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

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

**Sixteenth session**

**Online**

**13 to 18 December 2021**

**Item 7.a of the Provisional Agenda:**

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

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| **Summary**  The present document contains eighteen reports submitted by States Parties on the status of elements of intangible cultural heritage present in its territory that have been inscribed on the Urgent Safeguarding List in accordance with paragraphs 160 to 164 of the Operational Directives.  It includes background information (Part A), general observations on the reports and a draft overall decision (Part B), as well as a set of assessments and a draft decision for each report (Part C).  **Decisions required:** paragraphs 20, 27, 34, 41, 48, 55, 62, 69, 76, 83, 90, 97, 104, 111, 118, 125, 132, 139 and 146 |

1. **Background information**
2. In accordance with paragraphs 160 to 164 of the Operational Directives, each State Party with an element inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (hereafter, ‘the Urgent Safeguarding List’) shall submit to the Committee regular reports on the status of the element in question. These reports are normally submitted by 15 December of the fourth year following the year in which the element was inscribed, and every fourth year thereafter. Upon submission, they are received and processed by the Secretariat, as described in paragraphs 165 and 166 of the Operational Directives.
3. One of the Committee’s duties, as identified in Article 7(f) of the Convention, is to ‘examine, in accordance with Article 29, the reports submitted by States Parties, and to summarize them for the General Assembly’. Furthermore, in accordance with Article 29, ‘the States Parties shall submit to the Committee […] reports on the legislative, regulatory and other measures taken for the implementation of this Convention’. In conformity with Article 30, the Committee then submits its own report, based in part on these reports, to the General Assembly.
4. The present document concerns the eighth cycle of periodic reporting (2021 cycle)[[1]](#footnote-1) for elements inscribed on the Urgent Safeguarding List with their reports submitted in December 2020. This cycle covers first reports on elements that were inscribed in 2016 and second reports on elements that were inscribed in 2012, which already had their first reports examined at the Committee’s eleventh session in 2016. The cycle also includes first and second reports that were overdue from previous cycles. Twenty reports were expected to be examined by the Committee at its present session, as follows:

First reports expected (7)

* Four reports on elements inscribed in 2016;
* Three overdue reports on elements inscribed in 2015.

Second reports expected (13)

* Four reports on elements inscribed in 2012;
* Three overdue reports on elements inscribed in 2011;
* Three overdue reports on elements inscribed in 2010;
* Three overdue reports on elements inscribed in 2009.

1. Out of the seven first reports expected, Cambodia, Portugal, Uganda and Ukraine submitted their report on elements inscribed in 2016 on time. Two first reports on elements inscribed in 2015 were also submitted by Portugal and North Macedonia. This means six first reports were received, which are hereby presented to this session of the Committee.
2. Of the thirteen second reports expected, Botswana, Indonesia and Uganda submitted their report on elements inscribed in 2012 on time. At the same time, Peru and Mauritania submitted their second report on elements inscribed in 2011, and China submitted seven second reports on elements inscribed in 2011 (one report), 2010 (three reports), and 2009 (three reports). This means twelve second reports were received, which are hereby presented to this session of the Committee.
3. The Secretariat registered and acknowledged receipt of the eighteen reports that were submitted for the 2021 cycle, in compliance with paragraph 165 of the Operational Directives. While the statutory deadline of 15 December 2020 was maintained for the submission of these reports, the Secretariat had to exercise a certain level of leniency for their final submission, taking into account that many submitting States were being impacted by the COVID-19 pandemic and were not able to complete their reports on time. States Parties were therefore given the possibility to initially submit their report using the online Form ICH-11 by the set deadline and then to complete the report by mid-March 2021.
4. Fifteen reports out of eighteen were submitted using the online interface of Form ICH-11. The final reports are available at: <https://ich.unesco.org/en/7a-periodic-reporting-usl-01202>. The present document includes an overview of the reports received and a set of draft decisions for each report for the Committee’s consideration, as follows:

| Draft decision | **Submitting**  **State** | **Element** | **Year of inscription** | **Initially due for cycle** | **File No.** |
| --- | --- | --- | --- | --- | --- |
|  |  | **First reports** |  |  |  |
| [16.COM 7.a.1](#_DRAFT_DECISION_16.COM) | Cambodia | Chapei Dang Veng | 2016 | 2021 | [01165](https://ich.unesco.org/en/USL/chapei-dang-veng-01165) |
| [16.COM 7.a.2](#_DRAFT_DECISION_16.COM_1) | North Macedonia | Glasoechko, male two-part singing in Dolni Polog | 2015 | 2020 | [01104](https://ich.unesco.org/en/USL/glasoechko-male-two-part-singing-in-dolni-polog-01104) |
| [16.COM 7.a.3](#_DRAFT_DECISION_16.COM_2) | Portugal | Manufacture of cowbells | 2015 | 2020 | [01065](https://ich.unesco.org/en/USL/manufacture-of-cowbells-01065) |
| [16.COM 7.a.4](#_DRAFT_DECISION_16.COM_3) | Portugal | Bisalhães black pottery manufacturing process | 2016 | 2021 | [01199](https://ich.unesco.org/en/USL/bisalhaes-black-pottery-manufacturing-process-01199) |
| [16.COM 7.a.5](#_DRAFT_DECISION_16.COM_4) | Uganda | Ma’di bowl lyre music and dance | 2016 | 2021 | [01187](https://ich.unesco.org/en/USL/ma-di-bowl-lyre-music-and-dance-01187) |
| [16.COM 7.a.6](#_DRAFT_DECISION_16.COM_5) | Ukraine | Cossack’s songs of Dnipropetrovsk Region | 2016 | 2021 | [01194](https://ich.unesco.org/en/USL/cossacks-songs-of-dnipropetrovsk-region-01194) |
|  |  | **Second reports** |  |  |  |
| [16.COM 7.a.7](#_DRAFT_DECISION_16.COM_6) | Botswana | Earthenware pottery-making skills in Botswana’s Kgatleng District | 2012 | 2021 | [00753](https://ich.unesco.org/en/USL/earthenware-pottery-making-skills-in-botswanas-kgatleng-district-00753) |
| [16.COM 7.a.8](#_DRAFT_DECISION_16.COM_7) | China | Traditional design and practices for building Chinese wooden arch bridges | 2009 | 2018 | [00303](https://ich.unesco.org/en/USL/traditional-design-and-practices-for-building-chinese-wooden-arch-bridges-00303) |
| [16.COM 7.a.9](#_DRAFT_DECISION_16.COM_8) | China | Traditional Li textile techniques: spinning, dyeing, weaving and embroidering | 2009 | 2018 | [00302](https://ich.unesco.org/en/USL/traditional-li-textile-techniques-spinning-dyeing-weaving-and-embroidering-00302) |
| [16.COM 7.a.10](#_DRAFT_DECISION_16.COM_9) | China | Qiang New Year festival | 2009 | 2018 | [00305](https://ich.unesco.org/en/USL/qiang-new-year-festival-00305) |
| [16.COM 7.a.11](#_DRAFT_DECISION_16.COM_17) | China | Meshrep | 2010 | 2019 | [00304](https://ich.unesco.org/en/USL/meshrep-00304) |
| [16.COM 7.a.12](#_DRAFT_DECISION_16.COM_10) | China | Watertight-bulkhead technology of Chinese junks | 2010 | 2019 | [00321](https://ich.unesco.org/en/USL/watertight-bulkhead-technology-of-chinese-junks-00321) |
| [16.COM 7.a.13](#_DRAFT_DECISION_16.COM_11) | China | Wooden movable-type printing of China | 2010 | 2019 | [00322](https://ich.unesco.org/en/USL/wooden-movable-type-printing-of-china-00322) |
| [16.COM 7.a.14](#_DRAFT_DECISION_16.COM_12) | China | Hezhen Yimakan storytelling | 2011 | 2020 | [00530](https://ich.unesco.org/en/USL/hezhen-yimakan-storytelling-00530) |
| [16.COM 7.a.15](#_DRAFT_DECISION_16.COM_13) | Indonesia | Noken multifunctional knotted or woven bag, handcraft of the people of Papua | 2012 | 2021 | [00619](https://ich.unesco.org/en/USL/noken-multifunctional-knotted-or-woven-bag-handcraft-of-the-people-of-papua-00619) |
| [16.COM 7.a.16](#_DRAFT_DECISION_16.COM_14) | Mauritania | Moorish epic T’heydinn | 2011 | 2020 | [00524](https://ich.unesco.org/en/USL/moorish-epic-theydinn-00524) |
| [16.COM 7.a.17](#_DRAFT_DECISION_16.COM_15) | Peru | Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people | 2011 | 2020 | [00531](https://ich.unesco.org/en/USL/eshuva-harakmbut-sung-prayers-of-perus-huachipaire-people-00531) |
| [16.COM 7.a.18](#_DRAFT_DECISION_16.COM_16) | Uganda | Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda | 2012 | 2021 | [00749](https://ich.unesco.org/en/USL/bigwala-gourd-trumpet-music-and-dance-of-the-busoga-kingdom-in-uganda-00749) |

1. For this reporting cycle, one first report is overdue by Colombia for an element inscribed in 2015, together with the second report by Kyrgyzstan on an element inscribed in 2012. It should be noted that both States have expressed their difficulty in conducting community consultations and participatory activities for the preparation of the report due to the COVID-19 pandemic. The submission of the overdue reports indicated in the table below is expected in December 2021, for examination by the Committee during its seventeenth session in 2022.

| **Submitting State** | **Element** | **Year of inscription** | **Initially due for cycle** | **File No.** |
| --- | --- | --- | --- | --- |
|  | **First report** |  |  |  |
| Colombia | Traditional Vallenato music of the Greater Magdalena region | 2015 | 2020 | [01095](https://ich.unesco.org/en/USL/traditional-vallenato-music-of-the-greater-magdalena-region-01095) |
|  | **Second report** |  |  |  |
| Kyrgyzstan | Ala-kiyiz and Shyrdak, art of Kyrgyz traditional felt carpets | 2012 | 2021 | [00693](https://ich.unesco.org/en/USL/ala-kiyiz-and-shyrdak-art-of-kyrgyz-traditional-felt-carpets-00693) |

