**. Information provided in the report demonstrates the participation of community members of the Kgatleng District in the implementation of the safeguarding plan. The practitioners of the element, including two female master potters with their apprentices who have themselves become master potters, led the safeguarding activities. The master potters have participated in the President’s Day Competitions and the Bakgatla ba Kgafela female initiation school (Bojale), which is led by the royal family of the community and includes a Council of Women from all the five major kgotla (wards). Phuthadikobo Museum, which is in charge of researching, documenting, promoting and exhibiting the culture of the community, played a coordinating role in the safeguarding activities and has been instrumental in raising awareness about the element in consultation with stakeholders. Practitioners of the element were also fully engaged in the preparation of the report, and two of them were part of the task force formed by the Kgatleng District Intangible Cultural Heritage Committee. The latter organized a workshop in 2016 on the preparation of the report involving all stakeholders (master potters, Kgatleng the District Intangible Cultural Heritage Committee, tribal authorities, the Village Development Committee, Phuthadikobo Museum, the Ministry of Youth Empowerment, Sport and Culture Development and representatives from the Botswana National Intangible Cultural Heritage Committee).
4. **Viability and current risks**. Following the country’s independence, the use of the earthenware pots and the number of practitioners of the element declined greatly. The levels of transmission were very low, and transmission occurred informally and was restricted to family members; interest from the public was near absent. Through the female initiation, which contributes to the effective transmission of knowledge related to the element and its practice, about ninety-seven young women learned basic pottery-making skills and master potters have provided formal training workshops for students and community members. The use of the earthenware pottery has greatly increased, as evidenced by its use in festive and ritual ceremonies. Increased demand for earthenware pots has resulted in the graduation of the two apprentices identified in 2010 as master potters; they now operate their own earthenware potteries.
5. Despite the progress made through the implementation of the safeguarding plan, most of the female initiates are not yet practising as potters since they are in tertiary education or working, and no new apprentices have emerged from the training. A major challenge for the practice today is the new forms of pottery that are mass-produced using modern machinery, which disregard the cultural assets and taboos associated with the element. This remains a challenge to the viability of the element since potters will be tempted to switch to machine-made pottery to improve their livelihood.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.1 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [7.COM 8.1](https://ich.unesco.org/en/decisions/7.COM/8.1),
3. Expresses its thanks to Botswana for submitting, on time, its report on the status of the element ‘Earthenware pottery-making skills in Botswana’s Kgatleng District’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Botswana to safeguard and revitalize the element, in particular, through supporting the formation of a Visual Arts Association to represent the interests of pottery-makers among other artists, carrying out research and documentation on knowledge bearers, conducting an audit to determine sites for raw materials and providing funding opportunities for apprentices;
5. Invites the State Party to continue promoting earthenware pottery-making skills by encouraging master potters to participate in the competitions, enhancing their presence in formal education to teach and demonstrate their skills, training younger women in earthenware pottery making and encouraging them to practise it, supplementing the training provided in female initiation schools to establish a District Pottery Making Academy for research, documentation and transmission;
6. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2020 about the required submission of its next report on the status of this element.

China: ‘Qiang New Year festival’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=43929)*)*

1. The Qiang New Year festival is a traditional gathering of the Qiang people who live in four counties of Sichuan Province of China and provides them with an opportunity to offer thanks and worship to the gods of heaven for their blessings and prosperity. It occurs on the first day of the tenth lunar month and lasts for three to five days, during which Qiang people from every village hold sacrificial rituals to worship the gods of heaven, mountains and clans and celebrate together in their ceremonial dress. It is an opportunity to demonstrate ritual protocols, oral traditions and performing arts and it also represents a cultural space associated with social practice, life experience and traditional knowledge. The core part of the festival’s ritual activities is the *shbi*’s (priest’s) chanting of religious classics and national epics, comprising traditional philosophy, folk culture, dance, music, astronomy, geography, traditional medicine etc. During this activity, the *shbi* and village elders gather together to discuss official business, underscore village regulations and declare the enrolment of male newborns on the clan’s genealogy, preserving a traditional discussion system with democratic features.
2. **Effectiveness of the safeguarding plan**. In general, all the safeguarding measures foreseen during the reporting period have been well implemented and the expected results achieved. The infrastructure constructed (e.g. traditional Qiang villages, fortresses, folk custom exhibition halls and practice and transmission training centres) provides significant cultural venues for the element. Sixty-four representative bearers have been identified and twenty-nine of them receive governmental subsidies. The intergenerational transmission of the element has been promoted through its integration into formal and non-formal education, and the viability of the element has been enhanced through the restoration and transmission of several regional festival and cultural activities (e.g. the *saleng* dance, the sheepskin drum dance, Qiang flute and embroidery) during the reconstruction efforts following the Wenchuan earthquake on 12 May 2008, which brought heavy losses to the Qiang people. In addition, governments at all levels have established project input mechanisms to control funding flows and earmarked funding for specific purposes, which has helped achieve the expected goals with improved financial efficiency.
3. **Community participation**. The force for revitalizing the element mainly comes from grassroots community organizations in various regions with nineteen non-governmental associations active in the revitalization of the festival in training centres. Thanks to the coordination by culture centres and intangible cultural heritage safeguarding institutions of the four counties of the Qiang residential areas, the Qiang people, representative bearers, community organizations, schoolchildren, and the general public have been able to participate fully in the safeguarding activities implemented. A network for joint safeguarding actions from communities, experts, local associations, specialized centres, research institutions, colleges, universities, primary and secondary schools is gradually developing. At the end of April 2013, a conference was held in Wenchuan County of Aba Prefecture to plan for the preparation of the report, during which the importance of this work was underlined. A questionnaire on the implementation of the safeguarding measures was prepared, and Sichuan Provincial Academy of Arts established a working group to prepare the report. The views and suggestions of villagers, bearers and community organizations were solicited through on-the-spot investigations, interviews with bearers, feedback discussions in communities and the questionnaire. In order to provide concrete information for amending and supplementing the report, all participants provided feedback that was summarized in a chronicle of safeguarding Qiang New Year Festival from 2009 to 2013.
4. **Viability and current risks**. During the above-mentioned Wenchuan earthquake, many *shbis* passed away or lost the ability to transmit the element and cultural spaces (such as the sacred mountains, traditional watchtowers, etc.) associated with the festival were destroyed or seriously damaged; ritual items symbolizing *shbi* culture (e.g. sceptres, costumes and ringing knives) were damaged or lost, and large quantities of recorded materials and data relating to the festival disappeared. In addition, there is a declining interest in general in the Qiang language among youth and many traditional cultural expressions are currently facing extinction, endangering inter-generational transmission by *shbi* and the viability of the festival itself. The lengthy transmission process, its restriction to males and the declining memory of existing bearers still threaten this element. Moreover, since it is a local festival for the Qiang minority and not a national holiday, migrant workers and students cannot return home for it. Since its inscription, the Qiang people have better recognized the value of their traditional festival as well as the risks it faces. Today, the number of Qiang people participating in festival activities has doubled since 2008.
5. Nowadays, several threats to its viability remain. For example, intergenerational transmission is affected by the fact that most of the *shbis* who are able to preside over the festival are aged and six have died during the past six years. Other threats include diminishing ritual spaces and the loss of the mother tongue. The Qiang people have been faced with acute cross-cultural adaption issues after relocation following the earthquake. Finally, since government management depends on grassroots towns and villages as well as cultural centres in the related counties, the available human resources are still greatly limited.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.2 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.02](https://ich.unesco.org/en/decisions/4.COM/14.02),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Qiang New Year festival’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element and, in particular, to support representative bearers of the festival in all areas, to encourage local inhabitants to revitalize the traditional festival activities, to clarify the viability of resuming the festival activities after the earthquake, to rebuild the training centre for the element and generally improve the mechanism for its transmission;
5. Invites the State Party to continue providing financial support for representative bearers, restoring the damaged or destroyed cultural spaces where the festival was enacted, introducing teaching of the festival components into schools and textbooks, financing and publishing research works on the festival, and fostering the safeguarding network that has been built among multiple participants;
6. Encourages the State Party to continue to address the ongoing challenges, and in particular to strengthen intergenerational transmission, which is affected by the advanced age of most of the bearers;
7. Further encourages the State Party to meet the deadline of 15 December 2017 about the required submission of its next report on the status of this element.

