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CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Thirteenth session
Port Louis, Republic of Mauritius
26 November to 1 December 2018

Item 7.b of the Provisional Agenda:
Examination of the reports of States Parties on the current status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

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 nine elements inscribed in 2009, two elements inscribed in 2011, one element inscribed in 2012, and four elements inscribed in 2013. The sixteen reports submitted by the States Parties are available online. The present document includes background information (Part A), general observations on the reports (Part B) and assessments and draft decision for each of the reports for the Committee's consideration (Part C).

Decisions required: paragraphs 14, 20, 26, 34, 40, 47, 54, 60, 66, 73, 78, 85, 92, 99, 104, 110 and 116

A. Background information

1. Article 7(f) of the Convention stipulates 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'. In addition, Article 29 provides that 'the States Parties shall submit to the Committee […] reports on the legislative, regulatory and other measures taken for the implementation of this Convention'. The Committee then submits its own report to the General Assembly, based in part on these reports, in conformity with Article 30.

2. Each State Party to the Convention, according to paragraphs 160 to 164 of the Operational Directives, 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. These reports are normally submitted four years after inscription and every fourth year thereafter, and are processed as described in paragraphs 165 to 167 of the Operational Directives.

3. The present document concerns the fifth cycle of ordinary reporting, covering the period from the date of inscription or the date of the previous report until December 2017. A total of nineteen reports were expected to be examined by the Committee at the current session. These include twelve reports on elements inscribed in 2009 (second ordinary cycle) as well as four reports on elements inscribed in 2013 (first ordinary cycle), in addition to three overdue reports – one on an element inscribed in 2012 and two on elements inscribed in 2011 – that were expected in previous cycles but were not submitted on time.

4. The four reports expected on elements inscribed in 2013 (first report ever) were submitted on time by Azerbaijan, Guatemala, Mongolia and Uganda. Of the twelve reports expected for the second ordinary cycle of reports on elements inscribed in 2009, nine were submitted on time by Belarus, France, Kenya, Latvia, Mali, Mongolia (three reports) and Viet Nam. Three reports which were overdue for elements inscribed in 2011 by Brazil and Mauritania, and in 2012 by Kyrgyzstan, were duly submitted.

5. Concerning the remaining reports expected within the current cycle, China confirmed in February 2018 its intention not to submit for this cycle the report on three elements inscribed in 2009. It is to be noted that the first report on these three elements had been examined by the Committee at its twelfth session in December 2017. Subsequently, the second report on the three elements indicated below will be expected in December 2018 at the latest for examination by the Committee at its fourteenth session in 2019:

Submitting State	Element	Year of inscription	File No.
China	Traditional Li textile techniques: spinning, dyeing, weaving and embroidering	2009	00302
China	Traditional design and practices for building Chinese wooden arch bridges	2009	00303
China	Qiang New Year festival	2009	00305

6. For the sixteen reports duly submitted by the deadline of 15 December 2017, in compliance with paragraph 165 of the Operational Directives, the Secretariat registered them, acknowledged receipt, informed the States Parties concerned about any missing information and advised them on how to complete their reports, when necessary. The final reports are available at: https://ich.unesco.org/en/7b-periodic-reporting-usl-00995. 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.
13.COM 7.b.1	Azerbaijan	Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan	2013	00905
13.COM 7.b.2	Belarus	Rite of the Kalyady Tsars (Christmas Tsars)	2009	00308
13.COM 7.b.3	Brazil	Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order	2011	00521
13.COM 7.b.4	France	Cantu in paghjella, a secular and liturgical oral tradition of Corsica	2009	00315
13.COM 7.b.5	Guatemala	Nan Pa'ch ceremony	2013	00863
13.COM 7.b.6	Kenya	Traditions and practices associated with the Kayas in the sacred forests of the Mijikenda	2009	00313
13.COM 7.b.7	Kyrgyzstan	Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets	2012	00693
13.COM 7.b.8	Latvia	Suiti cultural space	2009	00314
13.COM 7.b.9	Mali	Sanké mon, collective fishing rite of the Sanké	2009	00289
13.COM 7.b.10	Mauritania	Moorish epic T'heydinn	2011	00524
13.COM 7.b.11	Mongolia	Mongol Tuuli, Mongolian epic	2009	00310
13.COM 7.b.12	Mongolia	Mongol Biyelgee, Mongolian traditional folk dance	2009	00311
13.COM 7.b.13	Mongolia	Traditional music of the Tsuur	2009	00312
13.COM 7.b.14	Mongolia	Mongolian calligraphy	2013	00873
13.COM 7.b.15	Uganda	Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda	2013	00904
13.COM 7.b.16	Viet Nam	Ca trù singing	2009	00309

7. Thanks to the voluntary supplementary contribution made by the Republic of Korea to the Intangible Cultural Heritage Fund, which was approved by the Committee at its eleventh session (Decision 11.COM 6), in the amount of US$300,000, to help the Secretariat improve the periodic reporting mechanism under the Convention, the Secretariat developed an online reporting tool for the submission of reports on elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. The tool became operational by 15 December 2017, and State Parties were encouraged to utilize it on an experimental basis. Viet Nam and Latvia volunteered and successfully submitted their reports on their respective inscribed elements using the online tool.

B. General observations on the reports submitted for examination in 2018

8. This year being the fifth ordinary cycle of reports means that the Committee is asked, for the first time, to examine a set of second ordinary reports for elements inscribed in 2009, as well as a few second reports after an extraordinary report submitted two years after inscription (reports from Brazil, Guatemala and Uganda). Belarus has reported for the third time (only

such case) on an element inscribed in 2009, for which an extraordinary report as well as the first ordinary report had already been submitted and examined by the Committee in 2011 and 2014, respectively. It is important to ensure that the content of the reports submitted in future cycles carefully take into account the concerns raised by the Committee on the reports on the same element submitted in previous cycles; this point will become all the more pertinent as the reporting cycle will contain an increasing number of second and third reports. Furthermore, the possibility for States to include updated information in their reports on the safeguarding plans and activities identified in the original nomination file or in the previous report provides them with a good opportunity to self-assess and re-orient their safeguarding efforts. At the same time, this information would allow the Committee to evaluate the status of inscribed elements and, in turn, to offer States guidance and suggestions as necessary.

9. Another aspect that States should take into account when reporting is the financial assistance granted from the Intangible Cultural Heritage Fund to safeguard elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding; a description on how this has helped to safeguard the inscribed elements would allow the Committee to better understand the impacts of this international cooperation mechanism (see also document ITH/18/13.COM/INF.5.3). In some of the reports, the lack of financial resources for implementing the safeguarding plan for the concerned inscribed element is referred to as a major obstacle for strengthening its viability; in such cases, as suggested by Article 20 (a) of the Convention, States may consider requesting International Assistance from the Intangible Cultural Heritage Fund.

10. Reports submitted, not only in the current cycle but also in previous ones, still seem to focus considerably on positive results and achievements, while States are invited, in their future reports, to also reflect about ongoing threats and risks to the viability of the inscribed elements, how they are facing these challenges, and if the safeguarding measures taken help the communities to address them. In some of the reports submitted, broader threats to the viability of the inscribed elements are signalled, going beyond the cultural dimension. It is the case, for instance, of risks linked to the environment and natural resources associated with intangible cultural heritage elements (such as changes to the local ecosystem and wider environment, intensive deforestation, cattle farming, pollution, degradation of headwaters, construction of waterways and hydropower plants). The same can be said for changes in social and economic contexts where an intangible cultural heritage element is enacted (such as decreasing population in rural areas, urbanization of the younger generations, lack of economic opportunities for development, secularization of society which has an impact on religious practices). Addressing those threats would of course require increased and broad cooperation among different stakeholders, in areas of competence well beyond those working in the field of culture.

11. As is the case for inventorying and preparing nomination files, the participation of communities is key in the reporting exercise in order to respect the basic principle of the 2003 Convention and to provide the Committee with all the necessary information to assess their effective involvement and suggest any remedies. It is also striking that information concerning gender roles and responsibilities is mostly omitted in the reports or is implicit, while it would be of great interest for the Committee to better understand the evolution of intangible cultural heritage over time in terms of gender dynamics. Finally, when reporting on inscribed elements, States are encouraged to avoid inappropriate expressions or vocabulary that may not be in line with the Convention; for this reason, the utmost attention should be paid to meticulously pursuing this principle in their future reports.

12. Several reports submitted in the current cycle include some positive signals about the improved viability of inscribed elements and their possible subsequent transfer from the List of Intangible Cultural Heritage in Need of Urgent Safeguarding to the Representative List of the Intangible Cultural Heritage of Humanity. This issue is addressed in different ways by the reporting States. Sometimes it is addressed implicitly, while in the case of Mongolia, for instance, the transfer is explicitly mentioned as a long-term objective of the updated safeguarding plan to be achieved by 2021 (in its reports on ‘Mongol Biyelgee, Mongolian traditional folk dance’ and

'Traditional music of the Tsuur'). In its Decision 12.COM 14, the Committee invited States Parties to refrain from submitting requests for the transfer of an element from one List to the other and the removal of an element from a List until clear procedures had been created and the Operational Directives had subsequently been revised.

13. A reflection on these issues is now made possible thanks to the generous earmarked voluntary supplementary contribution of the Government of Japan to the Intangible Cultural Heritage Fund to finance an open-ended working group with a preliminary expert meeting (see document ITH/18/13.COM/6).

C. Assessments of the reports and draft decisions

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

DRAFT DECISION 13.COM 7.b

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
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 State Party that has not yet submitted its expected reports to duly do so at the earliest opportunity, and in any case no later than 15 December 2018 in order for the Committee to examine them at its fourteenth session in 2019;
4. Takes note that the majority of the reports expected for the current cycle have been submitted, testifying to the continued attention paid by the States Parties concerned to the viability and safeguarding of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
5. Acknowledges that this is the second cycle of reporting for nine elements inscribed in 2009 and underlines the importance of successive reports being consistent with the reports on the same element submitted in previous cycles, to take into account the recommendations of the Committee included in its previous decisions;
6. Encourages States Parties that benefitted from International Assistance under the Intangible Cultural Heritage Fund for safeguarding specific elements to report on it and invites those States in need of financial resources to implement their safeguarding plans for inscribed elements to request for International Assistance from the Fund;
7. Recalls the possibility for States Parties to report online on the status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and thanks Latvia and Viet Nam, who volunteered to test the online tool for the current cycle;
8. While welcoming the achievements described by the States Parties concerned, further encourages them to include more information in their future reports on the challenges and difficulties encountered during the implementation of safeguarding plans, as well as to involve stakeholders in fields other than culture to address broader threats and to seek joint efforts in strengthening the viability of inscribed elements;
9. Emphasizes the primary role of the communities, groups and individuals concerned during all stages of the safeguarding, including the reporting stage, and invites States Parties to report in full in the future on their involvement in the safeguarding of their respective elements;
10. Also encourages reporting States to give particular attention in their future reports to gender roles and gender responsibilities in intangible cultural heritage elements as well as to specific measures adopted to safeguard them;

11. Further underlines the importance of including updated and accurate safeguarding plans which represent a key monitoring tool for the Committee to assess the safeguarding efforts of States with regard to elements whose viability is at risk;

12. Thanks the Government of Japan for the generous voluntary supplementary contribution to the Intangible Cultural Heritage Fund to organize a preliminary meeting of experts and support the convening of an open-ended intergovernmental working group which will allow a reflection, *inter alia*, on the procedures for the removal of an element from a List and the transfer of an element from one List to the other to take place;

13. Decides to submit to the General Assembly at its eighth session 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 during the current session.