1. **General observations on the reports submitted for examination in 2021**
2. The reporting process allows States Parties to collect updated information on the present viability of the element and on the progress of the implementation of safeguarding plans. It also provides them with a crucial opportunity to self-assess and re-orient their safeguarding efforts with the participation of the respective communities, groups, individuals and other stakeholders. Timely submission of reports, therefore, remains of utmost importance to allow the Committee to assess the current status of inscribed elements and, in turn, to offer States guidance and suggestions as necessary, as well as to observe the impact of global risks affecting the safeguarding of intangible cultural heritage, such as the COVID-19 pandemic.
3. This year being the eighth ordinary cycle of reports, the Committee is asked to examine a set of first ordinary reports for elements inscribed in 2015 and 2016, as well as second ordinary reports for elements inscribed from 2009 to 2012. It is important that the concerns and recommendations raised by the Committee on the reports on the same element submitted in previous cycles are taken into account when preparing a report under subsequent cycles. In this regard, there are three elements in this cycle which were reported on with a considerable delay. These elements will have to be reported on again by the deadline of 15 December 2021 in the framework of their third cycle of reporting, without the State concerned having the possibility to take into account the recommendations made by the Committee on their second report at the current session.
4. **Effectiveness of the safeguarding plan**. In this cycle, numerous documentation and research initiatives were carried out with the active involvement of communities, research institutions, libraries and museums to facilitate transmission and raise awareness among the general public. In some cases, community consent to documentation and the long-term preservation of and sustained access to the documented material were also addressed. An overall shift of the modes of transmission can also be observed from families to communities, training centres and other private bodies such as factories or cooperatives. An increasing role of education was equally recognized, while the integration of the elements in various levels and forms of education remains to be achieved. In certain States, elaborate systems of recognition and subsidizing are used to effectively motivate master bearers to transmit their knowledge and skills, and novel approaches are introduced to encourage emerging practitioners and apprentices to engage in transmission. Language learning was named as particularly important in cases where the diminishing use of local languages was identified as a threat for transmitting the heritage of ethnic minorities and indigenous peoples.
5. Economic aspects were given special importance in this cycle, especially regarding traditional crafts and their valorisation in respective industries. Capacity building on entrepreneurship was provided to some communities, while intellectual property regulations have been developed in certain States to ensure revenues for the bearers. At the same time, several States stressed the need to raise the awareness of consumers on the cultural value of the element concerned. Tourism development efforts were also made regarding several elements, new tourism routes and services launched, and tourism related market possibilities explored, in particular for crafts. This positively affected the livelihoods of local communities while also gradually changing some of the traditional practices. However, ethical concerns related to economic activities resulting from living heritage, for instance, to ensure that the bearers are the primary beneficiaries of these activities, have been expressed in some reports only.
6. The inscription of elements has encouraged continuous promotional activities – anniversaries of inscriptions, yearly festivals, national days of heritage, competitions, etc. – and consequently generated interest from the general public. At the same time, concerns about the decontextualization of the living heritage practiced have been raised, for example in the context of performing arts. Although finding a balance between tradition and innovation remains a challenge, the States reported on fruitful synergies between heritage and contemporary artistic creativity. The importance of media has also been recognized, with a continual role of radio and television in some communities and an increasing use of social media for digital communication.
7. The impact of the COVID-19 pandemic was mentioned in nearly all reports covering the period of the pandemic. Common as well as diverging effects were observed. On the one hand, performances, festivals, fairs and other events had to be cancelled or postponed, financial challenges were encountered, and some of the expected safeguarding results were not achieved. On the other hand, it was reported that there was lively transmission of oral expressions due to increased interaction among generations and that online modules for distance learning were used for continued transmission. In some cases, special support mechanisms were adopted for intangible cultural heritage. Furthermore, the use of online formats increased the audience of some festivals and other events to an unprecedented scale, and safeguarding measures through online modalities have been proposed in updated safeguarding plans. There are also plans to further assess the impact of the pandemic on the transmission processes.
8. Budgetary information in the reports provide a useful insight into the balance between the resources spent on different safeguarding measures, and between various funding sources. In several reports, the need for a diversification of funding sources has been expressed. In this cycle, the positive impact of International Assistance from the Intangible Cultural Heritage Fund on safeguarding efforts was reported for three elements; the fund supported specific safeguarding activities or the implementation of the safeguarding plan of a nomination that was submitted together with a request for International Assistance. This information allows the Committee to examine the effects of this international cooperation mechanism on the viability of elements. While International Assistance remains underused for safeguarding the elements inscribed on the Urgent Safeguarding List, States may be reminded that it is an important funding opportunity that could support the strengthening of the viability of elements, in accordance with Article 20 (a) of the Convention.
9. **Community participation**. The reports show that communities were actively involved in safeguarding through the sharing and transmission of knowledge and skills, undertaking documentation, research and archiving activities, preparing pedagogical and educational materials, growing raw materials needed for the practices, mobilizing partners and funds, and monitoring progress. However, in some cases States did not illustrate in their reports an active engagement of communities, groups, individuals and relevant non-governmental organizations in updating the safeguarding plan and preparing the report. This continues to be a crucial issue that needs to be urgently addressed by providing clear evidence of their involvement. In response to a changing environment, new groups and councils were formed, such as to represent the interests of indigenous peoples or to continue the practice of performances. The changing balance of male and female practitioners was also observed; women participation increased in some traditionally male-dominated practices, whereas the number of male bearers increased in some female-dominated communities. Inscriptions have stimulated a valuable exchange of knowledge and experiences within and among communities, groups and individuals within the same State, and furthermore at the international level through networks of communities of similar elements.
10. **Viability and current risks**. The reports of this cycle witness an overall increase in the viability of elements and in the number of their practitioners. Bearers have gained more recognition and their knowledge and skills better valued in their communities. They have also improved their self-esteem and enhanced their livelihoods. Respective spaces and infrastructures for the practice and transmission of elements were also developed. In several reports, States highlighted an increased scope of practice of elements and enlarged communities, compared with the time of inscription. The practice of certain elements at the local level, for instance, is being extended to other regions within a State or nationwide.
11. At the same time, intergenerational transmission was a dominant concern in several reports. The old age of practitioners is repeatedly identified as a threat to the continuity of intangible cultural heritage. A lack of interest among youth has also been extensively reported, caused by the limited income generated by respective practices, the complexity of the practices, long apprenticeship processes, the lack of awareness raising through education, and the perception of traditional practices as outdated. There are also a range of social, economic and ecological aspects impacting the viability of elements, such as changing lifestyles due to urbanization and migration and external cultural influences. When it comes to ethnic minorities and indigenous peoples, their cultural practices remain threatened to a large extent by the declining use of their language. Economic concerns have also been prominent, pointing out the difficulties to secure livelihoods for practitioners. In some cases, States encountered difficulties accessing the necessary raw materials associated with the elements, either due to limited availability, difficult access or high price. In response, innovative approaches using alternative materials were developed. Changes in the ecological environment, climate change and natural disasters were also mentioned as causing a long-term impact on the viability of certain elements.
12. In one of the reports of this cycle, the change of the name of an element was considered to reflect updated spelling rules in an indigenous language, as proposed by the communities concerned. Furthermore, another report mentions the probability of extending a national inscription to a multi-national one.
13. The Committee may wish to adopt the following overall decision:

DRAFT DECISION 16.COM 7.a

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Articles 7, 29 and 30 of the Convention concerning reports by States Parties and Chapter V of the Operational Directives,
3. Underlining the importance of periodic reporting on the status of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which serves as a key monitoring tool for the States Parties concerned and for the Committee to assess the viability of elements at risk,
4. Thanks the States Parties that submitted their reports on time, welcomes the enhanced viability of several elements in this reporting cycle, and invites them to continue their efforts to safeguard and transmit these elements as a matter of priority;
5. Appreciates the efforts of the States Parties that have submitted their overdue reports, at the same time takes note that several of these reports did not provide up-to-date information on the implementation of the safeguarding plan due to their belated submission, making it difficult for the Committee to make an accurate and informed assessment of the current viability of the element, and therefore requests States Parties to ensure the timely submission of their reports;
6. Acknowledges that it examined during the current session a high number of second reports on twelve inscribed elements, underlines the importance of successive reports respecting the recommendations of the Committee on the same element from previous cycles, and further acknowledges that, in this reporting cycle, certain elements will have to be reported on by the deadline of 15 December 2021, without the possibility of taking into account the recommendations made by the Committee at the current session;
7. Further takes note that the International Assistance granted under the Intangible Cultural Heritage Fund has contributed to the implementation of the safeguarding plan for several elements and encourages those States in need of financial resources to implement their safeguarding plans to request International Assistance from the Fund;
8. Reiterates the primary importance of the active engagement of the communities, groups and individuals concerned, including indigenous communities, throughout all stages of safeguarding, including updating the safeguarding plans and preparing the report;
9. Also takes note of the changing gender roles for safeguarding certain intangible cultural heritage elements, which have contributed to enhancing their viability, and further welcomes the evolving dynamic character of intangible cultural heritage and its constant recreation, as defined in Article 2 of the Convention;
10. Notes with concern the persistent difficulty in enhancing intergenerational transmission, as reported by many States, and further invites States Parties to focus on raising the awareness and interest of youth as a priority safeguarding area, including through formal and informal education;
11. Observes the increasing number of economic activities generated through elements, which also contribute to enhancing the livelihoods of communities, requests the States Parties to ensure that the bearers are the primary beneficiaries of these economic activities, and encourages States Parties to take heed of the potential risk of over-commercialization and decontextualization of elements;
12. Also acknowledges the negative impact of the COVID-19 pandemic on the implementation of many of the proposed safeguarding plans and further appreciates the prompt actions and adjustments that were undertaken by several States as a response to the numerous challenges encountered due to the pandemic;
13. Decides to submit to the General Assembly at its ninth 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.
14. **1) Assessments of the first reports and draft decisions**

Cambodia: ‘Chapei Dang Veng’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63410)*)*

1. Chapei Dang Veng is a Cambodian musical tradition that features playing a long-necked lute accompanied by singing. The lyrics are sung in Khmer language, and the repertoire includes folk tales, Buddhist stories, traditional didactic poems, social commentary and satire. It is practiced at religious activities, traditional ceremonies, informal entertainment events and other occasions. The majority of Chapei performers are male, although there are no restrictions regarding gender. Chapei performers must be musically adept, witty, intelligent, good storytellers, great improvisers and well-versed in language, literature and poetry. This musical tradition nearly disappeared in the aftermath of the Khmer Rouge regime and was safeguarded by a few Chapei musicians. Chapei has been traditionally transmitted through informal apprenticeships, and currently also through training and education programmes.
2. The element was inscribed on the Urgent Safeguarding List in 2016, and this is the first periodic report submitted by the State Party on the status of this element, covering the period between July 2016 and December 2020. The nomination was submitted with a request for [International Assistance for the implementation of the safeguarding plan](https://ich.unesco.org/en/assistances/chapei-dang-veng-international-assistance-01306) for Chapei Dan Veng, which has been granted for a four-year period between 2017 and 2021 (Decision [11.COM 10.a.6](https://ich.unesco.org/en/Decisions/11.COM/10.a.6)).
3. **Effectiveness of the safeguarding plan**. According to the State Party, an accurate assessment of the viability of Chapei has been undertaken on the basis of a mapping survey and a series of interviews with performers, creating a database of Chapei activities and practitioners. The popularity of Chapei and public awareness about it have increased, through performances for school children, the Chapei Festival, and television and radio programmes and social media that enabled Chapei musicians to reach a wider audience. The annual Chapei Laureate competition has allowed winners to be recruited as trainers of Chapei, and a number of Chapei instruments were purchased for musicians, thus enhancing the practice of the element. Altogether, the majority of the planned safeguarding measures have been implemented, mainly with the support of the International Assistance granted in 2016. A detailed updated safeguarding plan has also been provided as part of the State Party’s report, envisaging, among other actions, to introduce Chapei in the general education curriculum, continue its research and audio-visual documentation activities, and lower the cost of manufacturing and selling Chapei instruments.
4. COVID-19. As reported by the State Party, the pandemic has affected the safeguarding of the element. Numerous performances were cancelled and Chapei artists were confronted with financial challenges. Nevertheless, the Chapei Festival was organized virtually in 2020 and attracted approximately 300,000 viewers, in comparison to the usual number of 1,000 to 2,000 audience members in the previous years. Online performances of two new theatrical pieces of Chapei, which were developed from a collaboration between Chapei masters and contemporary choreographers, reached a viewership of half a million. Online training modules and recorded training sessions for distance learning have also helped develop different strategies for master-apprentice transmission.
5. **Community participation**. During the reporting period, the number of Chapei musicians in Cambodia has substantially increased, from 126 to 328. Grand Masters of Chapei are honoured through the Living Human Treasure System and receive public recognition, and a new generation of young masters has emerged. The professional troupe ‘Community of Living Chapei’ focuses on the transmission of Chapei and raises awareness of it through educational initiatives, now serving over 138 students. The non-governmental organization Cambodia Living Arts also continuously provides Chapei training classes. There are only a few Chapei instrument manufacturers, and the availability of instruments remain a risk for the safeguarding of this musical tradition. The State Party’s report informs that the Ministry of Culture and Fine Arts has engaged closely with performers, civil society organizations and other stakeholders through both informal and formal meetings and workshops regarding the safeguarding plan, and to implement planned safeguarding measures.
6. **Viability and current risks**. According to the report by the State Party, the international recognition gained through the inscription has encouraged efforts to transmit Chapei both by Cambodians in the country and by the diaspora. There have been annual Chapei performances organized to commemorate the anniversary of its inscription. The viability of the element has increased, and the transmission process has been enhanced. Greater visibility has encouraged many to consider learning Chapei. Nevertheless, several factors constitute continuous challenges for the safeguarding of the element. First, misperceptions, limited awareness and a lack of interest persist, including among youth. Secondly, access to Chapei education remains restricted due to limited training availabilities and the high costs of the Chapei instrument, produced only in a few workshops. Thirdly, other economic factors affect the viability of the element, such as the narrow market for Chapei artists, resulting in threats to their livelihoods. At the same time, compared to when the element was nominated, the risk of a higher concentration of artists in Phnom Penh and urban areas has been addressed, and the practice of Chapei has spread throughout Cambodia, including rural communities and provincial city centres.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.1