China: ‘Traditional design and practices for building Chinese wooden arch bridges’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=43955)*)*

1. The traditional design and practices for building Chinese wooden arch bridges combine the use of wood, traditional architectural tools, craftsmanship, the core technologies of ‘beam-weaving’, mortise and joints, and the bearer’s understanding of different environments and the necessary structural mechanics. The practice of this technical system is directed by a woodworking master and implemented by other woodworkers with their close cooperation. This knowledge is mainly transmitted in northeast of Fujian Province and the southeast of Zhejiang Province.
2. **Effectiveness of the safeguarding plan**. Since its inscription, the viability of the element has improved and the number of bearers increased. Efforts to combine documentation with transmission and practice, the safeguarding of intangible and tangible elements, and academic research with public promotion have ensured the effective safeguarding and transmission of the element as well as enhanced its viability. The identification and support of representative bearers has improved the transmission of the element, with its frequency increased and scope expanded; the engagement of young apprentices has been intensified. Safeguarding activities have respected the functions of the bridges in local people's lives and benefited local communities and groups. Funds raised for safeguarding have been deployed effectively with community participation. Investment in promotional activities through multiple channels (textbooks and other publications, videos and documentaries) has had a good social impact, especially for schoolchildren. Documentation and digital safeguarding activities have achieved some results, but the technologies applied need to be improved and the quality of recorded data at the early stages was below standard. Equally, although the number of bearers has increased, modes of transmission still need to be improved, especially given the problem of young people’s lack of motivation in general.
3. **Community participation**. Communities and groups have undertaken several measures to participate in the transmission and safeguarding of the element. Bearers are directly engaged in the transmission and productivity-oriented safeguarding actions and, in over thirty cases of building craftsmanship since 2010, fourteen bearers (woodworking masters) and forty-nine practitioners have actively participated. Seven training and practice centres and a craftsmanship studio have been established as bases for transmission, with the support and guidance of representative bearers. Local residents also participate in the safeguarding work by cooperating with bearers and investigators through the provision of data. Building and renovation activities in the past six years have greatly enhanced community members’ understanding and knowledge of the craftsmanship. Bearers also provided first-hand data for the report, which was prepared using a bottom-up approach, with the comprehensive involvement of the bearers. Community members, especially in villages and families, actively cooperated in the preparation of the report by providing information and digital, photographic and video data.
4. **Viability and current risks**. Although wooden arch bridges cannot support modern vehicles, they still serve to bear and shelter pedestrians and livestock. They serve as important local cultural spaces and their landscape and geomancy functions are highly valued. The building, rebuilding and renovation of wooden arch bridges are still carried out in communities and villages in these areas and their customary forms of fundraising from local residents and institutions for this work survive. However, the function of the wooden arch bridge has changed and demand for building is diminishing; the building business is shrinking and the profession of the woodworking master is becoming less attractive to younger generations. Furthermore, current modes of transmission are not yet effective and raw materials are becoming scarce since timbers used for building are rare.
5. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.3 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.03](https://ich.unesco.org/en/decisions/4.COM/14.03),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Traditional design and practices for building Chinese wooden arch bridges’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, in particular by establishing training and practice centres for woodworkers, documenting the element through data collection and undertaking the maintenance and restoration of wooden bridges;
5. Invites the State Party to continue its safeguarding efforts by encouraging bearers to participate in exhibition and exchange activities, developing school textbooks on wooden bridge-making craftsmanship, supporting the transmission of related knowledge, and promoting the element through documentary films on the TV and other media;
6. Encourages the State Party to pay particular attention to the remaining challenges such as the continued lack of practice opportunities, which undermines transmission, the difficulty of stimulating enthusiasm among youth and the scarcity of the timber required for building and renovating the bridges;
7. Further encourages the State Party to meet the deadline of 15 December 2017 for the required submission of its next report on the status of this element.

China: ‘Traditional Li textile techniques: spinning, dyeing, weaving and embroidering’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=41430)*)*