Azerbaijan: 'Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan' *(consult the report)*

15. Chovqan is a traditional game transmitted in rural regions of Azerbaijan, and increasingly also in urban areas. Chovqan is played by two teams of male players traditionally using a Karabakh breed of horses, which is perceived as being an integral part of the element. As an amateur activity, it is considered as an element of living heritage, which constitutes a feeling of identity and cultural belonging for its community – players, trainers and the audience, in particular. It reinforces a sense of teamwork and helps to respect the success of others. Janghi musicians are involved as performers, setting the tone at the beginning and end of the game, and they enjoy increasing popularity in competitions. Traditional costumes are worn during the game and ensure the players' security. Chovqan is played during cultural and social festivities, local and national competitions, and the game has a growing audience in society, representing all ages. This is the first report submitted by the State Party on the status of this element.

16. **Effectiveness of the safeguarding plan**. Safeguarding measures were implemented that clearly respond to the objectives set: (i) undertaking a study of the existing legal acts directly or indirectly related to the safeguarding of the Chovqan game made it possible to identify relevant policy frameworks and further policy-making steps needed; (ii) measures adopted for the transmission of the element (free access to regular practice of the game, organized training sessions and training materials, additional annual competitions) are considered to be the most effective; however, the activity of practising the game remains varied in different regions of Azerbaijan, and further involvement of potentially interested young people is highlighted; (iii) to ensure the availability of Karabakh horses, a system of short-term rentals of horses from farmers was established as a valuable collaboration mechanism, and due attention was paid to the well-being of the horses, procuring specific care and equipment; (iv) a wide awareness-raising campaign, supported by the government and local allocations (news coverage, social media initiatives, books and booklets) resulted in increased visibility of the element both in Azerbaijan and in places with a strong presence of the Azerbaijani diaspora. Safeguarding activities have led to better community involvement and increased viability of the element and raised awareness about traditional games and sports as part of intangible heritage. The update of the safeguarding measures, based on an assessment of the sustainability of past and possible future measures, seems to address the current risks identified to the viability of the Chovqan game practice.

17. **Community participation**. Community representatives – primarily Chovqan game players and trainers – were involved in all the safeguarding activities. With community participation, practice- and transmission-related needs were identified, training programmes were established, training experiences were shared, and an awareness-raising campaign was planned and implemented. The expansion of the system of Chovqan competitions made it possible to achieve a better involvement of beginner players. Two key community organizations were involved: the Karabakh Horses' Amateurs Association and the Azerbaijan Equestrian Federation. Through common work on the safeguarding of the element, networks and relationships among practitioners and between practitioners and government stakeholders have been developed. Community organizations were also involved in the preparation of the report.

18. Although broader involvement of the communities concerned (craftspeople, musicians, breeders) in the implementation of safeguarding measures would have been appreciated, as suggested by the Committee (in its Decision 8.COM 7.a.1), such involvement is foreseen within the updated safeguarding plan. A number of janghi music-related non-governmental organizations will be engaged in the implementation of the planned safeguarding activity of establishing additional teaching programmes in local music schools to support janghi music playing, with the aim of ensuring improved availability of janghi musicians. The involvement of youth organizations is planned, including to raise awareness among young people to encourage them to participate in the game.

19. **Viability and current risks**. The implementation of safeguarding measures, such as an enhanced transmission process through governmental support (with a full-time staff of eleven

officials from the Ministry of Culture and Tourism and its local departments coordinating the implementation of the safeguarding plan) for collective training sessions and competitions, and assistance with training equipment and spaces, has resulted in a growing number of practitioners of the game. The scarcity of Karabakh horses is recognized as a substantial challenge for continuing the traditional practice, and due to the characteristics of the breed it is also considered to be important for the safety of the game. Overall, it may be observed that the viability of the element has been strengthened, new teams have been formed, and the audience of the Chovqan game has also increased. A special focus on young people is deemed necessary to sustain the viability of the element.

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

DRAFT DECISION 13.COM 7.b.1

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decision 8.COM 7.a.1,
3. Expresses its thanks to Azerbaijan for submitting, on time, its first report on the status of the element 'Chovqan, a traditional Karabakh horse-riding game in the Republic of Azerbaijan', inscribed in 2013 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Azerbaijan to safeguard the element in various regions of the country, especially by enhancing transmission processes and creating favorable conditions in that regard, raising awareness in society, and developing a broader policy framework relating intangible cultural heritage to the policies of agriculture, physical education and youth, as well as taking heed of the safety of the players and animals during the game;
5. Invites the State Party to continue the practice of basing updates to the safeguarding measures on the thorough participatory monitoring and assessment of the measures implemented and to pursue, in cooperation with the communities concerned, the initiatives envisaged to integrate the element into educational programmes;
6. Encourages the State Party to achieve a broader involvement of the communities concerned in the implementation, as well as preparation, of future safeguarding measures, and to strive to achieve a balance between centrally-driven measures dependent on governmental support and diverse community-led safeguarding activities;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Belarus: 'Rite of the Kalyady Tsars (Christmas Tsars)' *(consult the report)*

21. The Rite of the Kalyady Tsars (Christmas Tsars) is celebrated annually on January 13 by villagers of Semezhava in central Belarus. It takes place a day before New Year's Eve, in accordance with the old Julian style calendar, known as Generous Evening. The ceremony is traditionally carried out by young men who do door-to-door rounds in the village and perform the folk play Tsar Maximilian. The coming of Kalyady Tsars to a house is seen to bring well-being and a rich year. The rite demonstrates local oral traditions, performing arts, traditional crafts, particularly for making rite performers' costumes, as well as local cuisine. A local market is organized during the celebration day. The rite is used as an informal education tool for the younger generation to build respect for local culture and heritage, serves self-identification purposes and has a consolidating function for local residents.

22. At the time of inscription in 2009, the Committee requested an extraordinary report on the implementation of the safeguarding plan two years later. Upon examining this extraordinary report in 2011, it decided that the next report would follow the normal four-year cycle. The second report was therefore examined in 2014, and the present session of the Committee is asked to examine the third report.

23. **Effectiveness of the safeguarding plan**. The safeguarding plan concentrated on: transmission, education, monitoring, promotion and visibility, with a primary focus on community empowerment and capacity building. The safeguarding measures implemented are reported to be effective thanks to the constant and purposeful work of local activists, the community, authorities and various other partners. Knowledge about the rite is transmitted from experienced community members to young people, and local history and cultural traditions are integrated into local school programmes. Attention has also been drawn to the preservation of the traditional cultural landscape, including wooden architecture and crafts. In addition to local and regional organizations, support is also provided by the State Programme for Development of the Belarusian Culture (2015-2020). Wide national and international media coverage, including special programmes on national television, has contributed to raising general public awareness about and interest in the celebration. Over recent years, the number of visitors has doubled, from more than 500 in 2012, up to over 1000 at present. During the reporting period, all the planned safeguarding measures were implemented and further expanded. Local activists designed and delivered training courses for schoolchildren, which included practical workshops to create swords and other equipment for the Tsars. Exhibitions dedicated to the rite were organized in a local school and the Cultural Centre. The report provides an updated safeguarding plan for the next four-year period, which places additional emphasis on enhancing the capacity of the Semezhava activists and stakeholders, and on advancing research of the rite of Kalyady Tsars in the context of the Semezhava culture and traditions. Community members have also expressed an interest in expanding partnerships to learn about the good practices in safeguarding similar elements in other countries.

24. **Community participation**. Local inhabitants of Semezhava from different generations take part in the ceremony and consider the rite of Kalyady Tsars as their own heritage. It gives them a sense of pride in their culture and traditions, and all of them are bearers of this tradition. Young men are the main actors during the ceremony, and new performers, including local high-school students, have been involved. Local women has also been actively involved in the celebration, notably for the promotion of local cuisine. Two groups of Tsars (with twelve people each) participate in the rite, and younger schoolboys form another group. It is envisaged that the next safeguarding plan will include the participation of a wider proportion of society. While the national (Ministry of Culture of the Republic of Belarus) and provincial (district) governments perform their role as facilitators for the communities, local non-governmental organizations, such as the Ethnic Culture Association 'Semyazhovachka' and the Student Ethnographic Society, also contribute to the dissemination of related knowledge. The Local Centre for Culture and the House of Crafts play a consolidated role for the whole community, assisting participants in the ceremony with organizational issues. Individual members of the community, together with representatives of local organizations, were also actively involved in preparing the report.

25. **Viability and current risks**. At the time of inscription, the major threats to the safeguarding of the element were demographic and social problems such as the aging of villagers, a lack of jobs, and, as a consequence, the movement of young people to urban areas. Following the inscription, the social and economic climate in the Semezhava village has improved due to the development of the local agricultural industry. However, demographic problems are still relevant, and the situation remains critical. Another identified threat is folklorization, as attention from the mass media and the development of tourism has pushed local officials to impose scenic forms of performance of the rite. The report suggests that this could potentially lead to the decontextualization of the rite. Resistance to such a tendency is strongly advocated for by activists in the community, and they now are developing a code of ethics, which would contain rules of behavior for the community, other stakeholders and tourists. Overall, the viability of the element has improved due to the safeguarding activities implemented by various stakeholders. The Minsk Regional Curatorial Centre monitors the viability of the elements on an annual basis and a survey is carried out every year to identify risks and problems; all the information is made available in the National Intangible Cultural Heritage Inventory.

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

DRAFT DECISION 13.COM 7.b.2

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.01, 6.COM 11 and 9.COM 5.b.1,
3. Expresses its thanks to Belarus for submitting, on time, its third report on the status of the element 'Rite of the Kalyady Tsars (Christmas Tsars)', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Belarus to safeguard the element and, in particular, to place community empowerment and capacity building at the center of safeguarding measures, to support transmission, involve local educational institutions and cultural centres in the safeguarding of the element and attract new young practitioners to the Rite of the Kalyady Tsars;
5. Invites the State Party to pursue its efforts to make the practice relevant in the local context, for example by involving youth in inventorying and documentation processes, and to support the expressed wish of the community to exchange safeguarding experiences with other communities in different countries;
6. Further invites the State Party to share, in the next report on the status of the element, its experience with the intended adoption and future application of the code of ethics on the safeguarding of the Rite of the Kalyady Tsars;
7. Encourages the State Party to continue the regular monitoring of the element, paying special attention to opportunities and possible threats related to the further development of tourism;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Brazil: 'Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order' *(consult the report)*

27. The Yaokwa ritual of the indigenous population Enawene Nawe of Brazil is a collection of memories narrated through a vast musical repertoire expressed by singing, blowing flutes and orchestrating choreographies. The ritual has traditionally been connected to fishing activities with the symbolic function of satisfying subterranean spirits, and, simultaneously, the material function of feeding the Enawene Nawe population throughout the year. The tradition strongly relies on Sotakatare – song masters – who are the major guardians of the ritual, endowed with respect and authority in the community. It is believed that the Yaokwa ritual reassures fortune, healthiness and prosperity for all of Enawene Nawe society.

28. At the time of inscription in 2011, the Committee requested an extraordinary report on the implementation of the safeguarding plan to be submitted two years later. Upon examining this extraordinary report in 2013, it decided that the next report would follow the normal four-year cycle. The second report, which was expected to be submitted in 2015, was submitted in 2017 and is therefore being examined by the Committee at its current session.

29. **Effectiveness of the safeguarding plan**. In response to Decision 8.COM 6.b of the Committee, the safeguarding measures have been adjusted to associate them more fully with cultural aspects, hence the present safeguarding plan focuses on the sacred songs and the role of song masters. The plan concentrates primarily on records of memory and on knowledge transmission. Documentation initiatives were undertaken by hired anthropologists, in cooperation with community members. This has raised community interest and provided an opportunity for various community members to get together. The community has also expressed an interest in exchanges between indigenous peoples. Thanks to an increased interest on the part of the Enawene Nawe people, the implementation of the safeguarding activities has proven successful. However, there are growing challenges to respond to the aspirations of the youth, and in finding a balance between community traditions and the interaction with the non-indigenous urban world, now easily reachable.