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decision [11.COM 10.a.6](https://ich.unesco.org/en/Decisions/11.COM/10.a.6),
3. Expresses its appreciation to Cambodia for submitting, on time, its first report on the status of the element ‘Chapei Dang Veng’, inscribed in 2016 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts described in the report submitted by Cambodia to safeguard the element, by supporting the transmission of the element, developing Chapei training and education, honouring masters of Chapei, supporting emerging musicians, enhancing artistic development of Chapei, and raising awareness about this musical tradition to various audiences, including among school children and youth;
5. Further takes noteof the efforts of community members, organizations and institutions to adapt to the challenging circumstances of the COVID-19 pandemic, by using online modalities for master-apprentice training and providing footage of the Chapei Festival and live performances through social media;
6. Encourages the State Party to pursue its safeguarding efforts through the implementation of the updated safeguarding plan, to continue enhancing training and education on Chapei and raising public awareness and interest, including among women, to safeguard all aspects of the element, including the knowledge and skills for manufacturing Chapei instruments, and to continue involving community members, organizations and other stakeholders in planning, implementing and monitoring safeguarding activities;
7. Also takes note of the International Assistance granted at the time of inscription for the implementation of the safeguarding plan for the element, and further encourages the State Party to ensure the sustainability of the results achieved through this assistance and to continue its fundraising efforts and develop synergies among various funding sources;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2024 about the required submission of its next report on the status of this element.

North Macedonia: ‘Glasoechko, male two-part singing in Dolni Polog’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63347)*)*

1. Glasoechko, male two-part singing in Dolni Polog, is a traditional form of vocal music characteristic of the region. Songs are sung in a polyphonic manner with the droning voice moving contrapuntally in relation to the melodic leading voice, often accompanied by a shepherd’s flute or bagpipe. The songs talk about local history, beliefs and mythology, and strongly reflect the features of the local dialect. Glasoechko is traditionally performed spontaneously, in groups consisting of two or three individuals, at celebrations, assemblies, weddings and other social gatherings. Currently, it is also performed in formal and semi-formal situations, including festivals. Although the transmission of the element is not as spontaneous and as frequent as in the past, Glasoechko continues to be a part of the living tradition in several villages of the region, performed by folk groups as well as by individual singers.
2. The element was inscribed on the Urgent Safeguarding List in 2015, and this is the first periodic report submitted by the State Party on the status of this element, covering the period between January 2016 and December 2020.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, measures implemented over the past four years aimed mainly at awareness raising and the promotion of the element, as well as at mapping, networking and capacity building, which have brought about positive results. The mapping of bearers enabled the creation of an active network of singers and singing groups from different villages in the Dolni Polog region and beyond. They have also participated in international networking with other communities practicing polyphonic singing in Estonia, Latvia and Georgia, which have similar elements inscribed on the Representative List, and this has led to exchanging experiences and know-how related to safeguarding these practices in different contexts. Several workshops on Glasoechko singing were organized and Glasoechko singing was introduced to the ‘Traditional singing’ curriculum at the university level. Ethnomusicological research and documentation on the element were also carried out, along with the production of audio-visual material and the organization of numerous performances in the country and abroad. As a result, there is an increased interest in the element at the national level, including among younger generations and singers from various regions of the country. The majority of the planned safeguarding activities have been implemented, except renewing the local festival ‘Sound of the roots’ and establishing the ‘Center for researching, documentation and safeguarding the Glasoechko singing’. Safeguarding activities at both local and national levels were financially supported by the Ministry of Culture.
4. COVID-19.The pandemic has affected the implementation of the planned safeguarding measures, and some expected results were not achieved. The establishment of the ‘Center for researching, documentation and safeguarding the Glasoechko singing’ was interrupted and some promotional events were cancelled. The pandemic-related restrictions are taken into consideration in the updated safeguarding plan and certain activities have been postponed, with an emphasis placed on online measures. Online tools are expected to support the process of transmission and education for youth. Online workshops and meetings are foreseen for sharing knowledge and skills, and online concerts planned to promote the visibility of the element.
5. **Community participation**. The Glasoechko community encompasses individual singers, groups of singers, and the wider audience. The Gavrovski Trio, a family-based group of singers, is reported to be the only remaining group in Dolni Polog actively practicing this type of singing. Other groups, such as the cultural association Izvor and the Trio Podgorija also perform this element, and Glasoechko songs are included in the repertoire of several folk groups and ensembles. The interest in learning and performing Glasoechko and popularizing it among young urban generations has been expressed by several musicians. The State Party’s report shows that exchanges within the community have encouraged older women who remember the almost forgotten female style of Glasoechko singing to express their interest in reviving this form of singing. Active cooperation between Glasoechko singers, public institutions, local authorities and non-governmental organizations has favoured the safeguarding of the element, reporting on it and updating the safeguarding plan.
6. **Viability and current risks**. As reported by the State Party, since its inscription the viability of Glasoechko has been constantly enhanced. The visibility of this form of singing and of singers has been improved at local and national levels. Various networking activities have served as inspiration for the singers to safeguard the Glasoechko tradition and pass it on to younger singers. Despite all implemented measures, the element still faces numerous threats. The number of individuals and groups that practice and transmit Glasoechko remains rather small, which is mainly due to the insufficient interest of youth and intensified migration from rural to urban areas. It is also reported that some features of Glasoechko, such as the complex polyphonic structure and microtonal intervals still practiced by local village groups, have been simplified for younger singers, and that performing Glasoechko mostly on stage could change the way of singing and the musical characteristics of the element. The limited capacity of local authorities to implement larger projects incites State institutions to provide direct strategic and financial support to the bearers.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.2

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decision [10.COM 10.a.7](https://ich.unesco.org/en/Decisions/10.COM/10.a.7),
3. Expresses its appreciation to North Macedonia for submitting its first report on the status of the element ‘Glasoechko, male two-part singing in Dolni Polog’, inscribed in 2015 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2019;
4. Takes note of the efforts described in the report submitted by North Macedonia to safeguard the element, in particular by mapping, documenting and promoting the element, enhancing capacity building and networking of its bearers, and fostering dialogue among various heritage communities at the local, national and international levels, which includes exchanging experiences on the safeguarding of similar inscribed elements;
5. Further takes note ofthe efforts of community members, organizations and institutions to adapt to the COVID-19 pandemic situation, by planning online tools, workshops, concerts and other events to support the transmission of the element and the sharing of knowledge and skills associated with the element;
6. Invites the State Party to continue providing institutional support to the bearers of Glasoechko, to build local capacities for developing and implementing safeguarding measures, and to develop educational activities for transmitting the element and enhancing respect for cultural diversity;
7. Encourages the State Party to pursue establishing the ‘Centre for researching, documentation and safeguarding the Glasoechko singing’ and renewing the local festival of traditional singing and dancing in Dolni Polog, both envisaged in the safeguarding plan of the nomination of the element at the time of its inscription;
8. Further encourages the State Party to raise awareness among the community concerned of the constant recreation of intangible cultural heritage, as defined in Article 2 of the Convention, and thus recognition of its changing character;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

Portugal: ‘Manufacture of cowbells’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63348)*)*

1. Manufacture of cowbells is an artisan’s know-how of making metal idiophones with a single internal clapper. Mostly used by shepherds in the herding of their flocks, cowbells are hung around animals’ necks on a leather strap, serving as signalling devices whilst also creating an unmistakable soundscape. This know-how involves metallurgical knowledge, in particular of blacksmithing and tin smithing, and musical knowledge, as this ringing instrument is only complete once it has been tuned. There are many varieties of cowbells, and their sizes and shapes depend on the animal or the occasion for which they are to be used. The traditional process of making cowbells has not changed technologically, and the essential steps are done manually. Transmission of this know-how was traditionally done in families from fathers to sons, and there are few women involved in their production. However, it is no longer transmitted in this way and currently manufacturing factories provide training, with the involvement of the few active master cowbell makers.
2. The element was inscribed on the Urgent Safeguarding List in 2015, and this is the first periodic report submitted by the State Party on the status of this element, covering the period between January 2016 and July 2020.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, rfforts have been made to support cowbell makers in their activity and valorize the inscribed element and its bearers. An interpretation centre was installed housing a digital documentation centre on cowbell making with over 30,000 entries, a digital platform for disseminating information, a permanent exhibition on the inscribed element and a space for temporary exhibitions. Training courses for young people and initiatives to transform a traditional fair into a space dedicated to cowbell making were successfully implemented. The two factories that are currently ensuring the transmission of the element have set up training courses and one of them is currently training three workers to become cowbell makers. Scholarly meetings and colloquia were organized; however, the element has not generated much interest in the academic world. Networking among cowbell makers of Portugal and of other countries proved to be fruitful and laid ground for further collaboration. As reported by the State Party, some of the planned safeguarding activities were not delivered and it has been difficult to involve the respective local, regional and national institutions. However, a set of safeguarding activities were implemented with community, public and private funds and overall outcomes are reported to be positive. All points of the safeguarding plan provided in the nomination are still considered to be valid for the updated safeguarding plan, and some initiatives are to be further developed or implemented.
4. COVID-19.The pandemic has affected the safeguarding of the element. For instance, the annual cowbell fair, organized by the Viana do Alentejo Municipal Council, did not take place in 2020. The Pardalinho factoryinAlcáçovas had expanded its activity and created three new trainee positions in cowbell making. However, due to the pandemic and the restricted access to fairs and markets, the number of employees had to be reduced. As part of the updated safeguarding plan, there is an intention to develop a specific project to assess the impact of the pandemic on the transmission of the element.
5. **Community participation**. The number of practicing master cowbell makers has diminished from thirteen at the time of inscription to two at the time of reporting, both of them working in Alcáçovas. The community of Alcáçovas, including the master cowbell makers and their families and the promoting institutions, was very much present and involved in implementing the safeguarding activities. Masters from across the country, whether active or those who have left the profession, have been participating in an ongoing dialogue on safeguarding this craftsmanship, and decisions were taken in line with their aspirations. Although their age and health did not allow the masters to transmit their knowledge and skills in practice, they are willing to share information regarding the craft. Cowbell makers are not represented in an organization, therefore regular and direct contacts were established with individuals in order to prepare the State Party’s report. The experiences of apprentices and of those who mediate and promote the element, such as the regional tourism authority for the Viana do Alentejo Municipal Council and Alcáçovas Parish Council, have also been taken into account.
6. **Viability and current risks**. The inscription has been important primarily for the recognition of the master cowbell makers and their know-how, which is still much undervalued. Cowbell making has also suffered as a commercial activity due to demographic decline, the industrial production of meat and a reduction in pastoral activity. Closely related to climate change, the number of shepherds and indigenous breeds is also decreasing. According to the report by the State Party, there is a weak valorization of the element as a heritage; communities are distancing themselves from the rural world and a strong linkage between cowbell making and local landscape has not been established. The tourism market is practically non-existent for cowbell makers, and little interest from local institutions has led to the safeguarding of the element heavily relying on the national government. Some masters no longer practice the craft due to their age and health, while others have changed their profession. Despite the efforts to transmit this traditional craftsmanship, the manufacture of cowbells is no longer based in families, and the transmission of it now takes place mainly in manufacturing factories. The State Party’s report informs that tThe safeguarding measures implemented have not yet removed the threat of extinction of this craft, while eventual extension of the inscription of the element to cowbell making practices in other communities across Europe is being considered by cowbell makers and researchers.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.3