1. These traditional textile techniques (spinning, dyeing, weaving and embroidering) are employed by women of the Li ethnic group of Hainan Province to weave cotton, hemp and other fibres into clothing and other daily necessities. The techniques involved, including warp ikat, double-face embroidery, and single-face jacquard weaving, are passed on by mothers to daughters from early childhood. Li women design the textile patterns using their imagination and knowledge of traditional styles and, in the absence of a written language, these patterns record the history and legends of Li culture as well as worship rituals, taboos, beliefs, traditions and folkways. The patterns can be identified and distinguished according to the five major Li spoken dialects in Hainan, ensuring a diversity of characteristics, especially in the methods for spinning and dyeing. The textiles form an indispensable part of important social and cultural occasions such as religious rituals and festivals and, in particular, weddings.
2. **Effectiveness of the safeguarding plan**. According to the report, the commitments made in the 2009 nomination file to undertake a series of safeguarding measures have been effectively fulfilled during the period 2010-2015. Government provides financial support and ensures the safeguarding and sustainable development of the element. In addition, the active participation of all related communities is of great importance. In terms of effective strategies, the designation of villages for transmission and the establishment of training centres has highlighted the leading role of bearers; the number of representative bearers of the element has increased and they have trained over 11,000 people in two techniques of the element. Wide participation, especially by young professionals, in safeguarding activities not only contributes to the transmission of the techniques from generation to generation but also breaks down gender-related divisions in traditional society and enables both men and women to get involved in the transmission and development of the element.
3. **Community participation**. In view of its fundamental importance to the identity of the Li people, the cultural space for transmitting the element also provides the basis for the participation of communities, groups, individuals and related non-governmental organizations in implementing the safeguarding plan of the element. For example, 223 representative bearers have actively participated in training activities for thousands of participants in communities and offered frequent training sessions. Representative bearers at different levels undertake very important responsibilities, enhancing modes of transmission, and have actively participated in activities focusing on transmitting related knowledge and practical skills. They have also made useful efforts directed at the productivity-oriented safeguarding of the element and adopted a method to promote its production along with sales. Representative bearers were also included in the team for the drafting of the report. They discussed the drafting procedure and methods of presentation with experts from the Hainan Ethnology Society, the Centre for the Safeguarding of Intangible Cultural Heritage of Hainan Province and other non-governmental organizations and academic institutions. Nine centres for the safeguarding of intangible cultural heritage at the city and county levels, together with the village transmission committees, conducted detailed investigations and statistical work on the implementation of safeguarding measures and the current transmission situation.
4. **Viability and current risks**. In recent decades, the number of women with the necessary weaving and embroidery skills has severely declined, to the extent that traditional Li textile techniques risk extinction. Threats identified include a dramatic change in the lifestyle of the Li people as a result of which traditional costumes are used only during important ceremonial occasions such as weddings, funerals and festivals, as well as an increasingly sales-oriented production process influenced by commercialization and the homogenization of consumption. However, as a result of efforts made in the past six years, the current range of distribution of the textiles has expanded from only nine counties to include all compact areas of the Li ethnic group in Hainan Province. During this period, the traditional modes of transmission of the techniques among women within the communities have gradually recovered their vitality. In addition to transmission within the family, training and practice centres have been set up within the Li ethnic communities.
5. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.4 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [4.COM 14.04](https://ich.unesco.org/en/decisions/4.COM/14.04),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Traditional Li textile techniques: spinning, dyeing, weaving and embroidering’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element and, in particular, those directed towards the two broad goals of ensuring that the specific techniques of the element are effectively transmitted, and of alleviating the difficulties faced by bearers identified at the time of the element’s inscription;
5. Invites the State Party to continue its actions to support bearers who transmit the techniques of the element, to ensure the provision of regular courses for Li women on all the textile techniques in training centres, to incorporate the transmission of the cultural aspects of the element into the school education system, in collaboration with the communities concerned, to increase the growing of raw materials for the practice and transmission of the element and to raise the visibility of the element and the recognition of its importance by the general public;
6. Encourages the State Party to continue to strive towards the safeguarding of this element and to explore the possibilities offered by other funding sources in order to implement further safeguarding measures and strengthen the element’s viability;
7. Further encourages the State Party to meet the deadline of 15 December 2017 for the required submission of its next report on the status of this element.

China: ‘Meshrep’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=41432)*)*

1. Meshrep is a widespread event in Uygur communities of China’s Xinjiang Uygur Autonomous Region, with diversified forms or functions in different regions. Meshrep is the main opportunity to practise traditional Uygur customs and display such art forms as music, dance, drama, acrobatics, games and oral expressions. It constitutes the most important cultural carrier of Uygur traditions, an important channel for the public to learn, transmit and carry forward traditional customs, culture and art, as well as part of Uygur traditional festivals and other activities. Meshrep functions both as a ‘court’, during which the host mediates conflicts and ensures the preservation of moral standards, and as a ‘classroom’ where people can learn about their traditional customs.
2. **Effectiveness of the safeguarding plan**. By creating a targeted transmission and safeguarding mechanism for the element, people of the different ethnic groups in Xinjiang Uygur Autonomous Region have gradually deepened their recognition and understanding of Meshrep. Up to now, 47 Meshrep safeguarding units, including 5 at the national level, and 209 representative bearers have been identified. Over thirty of the relevant communities have encouraged bearers and folk artists to organize events to boost participation in Meshrep throughout the region of Xinjiang. Non-governmental organizations have gradually become a major force in safeguarding Meshrep and, following inscription, some bearers have founded a diversity of organizations for safeguarding actions. Researchers and lovers of the element have promoted its social function, cultural meaning, value and form to different audiences and the proportion of young people participating in Meshrep events during weddings and festivals has increased continuously. Meshrep focusing on life customs, celebrations and social organization has been recovered in rural areas and some traditional forms of the element have been revitalized.
3. **Community participation**. Relevant communities, local centres for safeguarding intangible cultural heritage and many other organizations, schools and the media have collaborated actively in the safeguarding activities. In addition to transmission-related efforts and practical activities to train two to three new bearers yearly, the 209 representative bearers have also organized a diversity of cultural events together with administrators in local communities, and worked with TV stations and researchers in filming and conducting interviews. People in over 30 cities and counties voluntarily organize a large-scale annual Meshrep event that attracts over 100,000 participants. One form of community involvement occurs through transmission clubs, which organize demonstration and training activities during festivals. Bearers are continuously improving upon the frequency and scope of their safeguarding efforts and non-governmental organizations have arranged a large number of promotional and exchange activities.
4. From 2013 to 2014, the Research Centre for the Safeguarding of Intangible Cultural Heritage of Xinjiang Uygur Autonomous Region carried out on-site investigations in relevant communities of Hami City, Turfan City and Qeshqer Prefecture and interviewed bearers and other related local people. In February and March 2016, the Cultural Department of the Autonomous Region and the Research Centre for the Safeguarding of Intangible Cultural Heritage of Xinjiang brought together experts to fully discuss the achievements and problems associated with safeguarding over the past years and completed drafting the report, which includes the written reports of all the safeguarding units on their work as well as the suggestions of experts and scholars from research institutions. During this process, communities, groups and individuals in the compact areas of the Uygur people, along with relevant non-governmental organizations, confirmed the contents and provided proposals based on their prior knowledge.
5. **Viability and current risks**. The traditional forms are still maintained, especially in the vast rural areas inhabited by the Uygur people. The viability of the element is endangered by numerous factors, including social changes resulting from urbanization and industrialization, the influence of national and foreign cultures and the migration of young Uygur people to cities for work. The frequency of its occurrence and the number of participants are progressively diminishing, while the number of bearers who understand the traditional rules and rich content of the element has sharply decreased from hundreds to tens. Following the inscription of the element, awareness among Uygur people of the importance and value of their intangible cultural heritage has gradually risen. Over thirty varieties of Meshrep, such as Kok (young crops) Meshrep and Keiyet (disciplinary) Meshrep, have been revitalized and the efficiency of resource utilization improved. Nowadays, Meshrep is mainly transmitted by bearers who are familiar with its rules, cultural connotations and regional styles, and by folk artists who frequently participate in the events.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.5 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [5.COM 5.1](https://ich.unesco.org/en/decisions/5.COM/5.1),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Meshrep’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, especially through the improvement of its transmission mechanisms, the promotion of public knowledge of Meshrep and, in particular, the training of young people by experienced bearers to continue to increase the viability of the element and respond to existing threats and risks;
5. Invites the State Party to continue developing the regulatory and policy frameworks for inventorying the element and creating favourable conditions for representative bearers to take on apprentices and participate in demonstration and exchange activities, surveying and recording Meshrep, supporting transmission centres in the communities concerned, organizing academic conferences on Meshrep and enrolling postgraduate students in research degrees focusing on this element and its components;
6. Encourages the State Party to effectively address the problems resulting from the fast transformation from a traditional agricultural society to a modern industrial one and the potentially negative impacts of mass culture on traditional cultural elements, bearing in mind that there is also an urgent need to maintain and preserve a social environment favourable to the element;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2018 about the required submission of its next report on the status of this element.