30. The updated safeguarding plan – which takes the form of workshops within the community, a workshop between indigenous groups, as well as a publication – concentrates primarily on strengthening the maintenance and exchange of the knowledge of the Enawene Nawe song masters. The museum 'Museo do Indio' has become involved as a partner for safeguarding activities, receiving the majority of the funding for safeguarding activities carried out with the participation of anthropologists and community representatives. The plan currently lacks a more detailed time plan, which, according to the report, is due to uncertain security conditions and the situation of interethnic conflicts in the region.

31. **Community participation**. Anthropologists hired by the National Historic and Artistic Heritage Institute (IPHAN, an agency coordinating heritage policies in Brazil) have played a crucial role as mediators (specialized in the Enawene Nawe culture and fluent in the native language) to reassure and advance community participation in joint efforts to develop and implement safeguarding measures. Community participation has been achieved through workshops (involving both elders and youngsters), as well as through individual interviews (with song masters in particular). Specific attention has been paid to ensuring the equal involvement of different clan groups, in order to reflect the social and political structures that manage internal relations within the Enawene Nawe community. The different roles performed by men and women in traditional musical practices are respected in their participation in the safeguarding activities. Responding to a community demand, indigenous researchers underwent training as a particular model of participation, and community members have expressed an interest in strengthening the administrative capacities of the Enawene Nawe Indigenous Association founded in 2011. The mediation performed by anthropologists also contributed to the preparation of the report.

32. **Viability and current risks**. To a great extent, the threats identified in the present report have remained the same since the inscription and the first extraordinary periodic report submitted. They mainly concern: changes to the local ecosystem and wider environment caused by

intensive deforestation and cattle farming; pollution of the hydrographic network due to agrochemicals; degradation of headwaters; the construction of waterways and hydropower plants, and others. The impact of urbanization and the construction of roads is also highlighted as a threat, in particular the recent construction (2014) of a road leading to the only Enawene Nawe village, Halataiwka. Due to the interest in city life developed by indigenous persons, their exit towards the nearest towns has intensified, having a direct effect on the performance of musical-ritual ceremonies. This has also altered the almost exclusive former way of moving through the territory, namely via waterways.

33. In addition, the present report raises demographic issues with direct consequences on the transmission of the element, with a limited number of male adults being available to transmit their knowledge to an ever-increasing number of young people, because of daily tasks performed in agriculture and fishing, aimed at the subsistence of their families. A significant change has been experienced regarding certain rules of the knowledge transmission processes related to the songs, in order to ensure the maintenance of such knowledge: (i) removing the restriction of some sets of songs exclusively in interfamilial transmission circuits; and (ii) producing a complete ceremonial sound recording, instead of previously allowing recordings of excerpts only. Also, indigenous researchers have undergone training, involving community members actively in the processes of recording and systematizing the knowledge, expertise and practices associated with the ceremonies. In this way, indigenous people themselves have become protagonists of investigative processes.

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

DRAFT DECISION 13.COM 7.b.3

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 6.COM 8.3 and 8.COM 6.b,
3. Expresses its thanks to Brazil for submitting its second report on the status of the element 'Yaokwa, the Eawene Nawe people's ritual for the maintenance of social and cosmic order', inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Brazil to safeguard the element, in particular the enhanced communication with Enawene Nawe community members and the adjusted safeguarding plan to concentrate on cultural aspects and knowledge transmission;
5. Invites the State Party to continue its safeguarding efforts by maintaining dialogue with community members, training indigenous researchers within the community and strengthening the capacities of the Enawene Nawe Indigenous Association, favoring exchange between indigenous peoples, raising public awareness on the cultural diversity of the country's indigenous populations and continuing to organize partnerships among relevant public institutions;
6. Encourages the State Party to pay particular attention to continued community participation and its contribution to reflecting upon the present challenges connected with the transmission of the Yaokwa ritual, and to ensure that the resources needed for a long-term safeguarding plan are identified;
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.

France: 'Cantu in paghjella, a secular and liturgical oral tradition of Corsica' *(consult the report)*

35. *Cantu in paghjella* is a male *a capella* singing tradition, which is performed in three vocal registers: *a seconda* begins and carries the main melody; *u bassu* follows and supports it; and *a terza* is the highest singing. It is both a secular and liturgical tradition, which is passed on through oral transmission, observation and listening, imitation and immersion, and is performed on festive, social and religious occasions. *Cantu in paghjella* has contributed to exchanges among groups of singers from different regions of the island of Corsica. It is an element in its entirety, including the repertoire, the language used (Corsican, Sardinian, Latin and Greek), poetry, and melodies with their local diversities. The element represents values such as sharing, complementarity and respect.

36. The element was inscribed in 2009, and in 2016 the Committee examined its first report covering the period from 2009 to 2015. The present session of the Committee is asked to examine this second report.

37. **Effectiveness of the safeguarding plan**. The safeguarding plan of the *cantu in paghjella* focused on the transmission, research, safeguarding and promotion of the element. In addition to the traditional oral transmission, *paghjella* workshops for adults and youth were introduced to enhance learning. Particular attention was paid to involving young people in schools and over 500 secondary-school students have attended *paghjella* workshops since 2015. As reported, there have been overall positive results and the number of practitioners has increased. Teachers of the Corsican language got actively involved in the workshops and appreciated the presence of the *paghjella* singers in the learning process. In the teaching system, which is mainly based on writing, the oral transmission of *paghjella* gave a broader input and contributed to learning languages and developing the speaking aptitude and self-confidence of pupils. The *Cantu in paghjella* association established an International Scientific Council composed of fifteen researchers and practitioners from France, Spain and Italy, and organized a first scientific symposium at the University of Corte in June 2017. The resumption of the collection of *cantu in paghjella* songs, stories and performances in village communities completed the previous compiled corpus, and a new website was launched in late 2017. An enhanced exchange among practitioners of polyphonic singing traditions in the Euro-Mediterranean region is planned.

38. **Community participation**. The community of *paghjella* is reported to consist of practitioners, members of local associations and experts, local inhabitants and the Corsican diaspora. There were about thirty *paghjella* singers at the time of inscription. During recent years, the number has grown, and about twenty singers have joined, mastering the singing as well as the repertoire. Also, there are about thirty pupils who, after at least three years of practising, have reached a certain level of mastery of *paghjella*. This responds to the major safeguarding objective identified in the former periodic report. The safeguarding process is being coordinated by the local association *Cantu in paghjella*, which has broadened its geographical scope of activity and encompasses singers from various regions of the island where *paghjella* is traditionally performed. The association is primarily concerned with the intergenerational transmission of this singing tradition, with the objective of increasing the number of practitioners. It is reported that an updated safeguarding plan is being prepared involving a cooperation between practitioners, cultural associations, the local media and specialized researchers. The report was also drafted in cooperation with the association *Cantu in paghjella*.

39. **Viability and current risks**. At the time of inscription, *cantu in paghjella* had a minimal level of viability, with just a few aged bearers and a considerably impoverished repertoire. Reinforced relations with practitioners, the establishment of a new scientific board, the development of new partnerships with schools and the organization of an awareness-raising and communication campaign, which also included the series of *paghjella* workshops, contributed positively to raising the number of practitioners and increasing the viability of the element. The workshops have also demonstrated the importance of a knowledge of the languages used in the singing. The traditional modes of transmission of the practice are nevertheless threatened. Intergenerational contacts have diminished due to accelerated

urbanization and the departure of the younger generation. The transmission of the *paghjella* practice is also threatened by its decontextualization and exploitation, particularly for commercial and touristic purposes, in response to the economic and social constraints of the island. However, the inscription has raised confidence and hope for the bearers in rural communities practising this singing, generating a renewed interest and fostering a feeling of pride in continuing the tradition.

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

DRAFT DECISION 13.COM 7.b.4

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.05 and 11.COM 9.b.1,
3. Expresses its thanks to France for submitting, on time, its second report on the status of the element 'Cantu in paghjella, a secular and liturgical oral tradition of Corsica', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by France to safeguard the element, and in particular to enhance its transmission to the younger generation, as well as to proceed with its documentation and inventorying, ensuring the necessary support from national and regional authorities;
5. Invites the State Party to pursue the transmission of the element in local schools, enhancing a positive association between mastering *paghjella* and learning the Corsican language, to pay attention to safeguarding the diversity of its repertoire, particularly regarding the threats caused by its use for commercial and tourism purposes, and to support the community's interest in exchanging with practitioners of other forms of polyphonic singing in the region;
6. Notes the State Party's plan to create a sound library, with a call for contributions within the communities to collect archives and testimonies held by families;
7. Encourages the State Party to enhance institutionalized learning and traditional modes of transmission and broaden the promotion and awareness-raising measures;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Guatemala: 'Nan Pa'ch ceremony' *(consult the report)*

41. The Nan Pa'ch ceremony is practised by Mayan people to thank nature for human life. It is of pre-Hispanic origin and refers to the Popol Vuh, a sacred Mayan-K'iche book, which emphasizes the importance of corn in the creation of the first human beings. The ceremony represents a syncretism between Mayan spirituality and the Catholic Church. It has two key elements: the Pregón includes prayers traditionally performed in the Maya-Mum language, while the dance of the Pachitas is particularly linked to harvesting and the conservation of the corn, thus being connected to the Mayan agricultural calendar. The ceremony is held in San Pedro Sacatepéquez, San Marcos; it also involves communities from neighboring municipalities and includes participants of all generations. It is led by elders, accompanied by musicians playing instruments like the marimba and the chirimía.

42. At the time of inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2013, the Committee requested an extraordinary report on the implementation of the safeguarding plan, to be submitted two years later. Upon examining this extraordinary report at its tenth session in 2015, it decided that the next report would follow the normal four-year cycle. The present session of the Committee is therefore asked to examine the second report.

43. **Effectiveness of the safeguarding plan**. As recognized in the report, safeguarding activities have been developed that take into account the current socio-political, economic and cultural reality of the communities, with due attention to safeguarding objectives and respecting former observations expressed by the Committee in its decisions on the nomination and on the first report on the status of this element. The activities are estimated to be effective thanks to their concreteness. An inventory of the Nan Pa'ch ceremony has been carried out, including the places of the ceremonial route. New members were involved in the practice and an analysis of its transmission mechanisms was carried out. Particular attention was paid to education as the Nan Pa'ch ceremony was integrated into the national curriculum. Moreover, the capacities of local institutions from San Marcos have been strengthened in the framework of the project on strengthening national capacities for safeguarding intangible cultural heritage in Guatemala implemented between 2015 and 2018, thanks to a generous contribution from the Government of Azerbaijan to the Intangible Cultural Heritage Fund. The report does not provide any information regarding the status of the safeguarding activities aimed at preserving the use of the Maya-Mum language that is recognized as threatened, its use having been formerly forbidden. This issue is, however, extensively addressed within the updated safeguarding plan.

44. The implementation of the safeguarding plan was mainly funded through a municipal budget. The local government implemented an awareness-raising campaign, paying specific attention to young people, and a commitment was expressed to provide the necessary funding to safeguard the element. Regarding the funds required for implementing the updated safeguarding plan, the report lacks information on whether there are any available or planned resources of funding, and the timetable seems to present a one-year plan, thus missing information on how the safeguarding activities could be sustained over a longer period.