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decision [10.COM 10.a.6](https://ich.unesco.org/en/Decisions/10.COM/10.a.6),
3. Expresses its appreciation to Portugal for submitting its first report on the status of the element ‘Manufacture of cowbells’, inscribed in 2015 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2019;
4. Takes note of the efforts described in the report submitted by Portugal to safeguard the element through promoting the element, raising its visibility and favouring international networking among cowbell makers, however expresses its concern for the continued threats to the viability of the element, in particular the severe decrease in the number of master cowbell makers;
5. Invites the State Party to strengthen its efforts to address the threats of extinction of the element, by developing strategies to enhance inter-generational transmission of the element and generate benefits for its bearers and broader communities, and to integrate these into the updated safeguarding plan;
6. Further takes note ofthe efforts of the community members, organizations and institutions to adapt to the COVID-19 pandemic situation, and the intention to assess the impact of the pandemic on the transmission of the element;
7. Encourages the State Party to further support local, regional and international networking, collaboration and exchange of safeguarding measures among cowbell makers and relevant stakeholders;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

Portugal: ‘Bisalhães black pottery manufacturing process’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63349)*)*

1. Black pottery manufactured in the village of Bisalhães characterizes the identity of the local community. Traditional processes of preparing, modelling and firing the clay in kilns dug into the ground are still used, and most pieces show long-established forms and decorations. It is practiced by only a few potters and their families. The intergenerational transmission of knowledge is customarily accomplished almost exclusively within families, and kinship relations are also important for the operational chain. Both men and women participate in the manufacturing process. The gender roles have evolved over time and currently women focus on the decoration and the kiln preparation, instead of the clay preparation, which is now done by men. Training and educational activities are increasingly provided by public institutions such as museums or schools to raise awareness about the element and enhance the transmission process beyond family ties.
2. The element was inscribed on the Urgent Safeguarding List in 2016, and this is the first periodic report submitted by the State Party on the status of this element, covering the period between 2016 and 2020.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, numerous awareness-raising and safeguarding activities have been successfully accomplished and investments were made in promoting the craft, including through events, TV, radio and social media. Dozens of training workshops and educational activities for children were organized by local museums and schools and are deemed to have been a success. The increase in visibility related to the inscription has generated the interest of the community and a raise in demand in pottery. The process of renewing the pottery-making infrastructures was initiated but was not fully completed by the potters. The potters’ participation in national and international events and fairs was supported. The pottery was included in national tourism routes and visits to the village of Bisalhães have almost tripled. Local restaurants have also invested in presenting Bisalhães black pottery and regional institutions have started offering black pottery trophies in the context of their activities. Urban art events have furthermore raised attention to Bisalhães black pottery in a novel and contemporary manner, with street art and graffiti interventions having black pottery as a theme. Several studies, academic works, scientific publications and communications have also focused on black pottery.
4. COVID-19. The pandemic has affected the safeguarding of the element and a substantial part of the planned safeguarding measures have been postponed and integrated in the updated safeguarding plan. The Vila Real City Council has implemented a major part of the planned safeguarding activities, in cooperation with local institutions, parishes, cultural organizations and certain national companies, such as the Portuguese Post Office, which issued Bisalhães black pottery stamps. European Union funding has been secured by the City Council to implement part of the safeguarding plan in the next four years.
5. **Community participation**. The State Party’s report informs that the number of active potters has further diminished during the reporting period; several potters have passed away, some have almost stopped working due to health problems and others have left the village. Four of them are over 80 years old and the younger ones are in their forties and fifties. Meanwhile, some potters have increased their production and pedagogical performance, and there is growing interest among younger generations in potters’ families. The First Edition of the National Encounter on Bisalhães Black Pottery was organized, bringing together the communities concerned, including some of the potters, for discussion. However, the report by the State Party lacks information on the participation of potters in the updating of the safeguarding plan. At the same time, the report itself was prepared considering the future expectations of the potters and their families, as well as those of the broader community of Vila Real and the village of Bisalhães, in particular.
6. **Viability and current risks**. The inscription has had a significant positive impact on the visibility of the element and its practitioners. Potters have become more respected and feel proud and recognized by their community and by the increasing number of visitors. According to the report by the State Party, the biggest current risk is the high age of most of the potters and the low interest among younger generations in continuing the craft. In addition, there is a difficulty in accepting new practitioners as part of the community, if they do not come from the village or practicing potters’ families. Furthermore, access to clay became more difficult when the tile factory, the main clay provider, closed. Potters have also expressed concerns about the increasing number of objects that can be mistaken as Bisalhães black pottery. The modernization of some of the craft processes is not well perceived by the potters and is considered to be contrary to the traditional practice and its inscription on the Urgent Safeguarding List.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.4

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decision [11.COM 10.a.3](https://ich.unesco.org/en/Decisions/11.COM/10.a.3),
3. Expresses its appreciation to Portugal for submitting, on time, its first report on the status of the element ‘Bisalhães black pottery manufacturing process’, inscribed in 2016 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts described in report submitted by Portugal to safeguard the element, in particular through raising public awareness, upgrading infrastructures, supporting economic activities related to the pottery, establishing synergies between traditional craftsmanship and contemporary art, and successfully raising European Union funding for implementing the safeguarding plan;
5. Further takes note ofthe efforts of community members, organizations and institutions to adapt to the COVID-19 pandemic situation, by integrating some of the postponed important safeguarding measures into the updated safeguarding plan;
6. Invites the State Party to pursue the implementation of the safeguarding measures, including the modernization of the workshops, and to ensure that potters are the primary beneficiaries of economic activities resulting from their living heritage, including in tourism, thereby strengthening the economic viability of the element;
7. Encourages the State Party to raise awareness among the community concerned of the constant recreation of intangible cultural heritage, as defined in Article 2 of the Convention, and thus recognition of its changing character;
8. Recalls the importance of an active and wide participation of the communities and groups concerned in updating the safeguarding plan, and further encourages the State Party to ensure their full participation in the elaboration of future safeguarding plans and to foster a balance between the role of the municipal council and that of the communities in the safeguarding process;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2024 about the required submission of its next report on the status of this element.

Uganda: ‘Ma’di bowl lyre music and dance’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63354)*)*

1. Ma’di bowl lyre music and dance, also called O’di, features playing a musical instrument together with singing and dancing. The O’di instrument is made of turtle’s shell laced to a non-sonorous animal skin, forming the sound bowl, and is tuned in a pentatonic scale. O’di is practiced by Madi communities in northwestern Uganda and used to promote peace, offer counselling, pass messages of forgiveness, strengthen and build relationships, collect and remember vital events, lament and console, as well as express individual, family and community happiness. Ma’di bowl lyre music and dancing were disrupted by war in 1979. Few practitioners that survived continued playing the instrument in their homes, mostly in rural settings. The element has been transmitted orally from bearers to apprentices.
2. The element was inscribed on the Urgent Safeguarding List in 2016, and this is the first periodic report submitted by the State Party on the status of this element, covering the period between January 2017 and December 2020.
3. **Effectiveness of the safeguarding plan**. As reported by the State Party, awareness-raising activities were organized with minimum financial resources, including governmental support, and proved to be successful. After inscription, new annual competitions and festivals were organized, encouraging more people to practice the element. O’di is also played on national commemorative days in districts and presented at large national events. Once a week, O’di practitioners are invited to play and talk on radio programmes, which are appreciated by the community and have a wide reach, covering the Adjumani and Moyo districts, as well as the neighbouring Obongi district. However, elders and other bearers of the element often lack the necessary economic resources and logistics to effectively participate, for instance, as they cannot access the radio stations. Traditionally, O’di has been transmitted to children during their leisure time and introduced in some primary schools. As reported, there is a need to integrate the element into school curricula to increase the number of teachers who can pass on the related skills and knowledge. Legal regulations have been established to conserve the turtle species, including the creation of a special beach management committee, and to protect the hardwood trees, both of which are used to make the O’di instrument.
4. COVID-19. During the lockdown in Uganda, elders shared O’di songs with children in the evenings as they gathered in homesteads around the fireplace, thus teaching children the cultural norms, values and histories of their clans and instilling in them the spirit of hard work, mutual understanding and respect for elders. An updated safeguarding plan has been developed, based on the proposals from the Madi community, and younger generations continue to be a focus for safeguarding activities. The plan also aims at documenting the element with the support of community members and archiving and disseminating documented recordings. Quarterly follow-up meetings are envisaged to unite Madi elders, local government officers and representatives from the Madi Language Board and the Uganda Community Museums for the implementation of the safeguarding plan.
5. **Community participation**. At the time of inscription, there were twelve elderly O’di players. According to the report by the State Party, the number of practitioners in the Madi community has since grown and today there are more than twenty-one active, middle-aged O’di practitioners, who are training others to play. Members of the community were also trained on how to make the O’di instrument. Two teachers now pass on the skills of playing O’di in schools, and children bring the knowledge of the element home to their families. Madi communities from the Adjumani, Moyo and Obongi districts were actively involved in the competitions, by contributing in-kind with instruments and participating in cooking and broader community dancing activities, with the experienced practitioners selecting the best players. The Madi elders’ forum, the Art for Peace and Community Development in Africa, local governments, private radio stations, the Uganda Community Museums, the Madi Language Board, the Ministry of Gender, Labor and Social Development, and the Ministry of Agriculture and Fisheries have also been active in safeguarding the element. Moreover, the Madi community contributed to the updated safeguarding plan and to the preparation of the report through a number of meetings discussing the status and viability of the element.
6. **Viability and current risks**. As noted in the report by the State Party, younger generations have been less enthusiastic about learning and practicing O’di and view the instrument as outdated compared to more fashionable modern instruments. Transmission through education remains challenging as there are only a few instruments to teach many children. The report also notes how the increased number of refugees in the area and intermarriage with the Madi, has led to less interest in Madi cultural norms and practices, such as the O’di. Regarding the Decision [11.COM 10.a.4](https://ich.unesco.org/en/Decisions/11.COM/10.a.4) of the Committee on the inscription of the element, where it invited the submitting State Party to explore alternative materials in response to the lack of raw materials associated with the enactment of the element, it is reported that the community has made innovative use of metal, instead of the horn of a duiker, and of cowhide to make the instrument. According to the State Party’s report, the history of O’di practitioners, the current songs, and the changes in the materials used for making the O’di are not documented. Therefore, an additional objective outlined in the report is to document existing O’di music in audio and video formats to make it available to community members.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.5