China: ‘Watertight-bulkhead technology of Chinese junks’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=41434)*)*

1. Watertight-bulkhead technology of Chinese junks is a traditional form of craftsmanship for the construction of ocean-going vessels in Fujian Province, which is transmitted from masters to apprentices or fathers to sons among the local communities in Fujian and other related areas. The traditional procedure for accepting apprentices is strictly followed and should be recognized by the local community. With the development of society, this technology has been continually updated, reflecting its vitality and the adaptability of intangible cultural heritage. Local communities consider the element as an important part of their cultural heritage. As a major invention of shipbuilding technology, the element improves upon the resistance of the vessels to sinking and increases navigational safety. It has therefore been widely applied in the building of fishing vessels, cargo ships and warships, and has made positive contributions to exchange and dialogue between the ancient civilizations of the West and East having formed part of the ancient Maritime Silk Road.
2. **Effectiveness of the safeguarding plan**. Rescuing records and digital preservation efforts have been effective, with a large amount of important audiovisual materials having been collected and processed, in particular scientific records of technical processes, which provides the basis for recovering the traditional craftsmanship. Building models of Chinese junks proved to be an effective means of increasing the viability of the element. The visibility of the element has been significantly improved and bearers enjoy a higher social status nowadays, with the public showing greater enthusiasm for safeguarding activities. Public interest in the element has also been improved through innovative ways of combining it with high-quality, vocational education, and thanks to its introduction into communities and schools. Hence, the limited funds devoted to compiling textbooks, publishing monographs, and making publicity films and documentaries have proved effective for safeguarding and transmission purposes. The establishment of practice and transmission centres has increased the frequency of the traditional practice and provided extra income for representative bearers, improving their living conditions. However, compared with infrastructural investment, financial aid for bearers still seems to be insufficient. Academic research on the element has been strengthened, which could support a scientific approach to protection and should also lead to greater efficiency in the use of resources.
3. **Community participation**. Bearers play the main role in mastering and safeguarding the craft and are responsible for its practice, transmission and development, especially by building more than forty watertight-bulkhead Chinese junks over the past four years. Communities mainly participated by improving their awareness of safeguarding and participation through many activities such as donating money, goods and work. They have also cooperated with bearers and researchers in investigations by providing field information. Bearers actively participated in the drafting of the report and shared their work and experience in safeguarding. The Centre for Safeguarding Intangible Cultural Heritage (Fujian Province) brought together experts for a thematic investigation and to provide professional guidance while, in 2015, the dedicated Research Centre organized a meeting of 160 members to discuss the report. After the completion of the first draft, bearers, groups and organizations related to the element gave detailed suggestions for its revision and later confirmed the contents of the report. The communities, bearers and groups concerned have expressed their commitment to participating in the future safeguarding and transmission of the element and improving the viability of the element.
4. **Viability and current risks**. The watertight-bulkhead technology is still practised across some communities in coastal areas of Fujian Province and adjacent islands in China, but there are now only nine master craftsmen who have completely mastered the core technology of the element. Although the element still has a place in the modern shipbuilding industry and the core technology is still widely used today, the need for large wooden vessels has decreased sharply as a result of distant fishing as they are replaced by ironclad ships; this has a great impact on the building of Chinese junks. Only a few fishing vessels operating in coastal waters are now built using this technology and a large number of shipyards producing watertight-bulkhead Chinese junks have closed down. Building Chinese junks is a labour-intensive task with low incomes, and it does not seem to be attractive to young people. The technology that has been transmitted for hundreds of years is still facing a lack of bearers to ensure its transmission. Moreover, the costs of building traditional Chinese junks have increased due to the shortage of suitable timber, making the practice of the element uneconomical. Despites these challenges, the viability of the element in the coastal communities of Fujian Province has improved, the frequency and range of the practice have expanded and the number of people practising it has increased following its inscription.
5. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.6 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [5.COM 5.2](https://ich.unesco.org/en/decisions/5.COM/5.2),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Watertight-bulkhead technology of Chinese junks’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, in particular those addressing the three broad objectives of safeguarding the bearers and the modes of transmission, improving upon the social visibility and public awareness of the element and responding to a number of challenges faced by the element and its bearers in the past;
5. Invites the State Party to continue to safeguard modes of transmission, including in vocational schools and by providing bearers with financial and social support, as well as by encouraging apprentices and young people to undertake professional training, documenting the element and developing digital databases to make the materials available;
6. Encourages the State Party to continue its awareness-raising activities, including the promotion of the element through museum exhibitions, on-site demonstrations and other activities, and to further develop formal, vocational and extra-curricular education on the element and its traditional knowledge;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2018 about the required submission of its next report on the status of this element.