45. **Community participation**. The community practising the Nan Pa'ch ceremony consists of several groups, such as the Pro Madre Maíz group, the San Francisco Soche group and the San Juan del Pozo group. These groups have a shared commitment to respect and practise of the ceremony, and they also play specific roles in enhancing the transmission process. Some tensions concerning the representativeness among various groups of practitioners have been faced, including on intellectual property issues related to this cultural expression; these were reported as being overcome. Gender and age-specific roles are also mentioned in the report. Non-governmental organizations, such as the House of Sampedrana Culture, have been involved in ensuring continuity and support for the practice of the Nan Pa'ch ceremony. It is reported that there has been a constant, active participation of bearers in the preparation of the report.

46. **Viability and current risks**. The lack of command of the Maya-Mam language is reported as one of the primary risks for the transmission of the ceremony. Moreover, the intergenerational

transmission of the Pregón, one of the key components of the element, is at high risk as only one group of elders, who do not fully master the Maya-Mam language, remains. A lack of funding is also indicated as a threat, with particular attention paid to the financial resources needed to develop materials to fully benefit from the integration of the ceremony into the school curricula. Disputes between local cultural organizations are identified as an additional threat to the transmission of the element. The information provided in the report does not make it possible to assess the viability of the element, and the report also lacks a broader explanation of the current social and cultural functions of the element which might help better understand its current viability.

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

DRAFT DECISION 13.COM 7.b.5

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 8.COM 7.a.5, 10.COM 6.b.2 and 10.COM 11,
3. Expresses its thanks to Guatemala for submitting, on time, its second report on the status of the element 'Nan Pa'ch ceremony', inscribed in 2013 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Guatemala to safeguard the element, especially through the attention paid to the role of education in the transmission processes, inventorying activities and continuous municipal support for safeguarding the element;
5. Notes that local capacities for the safeguarding of intangible cultural heritage were reinforced thanks to the support of the earmarked contribution from the Government of Azerbaijan to the Intangible Cultural Heritage Fund;
6. Invites the State Party to enhance the transmission of the Maya-Mum language, as a significant component of the Nan Pa'ch ceremony, and to contribute to building consensus among various community groups and organizations, respecting their distinct roles in the transmission of the ceremony;
7. Further invites the State Party to take into account the present social and cultural functions of the element when assessing the viability of the element and developing future safeguarding measures, as well as to develop a medium- and long-term safeguarding plan for the Nan Pa'ch ceremony;
8. Encourages the State Party to continue its safeguarding efforts and to consider International Assistance as a possible source of funding to this end, in particular regarding the preparation of educational materials;
9. Recalls that inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding does not imply exclusivity or intellectual property, which would prevent other communities from practising the nominated element;
10. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Kenya: 'Traditions and practices associated with the Kayas in the sacred forests of the Mijikenda' *(consult the report)*

48. Kayas are fortified settlements in the sacred forests inhabited by the Mijikenda communities, which comprise nine distinct Bantu groups who speak closely related languages. These cultural spaces are sites for ritual healings and an important resource for medicinal plants, and home to the biodiversity of the forests. Traditions and practices associated with the Kayas guarantee the communities' harmonious co-existence with nature and the entire ecosystem. The roles of these cultural sites are reflected in the traditional legal systems associated with the Kayas, beliefs, kinship ceremonies, ritual healings and other practices that continue to promote peaceful coexistence among the members of the community. Due to pressure on land resources, urbanization and social transformation, these communities began moving away from the sacred forests while abandoning the cultural practices associated with these spaces. Since being inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, traditions and practices associated with the Kayas are now more viable and constitute an important basis for the identity and sustainable livelihood of the Mijikenda communities, and transmission from the older to the younger generation is now gradually being enhanced.

49. The element was inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009, and the Committee examined its first report at its ninth session in 2014. The present session of the Committee is asked to examine the second report. International Assistance form the Intangible Cultural Heritage Fund was granted in 2009, to empower the Mijikenda people to ensure the viability and transmission of the traditions and practices associated with the sacred Kaya forests of coastal Kenya. The project was completed in 2014.

50. **Effectiveness of the safeguarding plan**. In order to ensure the viability and transmission of the traditions and practices associated with the Kayas of the sacred forests of the Mijikenda, the overall objectives of the safeguarding plan were to conserve and enhance the cultural and natural heritage, as well as empower the Mijikenda community and enhance its livelihood. The safeguarding measures that have contributed to strengthening the viability of the element are: the revitalization of traditional rituals using part of the profits from income-generating initiatives; the education of youth on the importance of Mijikenda traditions and practices related to the Kayas; the organization of community festivals and inter- and intra-community cultural exchange programmes. The projects have enhanced the sense of ownership amongst the community members and reinforced the effectiveness of the safeguarding measures. With the involvement of the Mijikenda communities and with the help of other key partners, the Department of Culture has updated the inventory and documentation related to the element. The inscription and safeguarding measures put in place have not only given the element further visibility and viability, but have also strengthened the role of the Kayas within the Mijikenda communities and beyond. The updated safeguarding plan ensures continuity in the safeguarding of the element with the objective of ensuring the viability and transmission of the element in the context of integral and sustained community development.

51. Regarding Decision 9.COM 5.b.2 of the Committee, in which it encouraged the State Party to consider legislative protection of the Mijikenda's customary rules that govern access to the Kayas and their control over their ancestral lands, the report states that the updated safeguarding plan implements the provisions of the Protection of Traditional Knowledge and Cultural Expressions Act adopted in 2016, as well as the Culture Bill.

52. **Community participation**. Communities have been holding constant consultative meetings to identify challenges and possible solutions to the safeguarding measures currently adopted. These meetings have been instrumental for monitoring and evaluating the effectiveness of the safeguarding measures in place and also for assessing the success of the income generating projects; the possibility of initiating new projects has also been the subject of such meetings. Community representatives have also participated in capacity-building workshops. The Kambi (Council of Elders), the highest social and political organ in the community, has stood out in its role as a traditional institution that oversees the management of the Kaya forests and the day-to-day traditional and spiritual activities of the community. The council of elders also helped to

maintain and strengthen the councils by bringing on board new and younger members, and continuously passed on knowledge and skills relating to the enactment of the traditions and practices of the Mijikenda to the youth. The younger generation from the communities has gradually developed a greater interest in the traditional practices and is now more eager to be admitted to the elder's councils. These councils and other groups have worked very closely with the county administrative structures and local authorities to stop the destructive activities occurring within the Kaya forests. The establishment of community guards who have been working with the youth vigilante groups have acted as whistle blowers when the forests have been invaded. Youth groups and women's groups have also been involved in the safeguarding programmes. This report was prepared through a series of timely consultative meetings with representatives from the nine Mijikenda communities and, as reported, in the widest manner possible, also involving other relevant stakeholders. Customary practices governing access to the element have been respected throughout the implementation of the safeguarding measures, as well as in the preparation of the report.

53. **Viability and current risks**. The safeguarding measures have generally ensured the viability of the element, as sacred cultural spaces and exemplary models for the conservation of biodiversity. It is reported, however, that there is need for enhanced funding to ensure the viability of the element. Youth have been involved in guarding the Kaya forests against invasion. The Kayas continue to play host to local, regional and international visitors, and access to certain sacred sites is still restricted. The traditions and cultural practices associated with the Kayas have now taken on a more central role in upholding a cohesive social order in the communities.

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

DRAFT DECISION 13.COM 7.b.6

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.06 and 9.COM 5.b.2,
3. Expresses its thanks to Kenya for submitting, on time, its second report on the status of the element 'Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Kenya to safeguard the element, in particular by finding community-driven solutions for sustained and integral development, respecting relations between the safeguarding of intangible cultural heritage, nature conservation, preservation of biodiversity, and income generating initiatives;
5. Notes that safeguarding activities were undertaken with the support of International Assistance from the Intangible Cultural Heritage Fund, as reported in Document ITH/16/11.COM/9.c;
6. Invites the State Party to ensure the continuity of mechanisms for community consultation on the monitoring, evaluation and innovation of the safeguarding measures, and to seek the necessary measures to meet the community's need for financial assistance;
7. Encourages the State Party to pursue its commitment to safeguarding the element through the enactment of relevant legislative measures, with due respect for the customary practices of the community;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Kyrgyzstan: 'Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets' *(consult the report)*

55. The art of traditional felt carpets Ala-kiyiz and Shyrdak is an important part of the Kyrgyz cultural heritage. It contributes to a sense of identity and continuity and is considered as a national symbol. The practice is spread across the country, however the main bearers and practitioners are concentrated in the Naryn and Issyk-Kul regions. Formerly a practice characteristic to rural areas, in recent years urban craft persons have also been practising it. This element of intangible cultural heritage unites knowledge of traditional felt processing and carpet making skills and serves as a socializing factor, uniting older and younger generations, as well as women and men in a joint practice. This is the first report submitted by the State Party on the status of this element.

56. **Effectiveness of the safeguarding plan**. Safeguarding measures have been carried out in response to the primary objectives set out in the nomination. Policy and legal frameworks have been developed in Kyrgyzstan, establishing an integrated approach to tangible and intangible heritage and strengthening the role of the safeguarding of intangible cultural heritage in other fields (such as agriculture) and in national sustainable development policies. The report recognizes the regulatory framework as a solid and favorable basis for safeguarding activities, while noting that greater involvement of local authorities and increased public funding could be beneficial for safeguarding efforts.

57. The organization of traditional felt carpet festivals and contests (which also form a major part of the budget for the updated safeguarding plan), the preparation of exhibitions and publications and the involvement of youth organizations and mass media in popularization activities have contributed significantly to raising awareness among the wider population. The opening of training and practicing centers has significantly advanced the transmission of Ala-kiyiz and Shyrdak carpet making knowledge and skills beyond family ties. In addition, income-generating craftsmanship activities have been carried out to promote traditional felt carpets in national and international markets, and develop tourism, in order to improve the well-being of the communities. The creation of a database for felt carpet patterns further facilitates the implementation of the safeguarding plan. Overall, the inscription of the element on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding has contributed to promoting its visibility and respect for its practitioners, both in Kyrgyzstan and abroad, thus leading to an increased number of practitioners of this element.

58. **Community participation**. Community representatives have been involved in the policy-making processes. Safeguarding measures have been developed and implemented by non-governmental organizations specialized in diverse aspects of safeguarding such as promotional activities, transmission processes and the involvement of younger generation. The role of the Public foundation CACSARC-kg, which includes non-governmental organizations engaged in felt carpet safeguarding, and the Craft Council of Kyrgyzstan as well as the craftspersons' association, together with various community organizations, are actively contributing to the safeguarding of the element. According to the report, the participation of men is significantly increasing, namely in the sheep breeding and felt pressing processes. The report has been prepared through joint efforts among public institutions, non-governmental organizations and private practitioners. The preparation of the report also allowed for a broader participation of the communities in the debates about the safeguarding activities associated with the element.

59. **Viability and current risks**. The report demonstrates a good improvement in the viability of the element, which is explained as being an impact of the inscription. With increased awareness amongst youth, the number of young practitioners has increased. The community-based groups of carpet making have extended traditional modes of knowledge transmission, from the family to the community. The allocation of additional public funds has advanced the implementation of various safeguarding activities. The State reports the difference in viability between the two types of the art of traditional felt carpets – Ala-kiyiz and Shyrdak – where Shyrdak is considered to have found a place in the modern everyday lifestyle, while Ala-kiyiz still is less viable. This has also encouraged the application of traditional techniques for

creating contemporary design products. In addition to witnessing an improved viability of the element, the report recognizes that the craftspersons' associations are waiting for a separate state craftsmanship strategy, and there is also an awareness of the risks of over-commercialization of the element.