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decision [11.COM 10.a.4](https://ich.unesco.org/en/Decisions/11.COM/10.a.4),
3. Expresses its appreciation to Uganda for submitting, on time, its first report on the status of the element ‘Ma’di bowl lyre music and dance’, inscribed in 2016 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts described in the report submitted by Uganda to safeguard the element, in particular through raising awareness among the community concerned and providing new opportunities for the practice of the element, enhancing the apprenticeship of playing and making the Ma’di bowl lyre instrument, and adopting legal and administrative measures to enhance the sustainability of the raw materials used to make the instrument;
5. Encourages the State Party to pursue its efforts to transmit the element to youth, including by integrating it in the school curriculum, promoting the importance of Madi language in transmitting the element and exploring creative ways to foster interest among youth to learn and practice the element;
6. Invites the State Party to continue to raise broad public awareness about the element, sustain the element in cases where there is limited access to the raw materials associated with its enactment, and ensure a participatory approach to its safeguarding;
7. Further invites the State Party to pay due attention to free, prior and informed consent when documenting and disseminating information about the element, ensure continued community access to such material, and target its dissemination to reach identified audiences, such as youth;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2024 about the required submission of its next report on the status of this element.

Ukraine: ‘Cossack’s songs of Dnipropetrovsk Region’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63355)*)*

1. Cossack songs are a type of polyphonic singing that tell stories about the tragedy of war and personal relationships of Cossack soldiers. They are characteristic of the Dnipropetrovsk Region, a historical centre of the Cossacks in Ukraine. These songs are sung in groups by both men and women, and singers have various roles; the one that has knowledge of all the lyrics starts the singing, another one sings the upper voice (‘vyvodyty’), and others follow with middle or lower voices. The element has been transmitted within identified non-professional singing groups – ‘Boguslavochka’ and ‘Pershocvit’ in the villages of Boguslav and Kocherezhky, and ‘Krynycya’ in the town of Pidhorodne – and new singing ensembles and groups have been established to safeguard the element.
2. The element was inscribed on the Urgent Safeguarding List in 2016, and this is the first periodic report submitted by the State Party on the status of this element, covering the period between January 2017 and December 2020.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report researchers, teachers and students from several institutions in the region have been involved in exploring and documenting Cossack songs. The numerous field studies organized within the reporting period have allowed the documentation of unexplored features of Cossack songs and the identification of new bearers and practitioners beyond the above-mentioned villages. New audio and video recordings have increased learning about the performance of the songs and awareness-raising publications and materials were produced and widely disseminated. Folklore singing has been promoted among local communities, including among youth, and modern technical equipment has been secured to support several local communities in improving the documentation of the element, thus facilitating further learning and enhancing the performance skills of singers. Through lectures, masterclasses, workshops, conferences, dedicated websites and social media channels, public awareness has been raised on the element and more broadly on the Cossack period. Regional programmes have secured funding for safeguarding activities and will provide funding for further safeguarding measures to be implemented between 2021 and 2024.
4. In response to the Decision [11.COM 10.a.5](https://ich.unesco.org/en/Decisions/11.COM/10.a.5) on the inscription of the element, where it invited the State Party to pay specific attention to the increase in the number of practitioners, the report by the State Party describes an overall declining demographic situation in the three initially identified ensembles practicing the element. However, the State Party highlights the establishment of several new ensembles and groups that perform Cossack songs, without providing any detail on the number and age of their participants. An updated safeguarding plan was adopted for 2021-2024 by the Dnipropetrovsk Regional Council, supported by the Ministry of Culture and Information Policy. It encompasses research, education and promotion activities, scholarships and awards for bearers, and the facilitation of the transmission of the element. All of these activities are based on regional and local budgets.
5. **Community participation**. Various events for the safeguarding of the element have been held with the participation of the bearers and members of local communities as indicated by the State Party’s report. Researchers and other experts have been regularly involved in documenting the element, with sustained support from the regional administration. Educational and research institutions, specialized particularly in ethnomusicology, and non-governmental organizations also contributed to safeguarding the element. The report elaborates on how communities, groups and relevant non-governmental organizations will be involved in implementing the updated safeguarding plan. However, it lacks information on community involvement in the process of updating the safeguarding plan. Overall, local community representatives have provided information for the report, and the Ukrainian Center for Cultural Studies and the Center for Development ‘Democracy through Culture’ were involved in monitoring and undertaking necessary consultations.
6. **Viability and current risks**. During the reporting period the element became better known among music professionals and the general public. The annual regional festival ‘Cossack’s songs of Dnipropetrovsk Region’ was initiated after inscription, and ensembles that perform Cossack songs have participated in folklore festivals abroad. Cossack songs are also performed by contemporary instrumental groups. According to the report by the State Party, the recognition of Cossack heritage has contributed to strengthening national identity and increasing the importance of these songs in society. Nevertheless, the old age of the majority of bearers continues to be a major threat to the transmission of the element. While the three initially identified ensembles have all lost several singers, new ensembles and groups, including children’s groups, have been established to perform Cossack songs, thus increasing the overall number of practicing bearers. Furthermore, the training of new singers is facilitated though the organization of annual workshops with the involvement of experienced bearers.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.6

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decision [11.COM 10.a.5](https://ich.unesco.org/en/Decisions/11.COM/10.a.5),
3. Expresses its appreciation to Ukraine for submitting, on time, its first report on the status of the element ‘Cossack’s songs of Dnipropetrovsk Region’, inscribed in 2016 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the efforts described in the report submitted by Ukraine to safeguard the element, in particular through regular research, publication and awareness-raising activities, as well as through the establishment of new ensembles and groups, including children’s groups, and further takes note of the efforts of regional administrative institutions and of educational and research institutions to safeguard the element;
5. Encourages the State Party to support the bearer communities and groups and further enhance learning and training opportunities to transmit the element to younger generations, through the engagement of cultural and educational institutions and non-governmental organizations, and to inspire younger generations to appreciate and practice the element, and invites the State Party to monitor the effectiveness of the learning and training tools and opportunities provided;
6. Recalls the importance of ensuring an active and wide participation of the communities and groups concerned and of relevant non-governmental organizations in updating the safeguarding plan, and further encourages the State Party to ensure their full participation in the elaboration of future safeguarding plans;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2024 about the required submission of its next report on the status of this element.
8. **2) Assessments of the second reports and draft decisions**

Botswana: ‘Earthenware pottery-making skills in Botswana’s Kgatleng District’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63357)*)*

1. Earthenware pottery-making skills are practiced among the Bakgatla ba Kgafela community in Botswana’s Kgatleng District. The practice involves making six types of pots with different patterns, designs and styles. The pots have various functions, including an ancestral pot used for spiritual purposes and a beer pot used for ceremonies, such as weddings. The materials used for the earthenware include clay soil, weathered sandstone, iron exode, cow dung, water, wood and grass. In harvesting the soils, master potters communicate with their ancestors through meditation and observe strict taboos. The element has been traditionally transmitted by observation and practice among female family members and through female initiation rites. The few full-time potters that remain are mainly female farmers and one known active male practitioner.
2. The element was inscribed on the Urgent Safeguarding List in 2012, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=44086) was examined by the Committee in 2017. This is the second report submitted by the State Party, covering the period between 2017 and 2020. International Assistance has also been granted from the Intangible Cultural Heritage Fund to implement the proposed safeguarding plan and further promote the element. The request was granted by the Bureau of the eleventh session of the Committee in October 2016 (Decision [11.COM 3.BUR 5.1](https://ich.unesco.org/doc/src/ITH-16-11.COM_3.BUR-Decisions-EN.docx)), and the [project](https://ich.unesco.org/en/assistances/promotion-of-earthen-ware-pottery-making-skills-in-kgatleng-district-01153) was implemented between February 2017 and June 2018.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, educational materials, including a documentary video, were produced and the element has been integrated in school and university courses, with growing interest among secondary and tertiary education institutions in transmitting the element through their curricula. The media have played a crucial role in raising visibility and awareness about the element. Training of practitioners has been carried out, including on business management, and funding opportunities have been promoted. Practitioners and young apprentices have participated in several exhibitions to showcase their products. Several activities in the safeguarding plan were implemented with the International Assistance granted in 2016, thus complementing governmental funding. The implementation of the safeguarding plan, however, has produced mixed results. Despite the improved status of the element, its transmission to younger generations was deemed as ineffective, as youth are disinterested in practicing the element due to the lack of quick profit, the distances required to travel to collect soil resources, and the reluctance to follow the taboos associated with the element.
4. COVID-19. Regarding the previous Decision [12.COM 8.c.1](https://ich.unesco.org/en/Decisions/12.COM/8.c.1) of the Committee, in which the State Party was invited to continue training younger women in earthenware pottery making, the report noted that training workshops were organized, for instance by the Phuthadikobo Museum with master potters and seventeen young apprentices. The COVID-19 pandemic affected the safeguarding of the element, as a camp engaging two master potters to train students and teachers was postponed to 2021. Although the planned District Pottery Making Academy for research, documentation and transmission has not been created, the updated safeguarding plan indicates the intention to establish a Pottery Making Skills Academy in the Kgwarape settlement of the Kgatleng District. The plan includes the further promotion of the element, the empowerment of its practitioners, and the protection of the element through a trademark system.
5. **Community participation**. As shown in the State Party’s report, four master potters have been actively involved in safeguarding the element, while two have received the Presidential Merit Awards in recognition of their safeguarding efforts. In recent years, the number of practitioners has declined due to old age, and four practitioners have passed away. The definition of ‘master potter’ was broadened in a recent study to include those who know how to access the soil resources and observe the taboos associated with the element, as well as those who used to practice the element but are now inactive. Accordingly, twelve new master potters have been identified, out of which four are actively practicing the element. Recent studies show that the element is also practiced in three other districts, and therefore a National Network of Earthenware Potters is to be established. Master potters from the Kgatlent District were involved in updating the safeguarding plan, and its implementation will involve other master potters and practitioners from other districts. The State Party’s report was prepared with the close participation of the master potters, the Kgatleng Tribal Authority, the Phuthadikobo Museum and governmental authorities.
6. **Viability and current risks**. While the social and cultural functions of the element have not drastically changed since it was inscribed, the report by the State Party notes a steady shift in the cultural functions of the pots. The functions of cooking, water and fermentation pots are being replaced by metal and plastic materials that are more easily available. Individual consumers find the prices of the pots too high for home use, and practitioners have observed a decline in the sales of some earthenware pots. The report also notes a shift from the household use of pots to their increasing use for decorative purposes and in the hospitality industry. The viability of the element is further threatened by the declining number of active practitioners, the limited availability of soil resources, the lack of essential services such as roads to facilitate exchange among districts, and decreased interest among youth.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.7

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [7.COM 8.1](https://ich.unesco.org/en/Decisions/7.COM/8.1) and [12.COM 8.c.1](https://ich.unesco.org/en/Decisions/12.COM/8.c.1),
3. Expresses its appreciation to Botswana for submitting, on time, its second report on the status of the element ‘Earthenware pottery-making skills in Botswana’s Kgatleng District’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts described in the report submitted by Botswana to safeguard the element, in particular through research and promotion of the element as part of the creative industries, empowering its bearers and developing training opportunities for its transmission, as well as advancing its integration into educational curricula;
5. Invites the State Party to pursue its efforts to integrate the element into education programmes, provide training opportunities for youth, identify soil resources needed for the continuity of the element and support bearers’ access to those resources;
6. Encourages the State Party to continue empowering its practitioners through the establishment of a National Network of Earthenware Potters, the development of appropriate measures to ensure that practitioners are the primary beneficiaries of economic activities resulting from their living heritage, and the creation and sustained functioning of the Pottery Making Skills Academy;
7. Further takes note of the International Assistance granted in 2016 and its reported contribution to the transmission and promotion of the element, and further encourages the State Party to continue its fundraising efforts and develop synergies among various funding sources;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2024 about the required submission of its next report on the status of this element.