China: ‘Wooden movable-type printing of China’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=41436)*)*

1. The movable-type printing technique was invented during the Northern Song Dynasty (1041-1048 AD). According to this technique, Chinese characters of different materials are engraved, picked out and arranged into typeface for the text to be printed using a series of specific processes. The movable-type printing technique provides families with the means to improve their livelihood. The technique is mainly used in the compiling and printing of clan genealogies in local communities to record their development history and family kinship with movable-type printing. The printing tasks are divided between men and women, with women practitioners mainly working on the lighter tasks of typesetting, printing and binding. Although the technique employs a relatively fixed pattern and longstanding production process, there is still room for different communities, groups and individuals to express their creativity.
2. **Effectiveness of the safeguarding plan**. According to the report, a large amount of text, image, audio and video material has been collected and processed, especially records of technical processes and other material assets of the printing process, allowing for the recovery of the technique, where necessary. Financial support for the safeguarding plan has been comparatively effective. More people have participated in the safeguarding activities and the social status of the bearers has improved. The establishment of teaching bases by vocational educational organizations and the provision of financial aid for bearers has made it possible to take on apprentices. The visibility of the element has also improved thanks to publicity and promotional activities (e.g. compiling local textbooks, publishing monographs and shooting documentaries) and the relatively limited investment for this has achieved satisfactory results. The extensive participation in safeguarding activities of non-governmental industrial organizations, institutes of higher education, social organizations and professional institutions has increased the efficiency of the overall utilization of the resources available.
3. **Community participation**. Bearers play an indispensable role in safeguarding and transmission by compiling and printing clan genealogies for local communities and through regular teaching activities. With their family members, they have actively participated in the safeguarding and transmission of the element. They have also provided guidance for students in transmission practices and participated in the collection and recording of basic information of the technique. The Rui’an Movable-type Printing Association is a non-governmental organization founded by bearers and practitioners of the element; currently, it has over 130 members and has undertaken many measures for the safeguarding and transmission of the element. The Rui'an Movable-type Printing Association has hosted a website about the element in China since 2012, which includes information on the association, the history and features of the technique, bearers, exhibitions, transmission and safeguarding, and plays an important role in ensuring the publicity and promotion of the element. The report was completed with the full participation of bearers, some of whom attended symposiums organized by relevant organizations in 2014 and took part in the field research conducted for drafting the report in 2015.
4. **Viability and current risks**. The technique is mainly transmitted from bearers to their apprentices within the family and a strict procedure for taking on apprentices is followed. Threats to the element include: modern computer and digital printing technologies replacing traditional craftsmanship-based printing; the complexity of mastering the process with its high cultural and technical content; the practice of the element in mostly rural areas and the fact that bearers are middle-aged or aged over fifty. Inscription has brought a positive social impact and the public is increasingly aware of the importance of this element; bearers have been encouraged to take on apprentices to contribute to the viability of the technique through traditional modes of transmission. The communities, groups and individuals concerned with the element have a renewed understanding of the related culture and their participation in its transmission has now expanded geographically. There is a relatively high demand in local and other markets; for example, bearers of the technique in Dongyuan village received over 120 orders in 2013 and their annual income is close to that of a local skilled worker.
5. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.7 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [5.COM 5.3](https://ich.unesco.org/en/decisions/5.COM/5.3),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Wooden movable-type printing of China’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by China to safeguard the element, in particular through the establishment of an archive for audiovisual material on the element and the adoption of institutional support and funds for the bearers and practitioners of the technique;
5. Invites the State Party to further recognize the essential role of the bearers in the transmission of this element, and to facilitate the transmission of their knowledge to apprentices, also by incorporating teaching bases for the element into school programmes and including the element in school textbooks;
6. Encourages the State Party to seek new patterns to diversify the fundraising channels in order to implement additional safeguarding measures and to explore new methods for the promotion of the element so as to ensure greater efficiency in the use of the funds as well as the sustainability of the safeguarding efforts;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2018 about the required submission of its next report on the status of this element.

China: ‘Hezhen Yimakan storytelling’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=41438)*)*

1. Yimakan storytelling is an oral art in the form of singing and speaking that has been transmitted from generation to generation by the Hezhen people living in northeast China. It is narrated by performers known as ‘*yimakanqi mafa*’. Showing distinctive regional features, the themes of Yimakan storytelling cover heroic deeds, shamanic beliefs, fishing and hunting life, folk customs, romance and more. As the Hezhen have no writing system, the element has become an ‘oral encyclopaedia’ for preserving their history, culture, folklore, beliefs, customs, mother tongue and other important information. The element carries the sense of cultural identity and supports the historical continuity of local communities. It also represents a key means of transmitting the Hezhen language because it completely preserves the peculiar expressions in the Hezhen people’s mother tongue.
2. **Effectiveness of the safeguarding plan**. When the element was inscribed in 2011, there were merely five practitioners; the number has now reached fourteen, ten of whom are female. During the reporting period, the activities for safeguarding the element have been effectively implemented, and its visibility and viability have been enhanced. The performances of bearers have constantly increased in number and traditional episodes in their repertoires have been enriched. The team of apprentices for Yimakan styles has been expanded and the complementary relationship between family transmission and social transmission has further developed the extent of the practice of the element and improved its frequency annually. The vitality of the Hezhen people’s mother tongue has been recovered to some degree thanks to the transmission and practice of Yimakan storytelling, and awareness among the Hezhen of the importance of safeguarding the language and associated living heritage of their ethnic group has been significantly enhanced. Problems encountered during the implementation process nevertheless include the absence of a robust language environment, which has impeded the transmission and practice of Yimakan storytelling. In addition, it is reported that the system of financial aid for young people to learn the element could easily divert students from the original purpose if young people participate with the sole purpose of receiving financial aid.
3. **Community participation**. The Hezhen people have actively participated in the safeguarding and transmission of Yimakan storytelling. The village committees and hundreds of representatives of villagers in the four major communities have actively committed themselves to safeguarding measures and have persisted in participating in the activities organized in five transmission and practice centres. Practitioners actively transmit the element and play a key role in the safeguarding practices. In addition to the traditional system of transmission within their own clans and families, they have organized regular activities and training at the transmission and practice centres. The Hezhen people voluntarily teach their language and Yimakan storytelling, and have established four learning and discussion groups on the Internet and various mobile applications with dozens of participants. Moreover, intergenerational connections have been established among bearers and, since males have participated more frequently in community service and social activities, older women have gradually become the major force for the transmission and practice of Yimakan storytelling. More than 4,800 people have participated in a variety of safeguarding activities in relevant communities.
4. A conference on preparing the report was held in Heilongjiang Province and a training course was organized in Harbin in January 2016. More than twenty people, including representatives from centres for intangible cultural heritage safeguarding and communities attended the conference. The Hezhen people actively provided feedback and attention was paid to the suggestions made by practitioners and trainees. The village committees of the four major communities have also organized meetings for bearers and villagers to provide written suggestions.
5. **Viability and current risks**. The element is threatened by the process of modernization that has caused major changes to the traditional lifestyle, human-land relationship and social structure of the Hezhen ethnic group. The tiny population and assimilation into national culture have seriously endangered the people’s mother tongue and Yimakan storytelling is still in danger of extinction. This has been aggravated by the death of an increasing number of storytellers and the exodus of the younger generation to larger cities in search of further education and employment opportunities and a modern lifestyle. After inscription, the Hezhen people have shown enthusiasm for the promotion of their cultural tradition and the related communities and groups have voluntarily taken steps to implement safeguarding measures, including through transmission and practice activities. As a result, the element is enacted more frequently and is transmitted in daily life; audiences have expanded from local residents to Hezhen people living elsewhere. Meanwhile, governments at all levels and culture departments have taken multiple measures regarding community capacity building, policy-making and financial aid to encourage communities and practitioners to participate in safeguarding activities.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.8 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.6](https://ich.unesco.org/en/decisions/6.COM/8.6),
3. Expresses its thanks to China for submitting its report on the status of the element ‘Hezhen Yimakan storytelling’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the ongoing efforts undertaken by China to safeguard the element and, in particular, those aimed at ensuring community-based capacity building, increasing the number and quality of performances and promoting a favourable social and cultural context for the Hezhen language and culture;
5. Invites the State Party to continue the recognition and training of practitioners and the provision of financial aid for them, which facilitates the transmission of Yimakan storytelling and the safeguarding the Hezhen mother tongue, and to strengthen the network of practice centres established in the Hezhen communities as major venues for transmission activities;
6. Further encourages the State Party to continue its systematic digital documentation of the element, with the further establishment of thematic databases, as well as the inclusion of Yimakan storytelling in formal and non-formal education so as to promote the element among youth and facilitate their engagement in its transmission;
7. Requests that the Secretariat 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.