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

DRAFT DECISION 13.COM 7.b.7

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decision 7.COM 8.5,
3. Expresses its thanks to Kyrgyzstan for submitting its first report on the status of the element 'Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets', inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Kyrgyzstan to safeguard the element, in particular through policy development and reassuring the increased viability of the element, which is demonstrated by its growing number of practitioners, diversified forms of knowledge transmission, the spread of its practice from rural to urban areas and broader public awareness;
5. Invites the State Party to continue its efforts to enhance traditional wool processing, and to support safeguarding processes at the level of both national and local governments, particularly by maintaining and developing community-based training activities as well as practising centers and vocational schools, and also to consider its integration into school curricula and other forms of education;
6. Encourages the State Party to consider giving priority to continuous investment in training and educational activities when allocating funding to the updated safeguarding plan, and to monitor, together with community organizations, the possible negative effects linked with the over-commercialization and development of cultural industries related to the element, ensuring that the practitioners are the primary beneficiaries of the safeguarding measures;
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.

Latvia: 'Suiti cultural space' *(consult the report)*

61. The Suiti are a small Catholic community living in the areas of Alsunga, Gudenieki and Jūrkalne, in the western part of Latvia that borders the Baltic Sea. Alongside its cultural identity function, the suiti cultural space has a significant social function in promoting a link between different generations, a sense of responsibility, and respect towards the knowledge and experience of the older generation in inheriting cultural traditions. The Suiti cultural space is characterized by a number of distinct features, including traditional drone singing, folk songs and dances, traditional instruments and costumes, the Suiti dialect, wedding traditions and local cuisine. The links between different generations are strengthened by ethnographic ensembles and folklore groups. The ensembles Suitu vīri ('Suiti men') and Suitu dūdenieki ('Suiti bagpipers') have been created and master classes have been implemented to improve knowledge and experience in playing bagpipes. The community has actively sought opportunities to restore traditions that were discontinued and, in addition to playing bagpipes, the skills of playing kokle, making traditional costumes and wedding traditions are also being restored.

62. The element was inscribed in 2009, and in 2014 the Committee examined its first report, covering the period from 2009 to 2013. The present session of the Committee is asked to examine the second report.

63. **Effectiveness of the safeguarding plan**. The safeguarding measures varied from educational, transmission and visibility measures to the recovery and restoration of cultural and historical monuments as well as the promotion of economic viability and development. They were mainly implemented through individual initiatives and local small-scale projects and are reported to have been effective, also thanks to the strong and continuous engagement of the local community and authorities, as well as other partners. Suiti traditions were successfully integrated into education from pre-school to adult age groups. While children studied local history and became acquainted with traditional musical instruments, drone singing or traditional costumes, older generations prepared publications on the different aspects of suiti traditions. A summer school, 'Little School of Suiti Traditions', has been organized every summer for about thirty children and since 2014 joint camps for Suiti and Seto (from Estonia) children have been organized. Young people participated in municipal study expeditions to visit suiti heritage depositories, which were improved. Several suiti dance and song concerts and festivals were organized in Latvia and abroad. The sacred heritage of the suiti cultural space has been restored. Some skills, such as the making of traditional costumes, have been revived through dedicated training sessions and publications and the transfer of knowledge and skills was therefore improved. Special attention was paid to young people, and their involvement in documenting the traditions has been significant. The national media were influential in supporting the promotion of the suiti cultural space. The knowledge acquired in the community on the storage of antique textiles is of use in the work of the Suiti Heritage Depository.

64. **Community participation**. The safeguarding plan is based on a memorandum of co-operation signed between the Ethnic Culture Centre 'Suiti' association representing the community, the national authorities and local governments in 2016. Representatives of the suiti community participated in meetings dedicated to the preparation and implementation of the safeguarding plan, and a mechanism of annual meetings to evaluate progress with the implementation and plan future activities has been established. Non-governmental organizations, interest groups and Catholic parishes have also played an important role in the implementation of the safeguarding measures. Although only a relatively small part of the community actively participates in the organization of cultural events and activities, they are open to the entire community and other interested audiences. A multi-annual cooperation with the Liv communities in Latvia and the Seto and Kihnu Island communities in Estonia has started and is being further developed.

65. **Viability and current risks**. Challenges to the viability of Suiti, which were already identified in the previous report and still remain, include: the decreasing population, mainly due to the younger generations migrating to urban areas and negative natural growth; the State regional

policy, which is mainly oriented towards regional centres and less towards rural areas and thus represents a threat to the economic development of rural communities; the State education policy, which envisages closing schools with a small number of pupils; and inconsistent and insufficient financial support, particularly for the implementation of large-scale projects, including the restoration of cultural and historical monuments. The secularization of society, which represents a potential threat to the pillar of Suiti identity – the Catholic faith – was identified as an additional threat.

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

DRAFT DECISION 13.COM 7.b.8

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.07 and 9.COM 5.b.3,
3. Expresses its thanks to Latvia for submitting, on time, its second report on the status of the element 'Suiti cultural space', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Latvia to safeguard the element and, in particular, to support its transmission and the successful integration of suiti traditions into formal and non-formal education;
5. Invites the State Party to continue giving the suiti community and its associations a central role in planning and implementing the safeguarding initiatives, in particular those with a medium- to long-term outlook;
6. Encourages the State Party to consolidate its commitment to safeguarding the element by enhancing related research and documentation, raising awareness of its importance as well as developing entrepreneurship and creative industries, bearing in mind the possible negative impacts that over-commercialization could have on the social and cultural functions and meanings of the element;
7. Further invites 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 and the sustainability of the safeguarding efforts;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Mali: 'Sanké mon, collective fishing rite of the Sanké' *(consult the report)*

67. Sanké mon is a collective fishing rite and festive practice that takes place in the municipality of San in the Ségou region. The rite is connected to the history and foundation of San and highlights the importance of social traditions related to the Sanké pond. It takes place annually every second Thursday of the seventh lunar month, to bring an auspicious rainy season. Sanké mon reinforces community ties among those living in San and its surroundings, as well as the diaspora, and thus contributes to social cohesion. It provides an occasion for meetings, generates income for the local population and constitutes a mechanism for conflict resolution and a framework for the transmission of traditional knowledge and skills. As is reported, there is a growing interest among youth in the Sanké mon rite.

68. The element was inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2009, and the Committee examined its first report in 2014. The present session of the Committee is asked to examine the second report. International Assistance from the Intangible Cultural Heritage Fund was granted in 2009 to contribute to the implementation of the safeguarding plan of 'Sanké mon: collective fishing rite of the Sanké', and the project was completed in 2011. Emergency International Assistance from the Intangible Cultural Heritage Fund was granted in 2013 to contribute to the safeguarding of living heritage at the national level through the development of community-based inventories, thereby ensuring its viability and contributing to intercultural dialogue; the project was completed in 2016.

69. **Effectiveness of the safeguarding plan**. Safeguarding measures have primarily focused on information, awareness-raising and communication activities, as well as training local communities on the socio-cultural and economic importance of the rite. To raise awareness, the radio has proved to be an efficient mode of communication, providing information in local languages, which has contributed to reinforcing the participation and engagement of the communities. Specific activities have been organized for youth to raise their awareness about the need to safeguard and transmit living heritage. Community members have been involved and trained in inventorying the element, in particular through fieldwork and data collection with tradition bearers. Documentation work has also been carried out to sensitize local communities about oral traditions associated with the element. The Ministry of Culture has provided regular funding to local and customary authorities in order to support the organization of the rite.

70. In cooperation with international partners, measures have been developed by national and local authorities to tackle the issues of low water levels and diminishing fish resources in the Sanké pond. Younger people have been involved in surveying teams established to prevent illegal fishing in the pond. In 2015, a dam was constructed, which made it possible to reduce water loss in the pond and to secure fish populations. A local monitoring mechanism involving all the stakeholders has been established to assess the effectiveness of the safeguarding measures, and the report states that the key objectives have been achieved. The budget of the safeguarding plan seems to reflect the contribution of the Intangible Cultural Heritage Fund. The updated safeguarding plan will pursue the same general objectives as the previous plan, with specific measures focusing on raising awareness among local decision-makers and improving the transmission of the element to younger generations.

71. **Community participation**. As is reported, the communities, groups and individuals concerned with the element have initiated, organized and participated actively in all the safeguarding activities. These are presided over by administrative, local and customary authorities that together form local commissions of heritage safeguarding, provide feedback on all local heritage-related issues and encourage communities to participate in safeguarding activities. They also strive to identify possible technical and financial partners. In addition, founding families of San play a specific role in the celebration, setting the date and coordinating the activities of the rite. Cultural associations are involved in awareness raising and the mobilization of the inhabitants of San to participate in the rite; inhabitants of Térékungo and Parana villages are particularly active in safeguarding the element. A participative approach has been used in all the safeguarding measures and their updating. The report was prepared with contributions from the communities, heritage bearers and other stakeholders.

72. **Viability and current risks**. Inhabitants of San and its surrounding villages have remained strongly attached to the rite of Sanké mon, despite previously identified threats such as silting of the pond and a low level of participation among San residents. Lately, urbanization processes have reached the towns within immediate vicinity of the city of San, namely Térékungo and Parana, which are key places for the rite. The respective spaces of significance have, however, been preserved. With continuous support from the National Directorate of Cultural Heritage, the safeguarding activities have all contributed to strengthening the importance of the element for the local community, thereby improving its viability, and have underlined its multifaceted contribution to local life.

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

DRAFT DECISION 13.COM 7.b.9

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.08 and 9.COM 5.b.4,
3. Expresses its thanks to Mali for submitting, on time, its second report on the status of the element 'Sanké mon, collective fishing rite of the Sanké', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts undertaken by Mali to safeguard the element, in particular by ensuring a participative approach throughout the implementation of the safeguarding plan and its updating, developing capacity-building activities for community members and taking into consideration concerns linked with nature conservation and management issues related to the rite;
5. Notes that safeguarding activities were undertaken with the support of International Assistance from the Intangible Cultural Heritage Fund, as reported in Document ITH/17/12.COM/8.a;
6. Invites the State Party to continue addressing the threats caused by urbanization, to monitor the possible impact of the security situation in the region on the practice of the element and its tradition bearers, and to pay due attention to monitoring the impact of tourism on the viability of the element, in particular regarding its social and cultural functions in the community;
7. Encourages the State Party to continue developing safeguarding approaches and measures in response to present risks and viability concerns, and to pursue its efforts in developing a long-term approach for the sustainability of the element;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Mauritania: 'Moorish epic T'heydinn' *(consult the report)*

74. The Moorish epic T'heydinn is an ensemble of poems describing the past of the Moorish community in Mauritania, educating on such values as honor, courage, generosity, honesty, integrity, patience, endurance, solidarity, magnanimity, righteousness and justice. This oral tradition is performed by Moorish griots – composers and singers of poems – coming from families specialized in music and having acquired the necessary knowledge and skills within the family. T'heydinn is performed during festivities, such as marriage and birth, family gatherings and official ceremonies. The performance of the epic may also be used to reinforce social relations among griots and their communities, also among different communities. The popularity of the performances of the epic is increasing in the urban environment; it is performed in celebration halls, involving various parts of society. This is the first report submitted by the State Party on the status of this element.

75. **Effectiveness of the safeguarding plan**. The safeguarding plan has primarily concentrated on documenting and publishing activities related to the Moorish epic T'heydinn, also promoting the tradition through official ceremonies, a national festival, and through enhanced support for its transmission to young people. Monitoring and communication mechanisms have been established; associations of griots have been involved, the broader society has been sensitized through the mass media, and both men and women have participated in the safeguarding activities. Overall, the implementation of the safeguarding measures is considered to have effectively contributed to achieving the defined safeguarding objectives. However, the report lacks more detailed explanation about the effectiveness of the safeguarding activities, which would allow for a further analysis of its contemporary social and cultural functions. Although information on the concrete budget for the safeguarding plan was provided in the nomination file, the report also lacks relevant information on the expenditures for its implementation. The update of the safeguarding plan primarily concentrates on the documentation and promotion of the Moorish epic T'heydinn, where specific attention has been paid to transmission issues. Young griots are being trained to learn the tradition and become its performers, coming exclusively from the families of the epic performers.