China: ‘Traditional design and practices for building Chinese wooden arch bridges’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63358)*)*

1. Traditional design and practices for building Chinese wooden arch bridges are characteristic to the northeastern Fujian Province and the southwestern Zhejiang Province and still exist in eleven counties along the border of both provinces. These bridges serve as an important public and cultural space for residents to gather, exchange information and entertain themselves, and as a place for worship and prayer, thus constituting a symbol of cultural identity for the local people. Wooden arch bridges combine craftsmanship, the use of traditional architectural tools, the core technologies of ‘beam-weaving’ and mortise and tenon joints, and bearers’ understanding of the natural environment and the necessary structural mechanics. Building practices are directed by a woodworking master and implemented in cooperation with other woodworkers. They have been transmitted through oral instruction and demonstration within families, or from master to apprentice, in accordance with strict procedures.
2. The element was inscribed on the Urgent Safeguarding List in 2009, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=43955) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between January 2016 and September 2017.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, the number of training centres on wooden arch bridges has increased from 7 to 10, and the number of exhibition halls displaying the bridges has increased, including in several museums. Training bases for the element have been integrated into local primary and secondary schools, and the Heritage Project Research and Training Center has been established in cooperation with higher education institutions to carry out research and to build a multimedia database on wooden arch bridges. Academic exchanges have been promoted to support safeguarding. Legal protection systems have been developed, and specific safeguarding plans implemented and funded by local governments, including to improve the adjacent environment. The existing bridges have been mapped and their protection level evaluated. Local cultural centres and centres for the safeguarding of intangible cultural heritage have supported bearers and the transmission of the element. Economic activities derived from the element have also created over 2,000 jobs for local communities.
4. Regarding the previous Decision [12.COM 8.c.3](https://ich.unesco.org/en/Decisions/12.COM/8.c.3) of the Committee, in which it encouraged the State Party to address the lack of practfice opportunities, a multi-level system of subsidies was applied to support representative bearers of the element, thus improving their motivation to cultivate young apprentices. Chinese governmental funds have also been allocated to allow for the construction, maintenance and renovation of important wooden arch bridges. According to the report submitted by the State Party, the safeguarding measures implemented have had a positive impact on the transmission of the element. The updated safeguarding plan puts emphasis on the cultural ecological system of local communities and villages, and the protection of the natural environment. It is also planned to enhance the publicity and visibility of the element through strengthened domestic and international exchanges and to promote building Chinese wooden arch bridges beyond the regions in which they are usually practiced.
5. **Community participation**. Local communities have participated in various safeguarding measures and still continue the time-honoured tradition of raising funds from the communities to build or renovate a bridge. Local councils are established to manage the construction process and organize ceremonies for building a bridge, and ‘bridge boards’ are established for their daily maintenance. The heritage safeguarding associations are run by volunteers. The number of bearers actively involved has increased: woodworking masters from fourteen to twenty-three, practitioners from forty-nine to sixty-six, and new bearers and apprentices in transmission centres from sixty-five to eighty-six. The dominant mode of transmission continues to be within families, and several families have been recognized as national representative bearers, playing an important role in the construction and maintenance of wooden arch bridges. Over ten villages have rebuilt or renovated fourteen wooden arch bridges. The report submitted by the State Party was prepared with the involvement of bearers and members of the local communities, under the coordination of the government. However, it does not provide details on how communities and relevant non-governmental organizations were involved in updating the safeguarding plan.
6. **Viability and current risks**. The transmission of the element was promoted and awareness was raised in local communities, leading to an enhanced viability of the element. Nevertheless, as reported by the State Party, there is a dramatic disappearance of traditional wooden arch bridges and the craftsmanship to build them. The construction costs are high and raising the needed funds is difficult for communities. The shortage of bridge-building materials, mainly timber, is also reported. The new modern bridge construction technologies and materials have led to a decrease in the demand for the construction of Chinese wooden arch bridges, and their incomplete mechanical analysis has resulted in difficulties complying with modern building procedures. Due to diminishing demand and income, young people’s enthusiasm for learning the craftsmanship is also decreasing. As acknowledged in the report, the viability of the element also depends on local folk customs and folklife connected to this element, which have been gradually renewed. While the traffic-bearing function of wooden arch bridges has weakened, their geomancy and landscape functions are increasingly cherished.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.8

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [4.COM 14.03](https://ich.unesco.org/en/decisions/4.COM/14.03) and [12.COM 8.c.3](https://ich.unesco.org/en/Decisions/12.COM/8.c.3),
3. Expresses its appreciation to China for submitting its second report on the status of the element ‘Traditional design and practices for building Chinese wooden arch bridges’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2017;
4. Takes note of the efforts described in the report submitted by China to safeguard the element, in particular through supporting an increasing number of bearers of the element, enhancing its documentation, research and transmission and sustaining the cultural functions and customary practices related to the use of the Chinese wooden arch bridges;
5. Invites the State Party to continue its safeguarding efforts by providing support to the bearers of the element and encouraging its transmission and practice, raising awareness about it, and protecting the respective natural environment;
6. Encourages the State Party to develop approaches to address the threats to the viability of the element, such as the lack of enthusiasm among youth to learn the element and the scarcity of timber required for building and renovating the bridges, and to integrate these into the updated safeguarding plan;
7. Further takes noteof the planned promotion of building Chinese wooden arch bridges to other regions and the economic activities generated through the element, and recalls the importance of addressing the potential risk of decontextualization of the element with regard to its cultural functions and associated customary practices;
8. Also takes note that the Secretariat informed the State Party nine months prior to the deadline of 15 December 2021 about the required submission of its third report on the status of this element, and further encourages the State Party to submit it on time.

China: ‘Traditional Li textile techniques: spinning, dyeing, weaving and embroidering’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63360)*)*

1. Traditional Li textile techniques of spinning, dyeing, weaving and embroidering are employed by the Li ethnic group of Hainan Province, to make cotton, hemp and other natural fibres into clothing and other daily necessities. The double-face embroidery and warp ikat techniques require a special mastery. The traditional Li textile techniques are practiced widely across the Li communities, embodying their knowledge, group memory and cultural identity, and demonstrating beliefs, taboos, customs, local history and legends. Li textile serves for cultural recognition in major ceremonial occasions such as religious events, festivals, weddings and funerals, and for distinguishing different branches within the Li ethnic group. Women are the major bearers and practitioners, traditionally passing down these techniques within families through verbal instruction and demonstration.
2. The element was inscribed on the Urgent Safeguarding List in 2009, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=41430) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between January 2016 and September 2017.
3. **Effectiveness of the safeguarding plan**. According to the State party’s report the measures that were effective in the previous period have been consolidated, such as providing financial support to bearers, increasing training and transmission activities, offering curricula in educational institutions, undertaking documentation activities in cooperation with research institutes, holding annual promotional activities, and maintaining plantation bases to ensure the supply of traditional raw materials. To respond to recent social changes and people’s needs, new modes of safeguarding were proactively sought, such as balancing the response to market demand with enhanced transmission across the diversity of techniques and improved ecological protection. Safeguarding was mainly based on funding from central and provincial governments, with private investments and increased self-funding as complementary sources.
4. The practice of the element has allowed bearers to gain economic benefits and an increased respect within communities. Over forty Li textile cooperatives, studios or e-commerce platforms have been established by the communities concerned, wholesaling and retailing has been developed, and practitioners’ living standards have been improved. Regarding the previous Decision [12.COM 8.c.4](https://ich.unesco.org/en/Decisions/12.COM/8.c.4) of the Committee, in which it invited the State Party to raise the visibility of the element and the recognition of its importance, it is reported that there is a growing consciousness among the Li people that the element has great value for their culture and has boosted cultural exchanges within communities. The element has also gained increased visibility among Chinese people and at the international level. The updated safeguarding plan aims for enhanced transmission and continuous growth of the number of practitioners, strengthened policies for safeguarding the element, improved digital archiving and dissemination of the element, increased promotion and sales of Li textile products and the building of experimental zones for cultural and ecological protection in the Hainan Province.
5. **Community participation**. As reported by the State Party, bearers and practitioners are actively involved in the safeguarding of the element. During the reported period, more than 6,000 students have been learning the Li textile techniques at primary, secondary and vocational schools and 3,000 trainees attended training courses. About 80% of the participants in the training activities are women under the age of fifty-five. Altogether, there are above 10,000 women practitioners, and the number continues to increase. The number of male practitioners is also increasing, and seventy-four men participated at the Hainan Li Textile Weaving Competition. According to the State Party’s report, a growing number of practitioners are planting or purchasing the raw materials themselves, which has helped reduce the waste of raw materials from the previously established plantation bases. Communities and groups, especially representative bearers, as well as scholars, have been actively involved in updating the safeguarding plan through their participation in meetings, surveys and interviews. Under the coordination of the Centre for the Safeguarding of Intangible Cultural Heritage of Hainan Province and together with relevant non-governmental organizations and various institutions, they have also contributed to the report.
6. **Viability and current risks**. The major threats to the viability of the element have remained the same according to the State Party’s report, including the changing lifestyles and occupations of the Li people and the changes of the ecological and cultural environment. The transmission of the element has been gradually shifting from families to public spaces, due to urbanization causing children and young people to study and work in cities, away from their families. The number of participants and the frequency of safeguarding activities have, nevertheless, followed an upward trend, and the overall viability of the element has improved. The major factors that ensure the viability of the element are reported to be the efforts and achievements to enhance the transmission of the element and the responses to market demand.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.9

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [4.COM 14.04](https://ich.unesco.org/en/decisions/4.COM/14.04) and [12.COM 8.c.4](https://ich.unesco.org/en/Decisions/12.COM/8.c.4),
3. Expresses its appreciation to China for submitting its second report on the status of the element ‘Traditional Li textile techniques: spinning, dyeing, weaving and embroidering’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2017;
4. Takes note of the efforts described in the report submitted by China to safeguard the element, in particular through expanding possibilities to learn and practice Li textile techniques, raising cultural consciousness among the Li people on the importance of the element, supporting its bearers and their economic activities and improving the living conditions of its practitioners;
5. Invites the State Party to continue its efforts in supporting the bearers of the element, carrying out research, digital archiving and dissemination activities, providing learning and training possibilities, sustaining the supply of traditional raw materials, and integrating the element in local social and economic development plans;
6. Encourages the State Party to provide support to new practitioners to ensure the continuity of transmission, and support to bearers and practitioners to foster the economic sustainability and viability of the element, and recalls the importance of raising awareness, especially among the consumers of the Li textile products, of the cultural meanings and customary practices related to the element;
7. Further encourages the State Party to take particular heed of the impact of over-commercialization on the safeguarding of the element in order to prevent its potential decontextualization and to take due account in its safeguarding plan of any risks to the element as a result of increased market demands;
8. Further invites the State Party to regularly consult with the Li people on the establishment and functioning of the planned experimental zones for cultural and ecological protection in the Hainan Province;
9. Further takes note that the Secretariat informed the State Party nine months prior to the deadline of 15 December 2021 about the required submission of its third report on the status of this element, and also encourages the State Party to submit it on time.