Indonesia: ‘Saman dance’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=43098)*)*

1. The Saman dance is a form of entertainment with aesthetic value, but it is also more than just a dance or performing art. It has an important meaning for the people of Gayo Lues serving as a tool of communication, friendship-building between villages and a means of strengthening their cultural identity. Saman is a heritage of the Gayo people, who mainly inhabit the districts of Gayo Lues, Southeast Aceh, Tamiang Hulu (Aceh Tamiang district), Takengon (Central Aceh district), and Lukup Serbejadi (East Aceh district) of Aceh Province. The Saman community and audience consists of dancers, trainers, fans, community leaders, teachers, government officials and the general public. Saman safeguarding measures are focused on two main aspects, namely transmission and facilitation processes, with the latter being aimed at providing an opportunity for Saman groups to perform Saman, including by opening a cultural space so that this dance can be appreciated by the public.
2. **Effectiveness of the safeguarding plan**. Government funding has provided a capital basis to obtain additional sources of funding from other parties, either from within the community itself or from private parties (e.g. corporate social responsibility programmes). During their first year, Saman safeguarding activities focused on community empowerment by strengthening human resources with capacity building and training of trainers programmes. In the following years, activities began to include the introduction, promotion and creation of spaces, and expressions through performances, exhibitions, research and publications. The Gayo Art and Culture Centre, which is under establishment, is expected to provide coordination amongst existing safeguarding programmes and to develop national-level programmes. Although achievements have been made in the 2012-2016 period, it is reported that the safeguarding of Saman could still be rendered more focused and better organized so that the safeguarding programmes no longer overlap. An action plan for activities is planned to run from 2017 to 2019, and includes transmission and promotional activities, capacity-building training sessions and the strengthening of existing Saman groups as well as of customary institutions.
3. **Community participation**. First, it should be noted that the people of Gayo Lues have always actively safeguarded Saman through the *belah* (local community based on lineage) and, with government support, routinely perform *tanding* (a traditional competition/duel) to train members and strengthen cohesion among the *belah*. Beyond the community, other social groups and non-governmental organizations, in particular those based in Aceh Province, have participated in implementing safeguarding activities, with support and funding from the government. Gayo youth have also been involved thanks to the establishment, in 2012, of the Student Union of Gayo Lues to introduce and promote Saman to youth. During a meeting with the Ministry of Education and Culture, the Provincial Government and Gayo Lues district, local communities and wider society expressed their will to play a more active public role in the future. The next safeguarding plan will include the participation of a wider proportion of society. The report itself was drafted over six days in the city of Banda Aceh and Gayo Lues District by inviting representatives from the wider Saman communities of several administrative areas in Aceh Province and beyond.
4. **Viability and current risks**. Challenges to the viability of Saman are largely reported to include: the choice of the communities to favour what they consider to be more modern and attractive performing arts over traditional ones; the rapid flow of information and technology undermining the understanding of the values and meanings of Saman dance; and the impacts of urbanization on the cultural space. Since inscription, the sustainability of Saman has improved, the frequency of performances has increased and Saman groups are flourishing again in Gayo Lues. Saman has become the most popular performing art in Aceh Province and better known throughout Indonesia, but it is reported that this has not been followed by ensuring a sufficient understanding of Saman among the wider community. The transmission of Saman values is being promoted through the smallest social unit, the family, and the *mersah* (a customary institution) serves as a cultural space for performing the traditional customs of the Gayo Lues people and provides a space for them to learn Saman.
5. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.9 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.8](https://ich.unesco.org/en/decisions/6.COM/8.8),
3. Expresses its thanks to Indonesia for submitting its report on the status of the element ‘Saman dance’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by Indonesia to safeguard the element and, in particular, to strengthen modes of transmission, both in the family and through the training of trainers, and to facilitate Saman performance by opening a cultural space where it can be practised and appreciated by a wider public;
5. Invites the State Party to continue officially certifying *sanggar* (traditional arts training centres) in Saman areas, including privately managed ones, training Saman trainers and exponents of Saman dance who can teach it to others, inventorying and documenting the element with photographs and videos, and supporting research studies on Saman and its cultural, religious and health values;
6. Encourages the State Party to continue its efforts to further safeguard the element by supporting the transmission of Saman-related knowledge, promoting Saman at the local government level, enhancing the capacity of Saman trainers and *sanggar* managers, helping Saman groups to operate, strengthening customary institutions related to the element and completing the construction of a Gayo Art and Culture Centre;
7. Requests that the Secretariat 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.

Indonesia: ‘Noken multifunctional knotted or woven bag, handcraft of the people of Papua’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=43096)*)*