76. **Community participation**. When it comes to community participation, the report mainly refers to the involvement of the Moorish griots. The report mentions a growing interest within the society, without, however, providing more details on the views of the broader community, which would include the public interested in the performance. The participation of both men and women has been observed in the implementation and updating of the safeguarding measures. Associations were involved in the safeguarding activities, as well as in the preparation of the report, joined by researchers. The report was prepared through gatherings organized on the occasion of official ceremonies.

77. **Viability and current risks**. Besides the observed growing interest in the society to see the Moorish epic T'heydinn performed, including in urban environments, the necessity of the continued interest of the Moorish griots themselves is emphasized. The viability of the element, in relation to the transmission of knowledge and skills, is mainly seen to be maintained within the families of Moorish griots. T'heydinn still represents diverging family repertoires that griots consider to be an important component of their heritage. Their organizations have been involved in documenting, collecting and archiving the performances of the epic, which is a dominant safeguarding approach applied. The threats described in the nomination file – such as the declining number of griots and their advanced age, as well as the impact of industrialization and internal migration, and changes in the way of life – are not mentioned in the current report.

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

DRAFT DECISION 13.COM 7.b.10

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decision 6.COM 8.13,
3. Expresses its thanks to Mauritania for submitting its first report on the status of the element 'Moorish epic T'heydinn', inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mauritania to safeguard this element, in particular by adopting measures for its transmission, such as the training of young griots, and raising public awareness about the Moorish epic T'heydinn through documentation, publication and dissemination initiatives;
5. Invites the State Party to continue its efforts relating to the transmission of the Moorish epic T'heydinn, including in relation to its diverging repertoires, and to pursue the provision of training for young people interested, consider the contemporary social functions and cultural meanings of the element in society and update the safeguarding activities accordingly;
6. Further invites the State Party to involve a broader community in developing the safeguarding measures, beyond the griot families and associations, as well as to monitor the impact of the safeguarding activities on a regular basis;
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.

Mongolia: 'Mongol Tuuli, Mongolian epic' *(consult the report)*

79. Mongol Tuuli is a specific type of oral poetry that expresses language, history, culture and beauty. It reflects Mongolian customs associated with marriage, friendship, celebration, hunting, herding horses, as well as the worship of nature and a worldview. The Mongolian epic includes stories, myths, praise, well-wishing, benedictions, folk sayings and incantations and preserves the dialects of ethnic groups. The epic is aimed at raising awareness among communities on respect for one another and promoting peace and cooperation. It is performed differently by various ethnic groups – the Uriankhai epic is the most popular and viable, the Dorvod, Bayad and Khalkh epics have only one or two epic singers that perform them, and the Zakhchin epic is in danger. Altogether, over 230 written sources of the epic have been identified. Nowadays, through depictions of places and artifacts, it serves as a source of inspiration for writers, artists and fashion designers. It is reported that the inscription of the element has significantly contributed to safeguarding its repertoire and revitalizing the tradition of epic singing.

80. The element was inscribed in 2009, and the Committee examined its first report in 2014. The present session of the Committee is asked to examine the second report. International Assistance was granted from the Intangible Cultural Heritage Fund in 2012 for the project entitled 'Safeguarding and revitalizing the Mongolian traditional epic' aiming to revitalize, safeguard and transmit the Mongolian traditional epic: the project was successfully implemented and completed in 2016.

81. **Effectiveness of the safeguarding plan**. As underlined in the report, the skills and repertoire of the epic singers have increased as a result of competitions and festivals organized at the local, regional and national levels. The national project 'Mongol Tuuli, Mongol Epic' (2012—2015) is considered in the report as having been implemented successfully. With its support, apprenticeship trainings were organized and financed and have strengthened the continuity of the tradition, thus increasing the number of practitioners, especially young epic singers. Several national and international scholarly conferences have provided an opportunity for Mongolian epic researchers to meet and exchange, and have raised interest among youth in researching the epic tradition. Recordings, documentaries, TV programs and the publication of books have contributed to raising awareness and public involvement in the revitalization of the Mongolian epic. Furthermore, the International Assistance project also resulted in training twenty-nine apprentices. The current report provides a detailed overview of the safeguarding activities, however information about the budget and timetable for their implementation is missing.

82. According to the report, further strengthening of the tradition of the Dorvod, Bayad and Khalkh epics is planned, along with the revitalization of the tradition of the Zakhchin epic. Although the State Party indicates in the report that the safeguarding of the Mongol Tuuli will take place in the framework of the National Project for the Safeguarding of the Intangible Cultural Heritage (2018—2025), the report lacks specificity as to the way in which the overall objectives of the plan will concretely relate to the safeguarding of the element. Moreover, a more detailed timetable and information on the funds required are not provided (only the total budget of the program is mentioned). The report also lacks an explanation about how the communities, groups and individuals concerned and the relevant non-governmental organizations have been involved in updating the safeguarding plan, and how they will be involved in its implementation.

83. **Community participation**. Epic singers have been actively involved in the activities related to the safeguarding, including revitalization, transmission, research and promotion of the epic. The report also refers to the obligation of the practitioners to transmit intangible cultural heritage, as stipulated in the national legislation. The age of the epic singers most actively involved in transmitting their knowledge and skills varies from twenty-seven to seventy-eight years. In 2009, there were seven to eight epic singers registered by the State Party, and today twelve epic singers and thirty apprentices have been registered, and an association of Mongol epic singers has been established with the objective of transmitting the epic singing to younger generations. The association was involved in drafting the report, as well as individual epic singers together with governmental institutions.

84. **Viability and current risks**. As a result of safeguarding activities, the Mongolian epic tradition has been strengthened, its transmission conditions have improved, the involvement of epic singers has become more frequent in national and local ceremonies and events, and people's awareness and knowledge associated with the epic and public involvement in the safeguarding of the epic tradition have increased. The transmission of the Uriankhai epic has been strengthened, and the Dorvod and Bayad epics have been revitalized in their respective regions. However, there are still risks such as: (i) the traditional setting, place and conditions of epic singing are threatened by globalization, urbanization and sedentary culture; and (ii) due to changes in lifestyle, audiences that would spend several nights listening to the epic have decreased, and only small parts of the epic are performed in concerts. According to the State Party, these risks could be overcome by enhancing the safeguarding activities and increasing financial support in that regard.

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

DRAFT DECISION 13.COM 7.b.11

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.10 and 9.COM 5.b.6,
3. Expresses its thanks to Mongolia for submitting, on time, its second report on the status of the element 'Mongol Tuuli, Mongolian epic', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mongolia to safeguard the element, in particular by providing resources for apprenticeship training, thus enhancing the transmission of the Mongolian epic, advancing research on its practice and implementing diverse awareness-raising activities;
5. Notes that the safeguarding activities were undertaken with the support of International Assistance through the Intangible Cultural Heritage Fund, which is reported in Document ITH/16/11.COM/9.c;
6. Invites the State Party to continue paying particular attention to providing assistance with the safeguarding of those forms of epic singing that are most threatened, and to revitalizing performances in traditional settings, places and conditions of Mongolian epic singing;
7. Further invites the State Party to respect the freedom of choice of the bearers of the element to decide upon the transmission of their respective knowledge and skills, and to reflect in its next report on the status of this element within the community at large, including those who make up the audience of Mongolian epic performances;
8. Encourages the State Party to develop an updated safeguarding plan specifically aimed at safeguarding the element, with the participation of the communities, groups and individuals concerned and relevant non-governmental organizations, and to provide this plan in its next report on the status of this element;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Mongolia: 'Mongol Biyelgee, Mongolian traditional folk dance' *(consult the report)*

86. The traditional folk dance Biyelgee is reported to be practised by people living in the districts of Khovd, Uvs, Bayan-Oigii and Govi-Altai in the western provinces of Mongolia. As a performing art, Biyelgee includes a great number of variations, and also encompasses knowledge associated with the universe, traditional customs, festivities, religion and traditional crafts. While performing Biyelgee, each ethnic group wears different traditional costumes and accessories, thus expressing their cultural diversity. Biyelgee involves improvised ovements in association with playing different musical instruments characteristic of different ethnic groups. In Mongolia, this traditional folk dance is considered as a positive factor for peace and cooperation amongst communities to lead a harmonious life. According to the report, the inscription has had a significant impact on raising interest in Biyelgee and saving it from the risk of being forgotten and lost.

87. The element was inscribed in 2009, and the Committee examined its first report in 2014. This session of the Committee is asked to examine the second report on this element.

88. **Effectiveness of the safeguarding plan**. The safeguarding measures have been developed with an emphasis on research, training, artistic work and the promotion of the element. The safeguarding activities are being continued with an emphasis on formal and informal training. Traditional apprenticeships have been complemented with academic training at the School of Dance Art (established in 2014) at the Mongolian State University of Culture and Arts. As a result, the number of practitioners and apprentices has grown, and Biyelgee has been integrated into choreographed contemporary performances. Skills and repertoire have increased as a result of contests, festival and competitions organized, and participation in festivals at the local, regional, national and global levels. The report provides a detailed overview of the safeguarding activities and describes the legal framework adopted for ensuring public funding. However, the lack of information about the budget for the implementation of the safeguarding plan for the current reporting period, alongside an indication of funds that were spent for the national project 'Mongolian traditional folk dance Bii Biyelgee' (2009-2014), provides partial information. This raises difficulties in understanding the effectiveness of the safeguarding plan.

89. Although the State Party indicates in the report that further safeguarding of the Mongolian traditional dance Biyelgee will take place in the framework of the National Comprehensive Program on Protection of Cultural Heritage (2018-2025), the report lacks further specific details as to the way in which the overall objectives of the plan will concretely focus on the safeguarding of the element: An overall budget of 500 million MNT has been allocated for the National Program, but the lack of a concrete budget allocation and detailed timetable for the implementation of the safeguarding plan for the element creates ambiguity as to the proposed safeguarding measures. In addition, the report lacks explanations about how the communities, groups, individuals and relevant non-governmental organizations have been involved in updating the safeguarding plan.

90. **Community participation**. As stated in the report, the community of Biyelgee includes not only dancers, but also crafts persons involved in preparing traditional costumes and accessories, and musicians. Several associations (some of which were established recently) are active in contributing to the promotion, research and transmission of Biyelgee, undertaking novel comparative studies and developing apprenticeship methodologies, including in cooperation with local kindergartens, schools and universities. According to the report, such activities by non-governmental organizations have been favored by a dedicated governmental policy of Mongolia. The communities, individual artists, as well as state, provincial and non-governmental organizations were involved in implementing the national project 'Mongolian traditional folk dance Bii Biyelgee' (2009-2014), as well as in preparing the report.