China: ‘Qiang New Year festival’ *(consult the* [*report)*](https://ich.unesco.org/doc/download.php?versionID=63362)

1. Qiang New Year festival is a traditional annual event for the Qiang ethnic group practiced mainly in the Mao, Wenchuan, Li and Beichuan counties. It takes place on the first day of the tenth lunar month and usually lasts three to five days, during which sacrificial rituals are held by villagers to worship gods, celebrate harvests and pray for peace. The festival is presided over by a *shbi* whose chanting of traditional Qiang epics is the core part of the ritual practice. Groups of folk dancers, musicians, craftspeople, and enthusiasts of traditional sports participate in the festival. Gatherings among the *shbi* and the elderly in the village are also held to declare the enrolment of male newborns in the clan’s lineage. The element is traditionally passed on through oral transmission.
2. The element was inscribed on the Urgent Safeguarding List in 2009, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=43929) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between January 2016 and December 2017.
3. **Effectiveness of the safeguarding plan**. In 2008, the Wenchuan Earthquake in Sichuan Province caused considerable damage to the Qiang communities and affected the transmission of the element. According to the State Party’s report, , a series of measures have been implemented by the governmental authorities since the element’s inscription as part of the post-disaster reconstruction efforts to enhance resilience and social cohesion within the communities. The cultural spaces for the festival have been systematically restored and reconstructed, in respect of environmental sustainability. Several Qiang villages and settlements were renovated or relocated, and the Qiang traditional village building techniques, as reported, were effectively transmitted. Digital documentation on the element, including the recordings of the bearers, was made available to the general public and relevant content was developed for local folklore museums. A new museum on Qiang culture was also established in the Wenchuan county with community-raised funding. Learning about the element and the Qiang language was integrated into formal education, and live performances, exhibitions and documentaries were produced for the promotion of the element and integrated into cultural tourism programmes. As reported, special funds at various governmental levels were provided, institutional frameworks and regulations have been enhanced and the expected safeguarding results have been achieved.
4. Regarding the previous Decision [12.COM 8.c.2](https://ich.unesco.org/en/Decisions/12.COM/8.c.2) of the Committee, in which it encouraged the State Party to strengthen the intergenerational transmission of the element, it is reported that special training courses have been established at the transmission and practice centres of the festival. The transmission of the knowledge of *shbis* are now made available to those interested, instead of the former custom of restricted transmission within families. A total of 108 trainees have followed apprenticeship training on the Qiang language and oral epics. However, the learning process is deemed difficult, and very few complete the programme. As part of the updated safeguarding plan, the continuous running of the Experimental Zone for the Safeguarding of Qiang Culture Ecology is envisaged, along with measures aimed at transmission, education, the development of sustainable tourism and multi-stakeholder cooperation.
5. **Community participation**. Awareness and participation of the Qiang people in the safeguarding of the element have been enhanced, including the role of women. According to the report by the State Party, the range of those who participate in the safeguarding of the element has expanded, with the active cooperation of local governments, professional institutions and cultural centres. It is estimated that more than 43,000 community members participated in various safeguarding practices, including as members of local community associations. Thirty-nine representative bearers have been recognized and twenty-eight received financial subsidies. However, currently there are only eight bearers proficient in the Qiang oral epic performance, and less than twenty people can speak the Qiang language fluently. The *shbis* act as the main force for transmitting the element and were prioritized for receiving support. As reported, the social status of *shbis* has been enhanced. Communities have worked with various actors to regularly assess the viability of the element, update the safeguarding plan for the coming years and prepare this report.
6. **Viability and current risks**. As reported by the State Party, the viability of the element has been improved, the practice and transmission of the festival have been encouraged, and the spaces used for the element gradually restored. The festival has become an important occasion of interaction and exchange. During the reporting period, festival activities were organized in villages, in line with the customary practices, and the festival has also become a regional event with the participation of multiple ethnic groups. According to the report, however, the element is still at risk and subject to various challenges, such as: modernization, urbanization, globalization, rapid socio-economic transformation and changing lifestyles; the constant outflow of young populations and migrant employment outside the four counties that practice the element; the small number, aging and passing away of *shbis* who are proficient in traditional rituals and chanting and can preside over the sacrificial rituals, and the lack of successors; the endangered mother tongue of the Qiang people and its diminishing use; and the frequent natural disasters that cause villagers to move from mountainous areas to flatlands or towns.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.10

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [4.COM 14.02](https://ich.unesco.org/en/decisions/4.COM/14.02) and [12.COM 8.c.2](https://ich.unesco.org/en/Decisions/12.COM/8.c.2),
3. Expresses its appreciation to China for submitting its second report on the status of the element ‘Qiang New Year festival’, inscribed in 2009 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2017;
4. Takes note of the efforts described in the report submitted by China to safeguard the element, in particular by enhancing the resilience of the Qiang communities in a post-disaster situation, establishing regular training programmes and sustaining active community involvement, ensuring support to the bearers of the element at various levels of governance and encouraging the research, promotion and transmission of the element;
5. Invites the State Party to continue providing financial support to masters and apprentices and to ensure the transmission of the element and of Qiang language learning, the widest possible participation of communities, especially young people, the integration of the element in the education system and respect of customary practices related to the element;
6. Further invites the State Party to pursue its efforts of restoring spaces needed for the practice of the element, of promoting the element, including through museums, and of developing sustainable tourism activities related to it while providing some ethical guidance on the safeguarding of the element, and recalls the importance of ensuring that the communities concerned are the primary beneficiaries of such activities and of avoiding any possible decontextualization of the element;
7. Encourages the State Party to regularly consult with the Qiang people on the functioning of the Experimental Zone for the Safeguarding of Qiang Culture Ecology;
8. Further takes note that the Secretariat informed the State Party nine months prior to the deadline of 15 December 2021 about the required submission of its third report on the status of this element, and further encourages the State Party to submit it on time.

**China: ‘Meshrep’** *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63363)*)*

1. Meshrep is an important event that serves as a cultural carrier of Uygur traditions, widespread in the Xinjiang Uygur Autonomous Region. It provides space for learning and practicing the Uygur customs, displaying music, dance, drama, acrobatics, games and oral expressions. It serves as a ‘channel’ for transmitting moral standards and as a ‘court’ where conflicts are mediated. There are diversified forms of Meshrep for different regions and seasons, and varieties exist for various occasions (such as weddings, adulthood rites and harvest), each with its distinct name. Meshrep is hosted by a core bearer (‘Yigit Bexi’) who is recognized by the local people and has special responsibilities to preside the event. Virtuoso folk artists perform at Meshrep, and Uygur people, male and female, young and old, participate.
2. The element was inscribed in 2010, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=41432) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of the element, covering the period between January 2016 and December 2018.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, transmission channels have been expanded through education at various levels – in primary and secondary schools, up to post-graduate level at higher education institutions. Field research is regularly carried out with on-site audio and video recordings, collecting visual and textual materials as well as physical assets related to Meshrep. Training courses are regularly organized by community cultural authorities and competent bodies in specifically designated venues that serve as platforms for exchange. Two new transmission bases and ten training centres have been constructed for training activities. The safeguarding activities are mainly funded by government special funds, used for research, training, education and promotion. The use of modern technologies is also facilitating the transmission. Altogether, young people are increasingly inspired to participate in Meshrep, thus improving the viability of the element.
4. Regarding the previous Decision [12.COM 8.c.5](https://ich.unesco.org/en/Decisions/12.COM/8.c.5) of the Committee, in which it invited the State Party to continue developing the regulatory and policy frameworks for inventorying and creating favourable conditions for transmission, the report submitted by the State Party informs that by establishing inventory systems at all administrative levels, the transmission of Meshrep has been enhanced. The legal basis for safeguarding Meshrep has been further developed and transmission mechanisms strengthened. Financial subsidies are being provided for representative bearers to train people, along with a multilevel assessment system on the respective training commitments of bearers. The training mechanism involves 424 representative bearers as trainers, doubling the number compared to 209 reported in the previous report. The report provides information on the budget for continued safeguarding activities on an annual basis, which presents an important increase in the budget planned for financial aid for representative bearers. However, the State Party’s report focuses mainly on the implementation of the safeguarding measures from 2016 to 2018 and lacks information on the safeguarding plan.
5. **Community participation**. The State Party’s report informs that there are different types of involvement of Uygur people in the safeguarding of the element. Representative bearers carry out transmission activities; non-governmental organizations, community cultural authorities and competent bodies for safeguarding implement various activities in cultural centres and transmission bases; and research activities have mobilized nearly 200 bearers, experts, scholars, and officials from cultural authorities, also involving young students. Local people actively participate in Meshrep events in different places. According to the report, the population of the Uygur ethnic group in the Xinjiang Uygur Autonomous Region has increased, counting more than 11.3 million in 2016 compared to around 8.3 million in 2000. Also, as reported by the State Party, people of different ethnic groups in this region have deepened their recognition of Meshrep, while Uygur communities, groups and individuals, and relevant non-governmental organizations have participated in consultations and been informed of the submission of the report. In addition, two out of 26 community organizations identified in the report are mentioned as having taken part in the discussions on the report and contributed to sharing their experiences on the safeguarding of the element. The report, however, lacks information on community participation in the process of updating the safeguarding plan.
6. **Viability and current risks**. As stated in the State Party’s report, the risks to the viability of the element remain largely the same, compared with the threats identified in the nomination and in the previous periodic report. In its Decision [12.COM 8.c.5](https://ich.unesco.org/en/Decisions/12.COM/8.c.5) the Committee encouraged the State Party to effectively address the threats and to maintain a social environment favourable to the element. According to the report, there are numerous factors that continue to endanger the viability of the element and pose a threat to the transmission of the element, including social changes resulting from urbanization and industrialization, leading to a fast transformation from traditional agricultural society to modern industrial society; the influence of external cultures, in particular the strong impact of modern media and popular mass culture; and the migration of young Uygur people to cities for work. Despite these continuous risks, the State Party’s report informs that the overall viability of the element has been enhanced, and that the frequency and scope of practice have expanded.
7. The Committee may wish to adopt the following decision:

#### [DRAFT DECISION 16.COM 7.a.11](#_16.COM_7.a.11)

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [5.COM 5.1](https://ich.unesco.org/en/decisions/5.COM/5.1), and [12.COM 8.c.5](https://ich.unesco.org/en/Decisions/12.COM/8.c.5),
3. Expresses its appreciation to China for submitting its second report on the status of the element ‘Meshrep’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2018;
4. Takes note of the initiatives described in the report submitted by China to safeguard the element, in particular through supporting the transmission of Meshrep to younger generations, sustaining the increased involvement of representative bearers as trainers, developing frameworks for inventorying the element at various levels, and encouraging education and research on the element;
5. Invites the State Party to continue supporting the transmission of Meshrep by strengthening the apprenticeship and education on Meshrep, carrying out research and promotional activities, creating favourable conditions for the work of community organizations concerned with the element and its safeguarding, and sustaining the functioning of transmission bases and training centres within communities where the element is practiced;
6. Recalls that the State Party’s report should include additional information to demonstrate an active and wide participation of the communities concerned and the relevant non-governmental organizations in the preparation of the report as well as for updating the safeguarding measures;
7. Encourages the State Party to elaborate an updated safeguarding plan for the element with the widest possible participation of the communities concerned, while ensuring their free, prior and informed consent, in order to address the continuous risks to the viability of the element;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2022 about the required submission of its next report on the status of this element.