1. Noken serves as a bag, item of clothing or head-cover, woven or knotted by hand from wood, bark, roots of screw pine fibres. They are sometimes coloured and ornamented, and women of Papua, especially in rural areas, also wear Noken as shirts or skirts. Noken makers living in coastal areas weave it because of the materials available, while the knitting method is preferred in mountainous regions given the materials found there (bark, wood and tree roots). The Noken community comprises people of all ages and both sexes who wear Noken, Noken-makers (who are mostly women) and Noken enthusiasts. It has a number of social, cultural and economic functions and serves as a symbol that unites more than 250 ethnic groups in Papua. It helps to distinguish a person’s social status in society, is a recognition of individuals’ property rights, a token of appreciation from one person to another, an important part of a dowry (a symbol of maturity), a ceremonial object and a means of storage for family food supplies that acts as an ‘early warning system’ when these run low.
2. **Effectiveness of the safeguarding plan**. The report mentions that three main actions were necessary for effective safeguarding: transmitting knowledge related to Noken to the younger generation; providing facilities to craftspersons to develop and demonstrate their skills through training, festivals and exhibitions; and revitalizing Noken *sanggar* (traditional arts training centres) throughout Papua. The 2012-2016 safeguarding plan has not been fully implemented due to some constraints, which include the vast coverage area of Papua and West Papua and limited human resources. Achievements include an increased awareness of and pride in Noken among cultural communities, which now undertake their own safeguarding activities with other actors. Cooperation has been established by the Noken community with the private sector and this is further strengthening efforts to revitalize Noken. Although there are not many *sanggar* outside the provincial capitals, there are various aid schemes and mentoring to this end, and many in Jayapura and Manokwari are thriving. *Mama-mama Papua* (craftswomen)actively weave and knit in *sanggar* and, in addition to raising productivity, the presence of *sanggar* has also increased the interest of young people in learning Noken. More craftspersons are joining *sanggar* and non-governmental organizations concerned with Noken also provide them with assistance, including of a legal nature.
3. A safeguarding action plan for 2016-2020 has been drawn up and includes the drawing up of an inventory of Noken, the revision of teaching materials, increased knowledge among practitioners and craftspersons about the values, meanings and functions of Noken, and transmission and promotional activities, both inside and outside of Papua. The communities involved in this action plan include: the *sanggar* Noken; academics; civil society organizations; and traditional Papuan institutions that have their own rules and collective agreements on the division of customary areas, their possession and utilization, ensuring the availability of the natural materials, and which govern the use of Noken in customary/cultural activities.
4. **Community participation**. Noken culture safeguarding efforts have been supported by customary institutions and in Jayapura there are at least fourteen *sanggar* affiliated with the customary institutions in traditional Noken areas. For example, Papuans from Wamena now living in Jayapura can maintain good relations with Noken-makers in Wamena and source raw materials from there. Individuals, groups, communities, academics and non-governmental organizations make a great contribution to safeguarding efforts, including inventorying, the preparation of teaching materials, books, videos, and posters, improving craftspersons’ skills and revitalizing Noken through customary communities, especially *sanggar*. All of the above-mentioned stakeholders and agencies related to Noken participated in the preparation of this periodic report through two focus group discussions in 2016, in Jakarta and Jayapura.
5. **Viability and current risks**. The threats facing Noken derive from the scarcity of natural materials (fibres, bark, sticks and leaves of coastal pandanus trees/screw pines) and the long and intricate process of preparing raw materials for weaving or knotting. Another threat comes from the increasing number of factory-made bags sold, especially in Jayapura and Manokwari, which are preferred by younger people because they are relatively cheap and more modern-looking. The fast pace of development and modernization, including the impact of modern media, affects almost all regions of Papua and is causing a decrease in the interest of the younger generation in Noken. However, following inscription, traditional Noken made from natural not synthetic materials regained its popularity among Papuans, especially among younger people, and awareness of Noken as an identity marker has gradually been revived. Noken *sanggar* are growing both in rural areas and provincial capitals, where mama-mama Papua gather daily to weave and knot Noken. Such sessions are attended by young girls, who have thereby started to learn about weaving and knitting Noken.
6. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 12.COM 8.c.10 Return to top

The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [7.COM 8.3](https://ich.unesco.org/en/decisions/7.COM/8.3),
3. Expresses its thanks to Indonesia for submitting, on time, its report on the status of the element ‘Noken multifunctional knotted or woven bag, handcraft of the people of Papua’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Indonesia to safeguard this element and, in particular, to provide guidance and assistance such as incentives to Noken craftspeople, include Noken as a local content subject in educational programmes and ensure the availability of natural raw materials;
5. Invites the State Party to continue inventorying the element and to roll this out to a wider geographical area, training Noken communities in data collection methods, introducing Noken into local curricula, widening distribution of a printed teaching module and materials on Noken, supporting existing *sanggar* to provide training in Noken for practitioners and school teachers, and further building the capacities of Papuan craftspeople;
6. Encourages the State Party to consolidate its commitment to safeguarding the element by promoting Noken through exhibitions and festivals, supporting craftspeople to showcase their Noken crafts and ensuring an adequate supply of Noken raw materials, always bearing in mind the possible negative impacts that over-commercialization can have on the element’s social and cultural functions and meanings;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2020 about the required submission of its next report on the status of this element.

Peru: ‘Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=43983)*)*

1. The Eshuva, Harákmbut sung prayers of the Huachipaire ethnic group is a traditional expression native to the Paucartambo province in Cusco, Peru, the main purpose of which is healing diseases by invoking the spirits of plants and animals. The people entitled to practise it are known as wise healers or shaman (*wamanokkaeri)* and must have a vocation to cure and enjoy recognition within the community. The Huachipaire culture has preserved a close relationship with its natural environment and regards the forest as the origin of life; for the Huachipaire people, the Eshuva sung prayers are a vital element of their identity because they feed on the energy of nature that is transmitted to human beings. The plan of action focused on the consideration of these songs as an important element within the Huachipaire cultural universe and as a fundamental expression of the relationship the communities have with their natural environment.
2. **Effectiveness of the safeguarding plan**. The safeguarding approach takes Eshuva songs as a part of a complex social system that involves the whole Huachipaire culture, which requires language reinforcement, spaces for transmission and dissemination, and the identification and promotion of other related expressions. The interest and commitment of initially sceptical communities has grown since they have seen the results of actions such as identifying local wise healer and recording songs. The active participation of elderly native speakers and knowledge-bearers (over sixty years old) has been crucial, but involving younger community members remains a challenge. One of the most effective actions has been the creation of a space for the transmission of the oral tradition to school-aged children and some progress is noticeable in terms of intercultural dialogue between boys and girls.
3. The publication of the Huachipaire-Spanish Dictionary is important since only 20 per cent of the population speaks the Huachipaire language, which is the vehicle for the Eshuva songs and has allowed the educators and authorities to contribute to the revitalization process for the Huachipaire language. As an example, the municipality of K’osñipata has committed itself to hiring teachers who are native speakers. The production and distribution of audio-visual materials to educational institutions within the communities are expected to be successful for ensuring intergenerational transmission. Moreover, the Regional Directorate of Health will consider strengthening the staff’s capacities/knowledge of the Eshuva songs as a resource for culturally-appropriate healthcare of the community. However, despite these efforts, the report highlights that the limited budget allocated by the local governments to the documentation and inventorying of Huachipaire intangible heritage is one of the main challenges for the implementation of additional safeguarding measures.
4. **Community participation**. The report states that the aforementioned safeguarding measures were developed with the full participation of the Huachipaire communities. The communities are aware of the threats to their culture and participate actively in safeguarding actions, such as the identification of the wise healer and recording songs. Huachipaire community organizations have been a part of the whole process and play a role in the Safeguarding Committee, especially the elderly. The Association ‘ANEWE’ was created as a representative organization to interact with local and national governmental entities. It now assumes leadership of some safeguarding actions. Communities were also involved in the preparation of the report through workshops held with each native community where the current situation of the Eshuva songs and other Huachipaire cultural expressions was analyzed. A growing interest in and commitment to the revitalization of Huachipaire culture was noted, but a need for more governmental support was also identified, to which the Cusco Decentralized Culture Directorate and Municipality of K’osñipata will seek to respond.
5. **Viability and current risks**. The practice and use of Eshuva songs is still limited despite efforts deployed for its safeguarding. They are at risk of being lost, since traditional modes of transmission have been interrupted due to a lack of interest on the part of Harákmbut youth, internal migration and the influence of foreign cultural elements. Nowadays, Eshuva songs are only performed by very few and elderly members of the community. The challenge of reaching out to youth remains, which would consolidate the transmission process. In addition, racial-ethnic tensions in the district of K´osñipata make teenagers from the native communities ashamed to express themselves in their Huachipaire mother tongue, which is exacerbated by the lack of an intercultural and/or bilingual approach in local educational institutions. Another serious threat comes from the lack of cultural relevance of the health programme in local health facilities, which does not include healing Eshuva cosmology.
6. The Committee may wish to adopt the following decision:

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The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [6.COM 8.20](https://ich.unesco.org/en/decisions/6.COM/8.20),
3. Expresses its thanks to Peru for submitting its report on the status of the element ‘Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Peru to safeguard the element through the registration, inventorying and promotion of Eshuva songs as well as the revitalization of the Huachipaire language and the creation of a space for the transmission of the practice;
5. Welcomes with satisfaction the involvement of the community concerned in the identification and implementation of the safeguarding measures and the resulting awareness and commitment of the community;
6. Encourages the State Party to continue to work with and support the safeguarding and transmission actions of the Huachipaire communities and their representative associations by allocating appropriate financial resources to this end;
7. Invites the State Party to strengthen its efforts to encourage the revitalization of the Huachipaire language and its transmission to young generations, in particular by supporting an intercultural and/or bilingual approach in local educational institutions and providing intercultural exchange spaces for children, thus contributing to combatting ethnic tensions that distance young people in the native communities from their mother tongue;
8. Requests that the Secretariat 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.

Uganda: ‘Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=44274)*)*

1. Bigwala Gourd trumpets Music and Dance of the Busoga kingdom in Uganda is performed at the Busoga King’s coronation and its annual anniversaries and at the funeral of a king or any of the eleven hereditary chiefs of Busoga. Bigwala is also performed at social events such as house-warmings and the last funeral rites of elders, among others. There are groups of Bigwala youth, both male and female, at seven villages distributed throughout three districts, some of whom are married and some of whom are secondary school students. Bigwala plays a significant role in contributing to unity among the Basoga people. The lyrics of the songs narrate the history of the Basoga, focusing in particular on their king, thus symbolically reconfirming their identity and links with their past. Bigwala also addresses issues such as leadership and acceptable social norms and practices.
2. **Effectiveness of the safeguarding plan**. The National Council of Folklorist of Uganda (NACOFU) led a Project Management Committee comprising the communities and other stakeholders engaged in the safeguarding process. Major activities within the framework of the safeguarding plan included the growing and distribution of gourds used in the fabrication of the Bigwala instruments and training young people to make Bigwala instruments and perform the practice.
3. Bigwala performance groups were created in seven villages located in three districts and 277 Bigwala makers, players and dancers were trained during 85 workshops held in these villages. Audio-visual materials produced by NACOFU alongside its partners and individual community members were made accessible to the communities concerned, kingdom officials and the media, which enabled access to the public at large. According to the information provided in the report, the Bigwala project is now a model for safeguarding other elements of intangible cultural heritage inscribed under the 2003 Convention. In addition, there has been an increase in awareness of the element and an improved knowledge of safeguarding intangible heritage in general.
4. **Community participation**. Community members fully participated in the safeguarding plan through their representation in the Project Management Committee. They were the principal actors in operationalizing the safeguarding plan. They were involved in the design, implementation and evaluation of the project as well as the validation of the report submitted for this review. Leaders identified by the Bigwala community participated in decisions such as budgeting and the development of activity plans, which are important for the successful implementation of the safeguarding plan. In addition, the communities were very instrumental in the growing and selling of the gourds, thereby ensuring their availability for the fabrication of the Bigwala instruments. They also participated in updating the safeguarding plan of the element.
5. **Viability and current risks**. Prior to the implementation of the safeguarding plan, the element faced threats of disappearance. The number of living practitioners was very low and young people rarely practised the element. Interest in the element is now growing and it is regularly showcased on local radio stations as a means of raising awareness about it and enabling its transmission. According to the report, Bigwala has been performed at ten community functions in Bugiri and lganga districts and seven new groups of Bigwala players have been created with forty-five instrumentalists and fifty dancers. Groups continue to learn Bigwala songs and dance in their villages and many music groups in Busoga hold regular Bigwala practices. Thanks to the growing of seeds, gourds are now readily available for the fabrication of Bigwala instruments. The viability of the element is assured by the new generation of youth who have benefitted from the implementation of the safeguarding plan.
6. The Committee may wish to adopt the following decision:

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The Committee,

1. Having examined document ITH/17/12.COM/8.c,
2. Recalling Chapter V of the Operational Directives and its Decision [7.COM 8.7](https://ich.unesco.org/en/decisions/7.COM/8.7),
3. Expresses its thanks to Uganda for submitting, on time, its report on the status of the element ‘Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Uganda to safeguard the element and, in particular, to raise awareness of Bigwala, increase the number of proficient players, especially among young people, through training and promotional actions, increase the supply of gourds for making the instruments and develop better photographic, audio and video documentation of the element;
5. Invites the State Party to continue encouraging communities to grow gourds and ensure the supply, teaching young people to make Bigwala instruments and to transmit knowledge about how to play and dance Bigwala, holding information sessions for the communities and conducting research on Bigwala in cooperation with community elders, collecting photographic, audio and video documentation on the element and promoting the element through Busoga-based radio stations;
6. Encourages the State Party to follow its proposed future safeguarding commitments to improve the proficiency of youth in Bigwala, increase the repertoire of Bigwala songs, create more opportunities for Bigwala groups to be hired for public performances, continue the documentation of Bigwala music and dance and publicity for Bigwala, in particular on radio stations, and prepare Bigwala educational resources for music teachers;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2020 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 thirteenth session in 2018. [↑](#footnote-ref-1)