91. **Viability and current risks**. According to the State Party, the aspiration to learn and practise Biyelgee has increased among youth as a result of the expansion of formal and informal training, and awareness-raising activities. Non-governmental organizations have expanded their activities to research, teach, transmit and promote the element. Biyelgee is now also

being practised as a staged performance, for a domestic or foreign audience. Publications and audiovisual productions have enhanced the role and significance of the dance in the present society and culture of Mongolia, and promotional activities have further contributed to raising the social status of practitioners. Nevertheless, during the reporting period the number of State-registered Biyelgee practitioners decreased from 436 in 2014 to 338 in 2017, which is explained by the aging of Biyelgee bearers. Overall, several threats are identified by the State Party: (i) youth consider traditional cultural elements as outdated; (ii) inner migration in Mongolia since 1990 has contributed to dispersing practitioners, and there is a high risk of assimilation and standardization in the rhythm, movement, characteristics, symbolism and rituals associated with the dance in different ethnic groups; (iii) the aging of and decrease in practitioners is still being observed, and (iv) the use of this dance for entertainment purposes to attract tourists and in dance training centers contributes to the loss of its traditional mode of performance. According to the report, over the last fifty years the traditional setting of this element has completely changed from the herder's ger (yurt) to the concert stage, and its traditional use in various celebrations and rituals associated with the nomadic lifestyle needs to be strengthened.

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

DRAFT DECISION 13.COM 7.b.12

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.09 and 9.COM 5.b.5,
3. Expresses its thanks to Mongolia for submitting, on time, its second report on the status of the element 'Mongol Biyelgee, Mongolian traditional folk dance', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mongolia to safeguard the element, especially through the numerous activities dedicated to its transmission, the attention paid to the connections between research, training and contemporary artistic expressions, as well as the adoption of a legal framework to ensure public funding for safeguarding activities;
5. Welcomes the role of associations in the transmission of Biyelgee and partnerships established with their active involvement and invites the State Party to sustain such developments of community participation, especially for attracting the interest of younger generations;
6. Further invites the State Party to pursue its support for the transmission of the element through formal and non-formal education, paying particular attention to the associated cultural meanings, settings and uses of the Biyelgee performance, to the role of improvisation in the dance, as well as to related practices, including the making and wearing of costumes and accessories, playing music and making musical instruments;
7. Encourages the State Party to develop an updated safeguarding plan, including a detailed timetable and estimated budget, specifically aimed at safeguarding the element, with the participation of the communities, groups and individuals concerned and relevant non-governmental organizations, and to provide this plan in its next report on the status of this element;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Mongolia: 'Traditional music of the Tsuur' *(consult the report)*

93. Tsuur was created and developed by nomadic Mongolians over hundreds of years. Tsuur is made from wood-like, joint stem plants such as bushwood and hawkbit and requires precise and high production skills. The tradition of playing Tsuur was used in customs of conversing with nature in its own language, worshipping nature, and for rain making rituals. Playing Tsuur is regarded as a significant part of cultural heritage for the communities concerned but also helps communities remind themselves about pride and identify through its practice. There are around forty traditional melodies registered on the repertory of the Tsuur music. Playing Tsuur is traditionally found among members of the Uriankhai ethnic group of the Altai Region in the westernmost part of Mongolia. According to the State Party, this tradition is gradually disappearing because the practice has been geographically restricted. With the implementation of a national program on the traditional music of the Tsuur, its playing has spread beyond the named borders of its traditional practice and has attracted artists from different regions. It is now also practised by musicians and students of traditional music and has become an important element of modern ethnic music.

94. The element was inscribed in 2009, and the Committee examined its first report in 2014. The present session of the Committee is asked to examine the second report.

95. **Effectiveness of the safeguarding plan**. Creating a favorable economic and social environment to support players of the instrument to revive and disseminate traditional music was among the main objectives. In that regard, various legislative initiatives have been undertaken in Mongolia with the aim of revitalizing and safeguarding the practice through increased academic research, inventorying, as well as funding and monitoring of the safeguarding activities. The heritage bearers were registered for information database and promotional purposes. The younger generation has started using the instrument for their own compositions, accompanied by various other instruments. According to the State Party, the initiatives of the heritage bearers and their projects were supported, including the crafting and production of the Tsuur instrument. Thanks to regional and international festivals and symposiums on Tsuur and other similar instruments, regional and international cooperation has been strengthened. Safeguarding activities have been implemented with the funding of the Mongolian Government (for the national program on Mongolian Tsuur, 2014-2017), and a series of activities was financed and organized in the Khovd province, as well as Ulaanbaatar city. Future reporting would benefit from additional information regarding the amount of regional funding, as well as the distribution of expenses for various safeguarding activities.

96. Although the State Party indicates in the report that the safeguarding of the traditional music of the Tsuur will take place in the framework of the National Comprehensive Program on the Protection of Cultural Heritage (2018—2025), the report lacks specific details as to the way in which the overall objectives of the plan will concretely relate to the safeguarding of the element. Moreover, a more detailed timetable and information on the funds required are lacking (only the total budget of the program is mentioned). The report reflects the overall responsibilities of the intangible cultural heritage bearers, as stipulated by national law, and states that the initiatives of non-governmental organizations, communities, groups and individuals will be reflected in the national program. However, it lacks an explanation about how the communities, groups, individuals and relevant non-governmental organizations have been involved in updating the safeguarding plan.

97. **Community participation**. It is reported that, in addition to recognized bearers of the Tsuur playing tradition, who are currently counted to be eighteen, the numbers of registered Tsuur apprentices has risen almost twofold since inscription, from 90 in 2009 to 170 in 2017. Given that traditionally the element has been practised by the Uriankhai ethnic group of the Altai Region, the opinions of members of this ethnic group could be expected to be reflected in the report, placing these bearers of the tradition at the center of the safeguarding efforts. The implementation of the updated safeguarding plan is intended to rely on the non-governmental organization 'Hunnu Tsuur Union', with initiatives by and the involvement of individual bearers. However, the report does not provide any updated information regarding the membership, and thus representativeness, of the organization. The present report was prepared by a working

group, including the above-named organization, the governmental institution responsible and individual Tsuur players.

98. **Viability and current risks**. Since inscription, the viability of the element has improved, resulting in an increase in the number of practitioners and apprentices, enhanced research, and raised public awareness nationwide on the traditional music of Tsuur. According to the State Party, the element has its social functions and cultural meanings among communities all over the country, as part of people's identity. The dissemination of information through social media and several initiatives by the media to cooperate with Tsuur players in order to promote the element have further raised awareness amongst the general public. Overall, as the State Party acknowledges in the report, the threats to the viability of the element are gradually vanishing.

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

DRAFT DECISION 13.COM 7.b.13

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.11 and 9.COM 5.b.7,
3. Expresses its thanks to Mongolia for submitting, on time, its second report on the status of the element 'Traditional music of the Tsuur', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mongolia to safeguard the element, in particular through its commitment to creating a favorable social environment for the transmission of the element, the attention paid to the support necessary for its bearers, and the adoption of a legal framework for inventorying and ensuring public funding for safeguarding activities;
5. Invites the State Party to continue enhancing the transmission of the traditional music of the Tsuur, and especially to consider its present social functions and cultural meanings, in order to place the opinions of tradition bearers at the center of the safeguarding efforts and to find a balance between strengthening traditional modes of transmission, playing Tsuur in traditional contexts and its contemporary modes of practice and development;
6. Further invites the State Party to pay particular attention to the transmission of the element in the Uriankhai ethnic group and to assist safeguarding initiatives, especially in the Altai Region, respecting regional cultural diversity, the freedom of the bearers of the element to decide upon the transmission of their respective knowledge and skills, as well as to pay due attention to the transmission of the associated practices related to the element (such as the making of the Tsuur musical instruments), and to reflect these issues in its next report on the status of the element;
7. Encourages the State Party to develop an updated safeguarding plan specifically aimed at safeguarding the element, with the participation of the communities, groups, individuals concerned and relevant non-governmental organizations, and to provide this plan in its next report on the status of the element;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Mongolia: 'Mongolian calligraphy' *(consult the report)*

100. Mongolian calligraphy reveals the development of a traditional script. Previously, the art of calligraphy was learnt in informal settings from parents and grandparents, but currently, to improve the viability of the element, the use of formal classroom teaching is being used. Mongolian calligraphy is considered as a traditional handicraft that has been passed down from generation to generation, and is being used in books and manuscripts, carvings in gold, silver, copper, stone, bone and wood, as well as in contemporary artworks. The social use of the art of calligraphy has been rising over the years and calligraphic services are being provided for various products. The government has initiated several actions, including the introduction of Mongolian calligraphy as a national script to be taught in educational institutions, the organization of calligraphy competitions involving the participation of various age groups ranging from eleven to ninety years, and the annual celebration of the National Written Culture day on the first Sunday of May. With the efforts made thanks to governmental and non-governmental initiatives, the general public is being familiarized with this heritage, and awareness raising amongst the youth on Mongolian calligraphy has contributed to developing their sense of pride. This is the first report submitted by the State Party on the status of this element.

101. **Effectiveness of the safeguarding plan**. Safeguarding measures implemented have displayed a substantial emphasis on: (i) educating the communities, especially the youth, through apprenticeships, in-class learning and lectures, and; (ii) the promotion of the element to increase public knowledge and information about calligraphy. In addition, attention has been paid to policy-formulation and developing a national legislative framework to support the transmission of the element. For instance, regular funding for the safeguarding of intangible cultural heritage has been stipulated by cultural heritage legislation and the allocation of a budget at the municipal level is also envisaged. According to language legislation, children and youth in primary and secondary schools are learning various types of scripts, and graduate admissions have imposed passing the Mongolian language written test as a compulsory requirement for admission. As a result of broadening the formal and non-formal education of Mongolian calligraphy for all generations, an increase in the interest and number of practitioners is seen. Improvements in the quality and proficiency of artists have also been observed, and the popularization of calligraphy artists has raised public esteem of their work and interest in studying calligraphy. As recognized in the report, the safeguarding of the element has contributed to slowly restoring Mongolian culture in general.

102. **Community participation**. Community involvement was manifested through the individual participation of practitioners, as well as through organizations, such as the Contemporary Calligraphy Association, the 'AC' Calligraphy Center and the Center of Written Culture, the latter having been founded by calligraphy artists to provide lessons on calligraphy. Community organizations support various calligraphy exhibitions. Initiatives of non-governmental organizations and individual practitioners will also be reflected in the National Comprehensive Program on Protection of Cultural Heritage 2018—2025, which, inter alia, envisages contributing positively to the social security and well-being of the bearers of the element. Individual practitioners and organizations of calligraphers have contributed to preparing the report. However, the latter does not provide any information on community participation in the updating of the safeguarding plan, dealing only with such involvement in its implementation, also referring to the duty of the bearers to transmit intangible cultural heritage, as stipulated in national legislation.

103. **Viability and current risks**. According to the report, current risks for the transmission of the element are mainly associated with the need for additional research and training activities. Competitions on historical and cultural research should be announced, and support from professional organizations, universities and language institutes would make improvements. While the governmental organizations lack clear budgeting for the cultural sector, education policy has proved to have a significant impact on transmitting knowledge of Mongolian calligraphy. The age of those interested in practising this element varies from eleven to seventy years, which is estimated to be a strong indicator that the element could be further transmitted.

The viability of the element has increased. Nevertheless, the threats have remained largely the same as the ones identified in the nomination file. As indicated in the report, although activities were carried out to promote Mongolian calligraphy in general, the expected results have still not been met to ensure the viability of the tradition and to provide it with its own space within the diversity of cultural expressions in Mongolia.

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

DRAFT DECISION 13.COM 7.b.14

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decision 8.COM 7.a.9,
3. Expresses its thanks to Mongolia for submitting, on time, its first report on the status of the element 'Mongolian calligraphy', inscribed in 2013 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts undertaken by Mongolia to safeguard the element, in particular by enhancing its transmission through formal and non-formal education at various levels and for different generations, raising awareness among the general public in Mongolia, and establishing a policy and legislative framework for the safeguarding of intangible cultural heritage;
5. Invites the State Party to continue to develop governmental and municipal policies in the field of culture, improve the planning and financing associated with safeguarding activities, to pursue close cooperation between governmental institutions and non-governmental organizations, as well as individual practitioners, to improve safeguarding measures in response to the present situation as regards viability, paying due attention to the transmission of diverse skills and practices related to the element;
6. Encourages the State Party to ensure broader community representation in decision-making on safeguarding measures and their updating, to pay due attention to the social functions and cultural meanings of the element in society and their possible changes, and to reflect these issues in its next report on the status of this element;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Uganda: 'Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda' *(consult the report)*

105. Empaako is a naming system practised by the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi communities of western Uganda. In addition to their family and given names, a child is given an Empaako name selected from a fixed list of twelve names shared by the entire community. The use of Empaako is a display of respect, endearment and affection. The Empaako tradition is transmitted through a naming ceremony associated with other practices and ceremonies, which form the basis of the belief systems of the communities concerned, and is traditionally performed in the Runyoro Rutooro language. Empaako is also used as a tool for community conflict mitigation and resolution.

106. At the time of inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2013, the Committee requested an extraordinary report on the implementation of the safeguarding plan to be submitted two years later, and particularly on how the safeguarding measures address the actual threats facing the element. Upon examining this extraordinary report at its tenth session in 2015, it decided that the next report would follow the ordinary four-year cycle. The second report is therefore being examined at the current session of the Committee. International Assistance has also been granted from the Intangible Cultural Heritage Fund to revitalize the practice of Empaako and participation in associated ceremonies, enhance the communities' capacity to document and transmit related knowledge, and mobilize practitioners to revive the practice. The project was prepared with the participation of the communities to ensure comprehensive documentation and broad participation. The request was granted by the twelfth session of the Committee in December 2017 (Decision 12.COM 11.d.2), and the project is currently being implemented (lasting until 2020).

107. **Effectiveness of the safeguarding plan**. Within the period covered by the report, several safeguarding activities were formulated. These include: preparation for the implementation of the International Assistance project; the consolidation of monthly meetings of clans; weekly awareness-raising radio programmes; and the integration of education and information on the Empaako naming system into routine community activities and processes with the support of visual and performing artists. These are complemented by two specific actions: (i) the development of an online platform for the dissemination of and awareness-raising on the Empaako naming system, and; (ii) the Empaako heritage conservation pilot project focusing on peace building and environmental sustainability, in particular linking the cultural practice to tree planting. According to the report, the results of these actions only partially contributed to achieving the objectives but will still serve the full-scale project, allowing for the implementation of the safeguarding plan. In addition to the primary objectives addressed by the safeguarding measures of the Empaako naming system (i.e. increased availability of knowledge and the mobilization of practitioners, raising awareness and contributing to peace building and environmental sustainability), new safeguarding objectives have been defined for the updated safeguarding plan (i.e. strengthening the capacities of practitioners and custodians for transmission, contributing to the competitive development of the Runyoro Rutooro language used for the Empaako naming system, and ultimately extending the scope of inscription to involve bearer communities in the Democratic Republic of the Congo practising the Empaako naming tradition).

108. **Community participation**. The communities – Batooro, Banyoro, Batuku, Batagwenda and Banyabindi – where the Empaako naming system is practised are represented by cultural institutions such as kingdoms and chiefdoms, and voluntary community associations. The communities are also represented by forty-four clan institutions whose membership is spread across all five communities. Clan leaders are the custodians of the community's intangible cultural heritage and have the role of ensuring the transmission of the practice and leading the respective traditional rituals and ceremonies. Each community has at least one of the above collective community mechanisms. Community institutions have initiated and organized most of the safeguarding activities and contributed equally to their funding. Leaders of these community institutions were also involved in the common meetings to discuss the achievements and challenges of the safeguarding activities. Monthly clan representative

forums were established and discussed the report before its final draft was prepared. The Ugandan non-governmental organization Engabu Za Tooro – Tooro Youth Platform for Action, accredited under the 2003 Convention, has actively contributed to the implementation of the safeguarding plan. It ensures coordination with stakeholders, provides technical support with community safeguarding initiatives and also ensures the strategic focus and complementarity of different initiatives, as well as the financial and technical accountability of the planned activities. As can be observed from the report on the status of this element, community participation mechanisms have remained the same since the previous report submitted in 2015.

109. **Viability and current risks**. The practice is threatened by the loss of knowledge and meaning of the naming ceremonies and associated practices. Their use is being increasingly ceased by adults, who stop giving new Empaako names to children. Those who still use and give Empaako names have abandoned the naming ceremonies, resulting in the loss of the cultural meaning of the practice. It is reported that the oral transmission of the tradition is not accessible to young people, and that there is an increasing need to document the knowledge of elders. The declining use of the naming language and opposition from religious groups are also reported as risks to the viability of the element. Nevertheless, the inscription of the element has raised awareness in society, shedding light on the meaning of the practice and contributing to dialogue among different groups.

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

DRAFT DECISION 13.COM 7.b.15

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 8.COM 7.a.12 and 10.COM 6.b.3,
3. Expresses its thanks to Uganda for submitting, on time, its second report on the status of the element 'Empaako tradition of the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi of western Uganda', inscribed in 2013 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 ensure the participation of communities in the regular monitoring of the safeguarding process, to facilitate the implementation of safeguarding measures through the involvement of a non-governmental organization, to integrate the cultural meaning of the Empaako naming system into programmes on peace building and environmental sustainability, and to initiate the comprehensive participatory documentation of the Empaako tradition;
5. Invites the State Party to continue raising awareness in society about the meaning of the element, to enhance mutual respect among various communities, groups and individuals, and to improve the transmission of the Runyoro Rutooro language, as a significant component of the Empaako tradition;
6. Encourages the State Party to pursue the development of an online repository of documentation as a source of dissemination and engagement, with due attention to its intended audiences and ensuring its sustainable accessibility, regular use and updating;
7. Further takes note of the ongoing International Assistance granted in 2017 for community-based self-documentation and revitalization of ceremonies and practices associated with the Empaako naming system in Uganda and encourages the State Party to coordinate that action with the ongoing measures being undertaken in relation to the Empaako tradition;

8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.

Viet Nam: 'Ca trù singing' *(consult the report)*

111. Ca trù singing is a musical form practiced in fifteen provinces of Viet Nam, which has enabled the communities to connect with each other. As a part of community life, Ca trù singing is used for worship and entertainment purposes, royal ceremonies and competitions. It is performed by Ca trù groups traditionally consisting of a female singer who both sings and plays the clappers, a male instrumentalist playing the đàn đáy three-stringed lute, and a man from the audience who is currently considered as an official member of the group, beating the ''praise drum' to show his appreciation or disapproval of the performance. Ca trù singing and playing has varied techniques and genres. Although the number of practitioners has substantially increased since the inscription and many safeguarding measures have been implemented, the State Party reports on continuous threats and difficulties related to its safeguarding. The main threats reported are unstable Ca trù club activities due to funding difficulties, as well as not being able to reach the level of interest expected amongst potential audiences due to difficulties faced in adapting the element to contemporary life.

112. The element was inscribed in 2009, and the Committee examined its first report in 2014. The second report is being examined at this session of the Committee.

113. **Effectiveness of the safeguarding plan**. According to the report, satisfactory results have been achieved in all of the safeguarding objectives set out. National and local authorities have adopted policies for safeguarding and have dedicated funds to activities to strengthen the modes of transmission, in addition to the self-financing of the Ca trù clubs. Since inscription, and in particular during the reporting period, the central and local governments and associations have significantly increased their funding. Systems for financially supporting practitioners have been put in place by the government's decree to ensure their well-being. Various components of the Ca trù performance (singing, playing clappers, three-stringed lute and 'praise drum') along with associated practices like dancing have been transmitted directly within the communities. The element has further been strengthened through its introduction in local and professional arts schools, thus taking into account the concerns raised by the Committee in its Decision 9.COM 5.b.8. Furthermore, other activities and objectives included the organization of Ca trù classes in various localities, transmitting skills and techniques to younger generations, maintaining and restoring the traditional repertoire and sustaining the quality of the practice. Ca trù clubs have been strengthened and encouraged to transmit ancient melodies, enrich the repertoire and create their own artistic nuances. Ca trù events have been organized at the national and provincial levels with a national event held every three years, and provincial events held every two years. This has created opportunities for performances, which has further contributed to the viability of the element. Due to awareness-raising and promotional initiatives, including through media and publishing activities, the element has become more popular in society and thus practised more often. The updated safeguarding plan demonstrates continuity in the results achieved, and envisages further steps, such as completing policy instruments, pursuing training and awareness-raising activities, contributing to the stable operations of Ca trù clubs and classes, and maintaining national and provincial Ca trù events.

114. **Community participation**. Ca trù clubs promote community involvement by reuniting practitioners and carrying out various activities for the transmission of the element, including exchanges of experiences among clubs. The practice of the element has been adapted to the present social and cultural context. The fact that 80 per cent of the club members are women clearly indicates an increase in the number of female practitioners; as a result, female players also play the three-stringed lute, which was previously mostly played by men. Social organizations such as the Women's Union, Elderly Association and Youth Union support the Ca trù practice. The Folk Arts Association and the Cultural Heritage Association, which have branches at the local level, are also involved in the safeguarding of the element, mainly through research activities. The annual inventory reports are prepared with the community's participation, thus ensuring the continuous updating of information and monitoring of the safeguarding practices. The present report was drafted based on the information provided by communities for local reports in each of the fifteen provinces where Ca trù is practised. In

addition, discussions and consultations with community members were organized for commenting on the input received from other stakeholders.

115. **Viability and current risks**. During the reporting period, the number of Ca trù practitioners increased to 1300 and the number of Ca trù clubs rose from 60 to over 90. Previously practised in village communal houses and royal palaces, the integration of the practice into contemporary life has led to its being performed in cultural houses, clubs, theatres, as a part of competitions or performances for tourists, on radio and television broadcasts, as well as during international events to illustrate Viet Nam's culture abroad. The risks and concerns identified by the State Party include: (i) instability in the operation of the Ca tru clubs due to their voluntary and self-financing management; (ii) the difficulty of practising Ca trù singing, as participants are required to have a certain level of knowledge and understanding in order to appreciate this element, which causes difficulties, especially in attracting the younger generation; and (iii) the limited utilization of the results of the inventory analysis at both the national and local level.

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

DRAFT DECISION 13.COM 7.b.16

The Committee,

1. Having examined document ITH/18/13.COM/7.b,
2. Recalling Chapter V of the Operational Directives and its Decisions 4.COM 14.12 and 9.COM 5.b.8,
3. Expresses its thanks to Viet Nam for submitting, on time, its second report on the status of the element 'Ca trù singing', inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Welcomes the efforts undertaken by Viet Nam to respond to the concerns raised by the Committee at the time of examining its previous report on the status of this element, in particular regarding the inclusion of Ca trù in schools, and the increased involvement of Ca trù clubs in the planning and implementation of the safeguarding activities;
5. Takes note of the continued efforts of the State Party to safeguard the element, in particular by supporting various forms of its transmission, including regular national, regional and local Ca trù events, developing policy measures for financial assistance for its practitioners, and implementing the regular inventorying, research and monitoring of the element;
6. Notes of the changing gender roles in the Ca trù practice at present;
7. Invites the State Party to ensure its continuous support for encouraging experienced Ca trù practitioners to transmit their knowledge and skills, in particular to younger generations, and for strengthening the operations of the growing number of Ca trù clubs;
8. Encourages the State Party to sustain the diverse range of genres, repertoire and techniques of the element while developing and implementing further safeguarding measures, and to pay due attention to the transmission of various components of the Ca trù performance and its associated practices, which includes dancing, writing lyrics and making musical instruments;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2021 about the required submission of its next report on the status of this element.