China: ‘Watertight-bulkhead technology of Chinese junks’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63364)*)*

1. Watertight-bulkhead technology of Chinese junks is a traditional craftsmanship for the construction of ocean-going wooden vessels, consisting of independent, watertight and jointed compartments. An influential invention of shipbuilding in navigation history, the element is currently practiced in the Fujian Province and some parts of the Zhejiang Province and considered to be an important part of the cultural heritage of the local communities. The bearers of this technology, called ‘*shifutou*’ or master craftsmen, are in charge of designing the junks and coordinating the teamwork of craftsmen to build them. On special occasions, local communities hold ceremonies relating to the building of traditional wooden junks and pray for the safety and welfare of the entire community. The knowledge of the technology and related skills are transmitted orally and through demonstration.
2. The element was inscribed on the Urgent Safeguarding List in 2010, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=41434) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between January 2016 and December 2018.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, the safeguarding efforts in the reported period were in continuity with the measures of the previous period. Documentation of the element was continued, including technical information related to the traditional craftsmanship, and the traditional manufacturing technology was digitized and preserved in a specially constructed database. The traditional technology was also combined with modern vocational education, and transmission courses were taught by representative bearers at various levels. In addition to the existing training centres established in primary, secondary and vocational schools, transmission workshops at universities and colleges have been founded and learning material produced. Exhibitions in museums and in specially built exhibition centres, as well as documentaries and television shows, have allowed the general public to learn about the element. Policies were applied to provide assistance to bearers to continue their practice of the element and, beyond governmental funding, important resources were raised by relevant enterprises for building Chinese junks according to the ancient technology.
4. Regarding the previous Decision [12.COM 8.c.6](https://ich.unesco.org/en/Decisions/12.COM/8.c.6) of the Committee, in which it invited the State Party to provide bearers with the necessary financial and social support, it is reported that government funding at all levels has been provided to support bearers in their safeguarding activities. However, low income and lack of social and medical insurance are considered as reasons for the older generation to be reluctant to take apprentices, and therefore effective measures are still needed to sustain intergenerational transmission. The level of support going towards infrastructure construction or bearers and practitioners is also considered unbalanced, with far fewer resources being invested in the latter. Overall, it is difficult to precisely assess the effectiveness of the safeguarding plan during the reporting period, as there is a lack of updated information on the progress of the implementation of the plan since the previous report, with no clear distinction between the activities that were reported in the first report and the second one. The updated safeguarding plan aims, among others, at strengthening intergenerational transmission, data collection and the connections between academic research and safeguarding, improving the frequency of the practice and promoting the visibility of the element through exhibitions. It also envisages providing most of the budget allocated for safeguarding to building a Watertight-bulkhead Chinese Junks Museum.
5. **Community participation**. The communities concerned have been actively involved in data collection, providing valuable information for scientific research on the element. The numbers of practitioners of the element have slightly increased. While there have been only nine artisans who master the technology of the element, one more representative bearer was identified during the reporting period. The average age of the bearers is over fifty. About 260 people are directly involved in the practice of the element with, at present, over fifty registered apprentices, and efforts have been made to expand the scope of selection of talented apprentices through vocational education. Several ceremonies to take on apprentices have been organized by local communities. The bearers and organizations involved in the safeguarding of the element have participated in updating the safeguarding plan and drafting the current report through seminars, field research and meetings held in some of the shipbuilding factories.
6. **Viability and current risks**. The element continues to encounter a number of threats as indicated by the report by the State Party. With the advancement of modern ship building technology, the demand for large wooden vessels has sharply decreased, and ironclad ships are preferred instead. The costs for building traditional Chinese junks have increased due to the shortage and high price of required timber. Also, the labour-intensive task of building such junks provides limited income and is therefore less attractive to younger generations. Many shipyards producing such junks have been closed. Nevertheless, as a result of implemented safeguarding measures, the viability of the element has been sustained and its visibility has gradually increased within local communities. Due to the development of the aquaculture industry in coastal areas, the number of Chinese junks built has increased in recent years, and they are used for inshore fishing. However, as reported, relevant rules and regulations are still needed to facilitate the integration of traditional craftsmanship in the current shipbuilding industry.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.12

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [5.COM 5.2](https://ich.unesco.org/en/decisions/5.COM/5.2) and [12.COM 8.c.6](https://ich.unesco.org/en/Decisions/12.COM/8.c.6),
3. Expresses its appreciation to China for submitting its second report on the status of the element ‘Watertight-bulkhead technology of Chinese junks’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2018;
4. Takes note of the continuous efforts described in the report submitted by China to safeguard the element, in particular through its documentation, promotion and enhanced transmission, including by developing partnerships between the bearers of the element and educational institutions at various levels;
5. Invites the State Party to address the main threats to the viability of the element and the safeguarding hardships identified, including sustainable access to the needed raw materials, and to facilitate the practice of traditional craftsmanship as part of the current shipbuilding industry;
6. Encourages the State Party to reinforce the financial support provided to bearers, practitioners and apprentices in order to help them sustain their livelihoods and motivate them to ensure the viability of the element, and thus enhance the intergenerational transmission of the element;
7. Further invites the State Party to provide, in its next report on the status of this element, up-to-date information on the implementation of safeguarding measures between 2019 and the submission of the next report in 2022;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2022 about the required submission of its next report on the status of this element.

China: ‘Wooden movable-type printing of China’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63370)*)*

1. Wooden movable-type printing technique is an important part of the cultural heritage of local communities in rural areas, such as Dongyuan Village and Xiqian Village in Rui’an City, and some other areas in China. It is mainly used for compiling and printing clan genealogies that record the kinship of families and serve as the carrier of local history. The entire process includes editing, calligraphy, engraving, typesetting, printing and bookbinding. This technique is mostly practiced by men, while women perform certain tasks. It provides livelihood for its bearers and has been traditionally transmitted from generation to generation within families. A special ceremony for taking on apprentices is strictly abided.
2. The element was inscribed on the Urgent Safeguarding List in 2010, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=41436) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between January 2016 and December 2018.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report governments at all levels in China have supported the safeguarding of the element and provided financial support for the bearers. Institutional support was provided to coordinate and supervise the implementation of safeguarding measures, and specific guidelines for safeguarding the element were adopted by Rui’an city. However, as reported, there is a lack of investment, diversified fund-raising channels need to be explored, and financial aid for young bearers are needed to encourage them to practice the element. The printing process and folklore, taboos and tools associated to the element were documented, and the documented material was preserved in established digital archives. A yearly promotion of the element took place during the Rui’an Cultural Heritage Day. The broadcasting of news and documentaries in media and a dedicated website contributed to disseminating the element. The majority of governmental funding for this period was spent on the building of a new exhibition hall and the renovation of an existing exhibition hall. Thematic exhibitions were organized at museums, and academic seminars were held to support the safeguarding. The technique was also further developed to produce souvenirs for tourism, raising income for bearers and practitioners and creating more jobs for the local community. A lack of diversified methodologies for developing safeguarding measures was also noted in the report.
4. Regarding the previous Decision [12.COM 8.c.7](https://ich.unesco.org/en/Decisions/12.COM/8.c.7) of the Committee, in which it invited the State Party, among others, to facilitate the transmission of the knowledge from the bearers to apprentices and to incorporate teaching bases for the element into school programmes, it has been reported that bearers were encouraged to take apprentices and that several teaching bases and a transmission centre worked to ensure transmission through formal and informal education. Training workshops were organized every two years, and regular teaching activities were carried out by representative bearers in primary and secondary schools. Textbooks on the element were compiled, published and adopted, thus improving awareness among young people. The updated safeguarding plan encompasses the development of an apprentice training mechanism, support to bearers and non-governmental organizations involved in the safeguarding of the element, and the implementation of regulatory systems giving official recognition to bearers. It was also suggested in the State Party’s report to increase subsidies for representative bearers. Market-oriented activities and initiatives to integrate several different techniques in producing innovative handicraft and artworks are planned to promote the element and increase income for its practitioners.
5. **Community participation**. At present, there are seventeen bearers mastering the entire process of the technique. Their number has slightly declined as several bearers have passed away since the previous reporting period, and all bearers are above fifty years old. The number of practitioners has remained the same, at about 240 people, including fifty women, among which one is recognized as a representative bearer having gained complete knowledge, skills and mastery of the wooden movable-type printing technique. As reported by the State Party, the Rui’an Movable-type Printing Association raised funds and carried out training for bearers and practitioners and enhanced exchanges among them. It also continued to print editions of ancient books, including the ones commissioned by local governments, and purchased high-quality timbers for professionals to engrave the matrix for printing. Researchers were involved in safeguarding through the China Movable-type Printing Technique Expert Committee. As reported, nearly 48,000 people, including communities and competent bodies such as academic institutions, were involved in safeguarding the element. According to the report, the bearers, together with relevant communities, groups and non-governmental organizations have been actively engaged in updating the safeguarding plan and preparing the report, through meetings, symposiums and field research facilitated by governments at all levels and supported by experts and the competent bodies.
6. **Viability and current risks**. There is a continuous and increased demand in the practice of the element, stimulated by supporting clans to conduct research on their genealogies. For instance, more than 150 orders to produce clan genealogies were received in Dongyuan Village in 2016. However, as reported by the State Party, digital printing is increasingly used for revising and compiling clan genealogies for cost-saving reasons, thus decreasing the traditional market for the wooden movable-type printing technique. It usually takes an apprentice two years to learn the complete technique, and young people are generally not interested in investing that much time. Although payment for the practice has increased, it remains comparatively low, with the annual income of bearers being close to the average annual salary of a local skilled worker. For this reason, bearers have also started taking up other part-time jobs.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.13

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [5.COM 5.3](https://ich.unesco.org/en/decisions/5.COM/5.3) and [12.COM 8.c.7](https://ich.unesco.org/en/Decisions/12.COM/8.c.7),
3. Expresses its appreciation to China for submitting its second report on the status of the element ‘Wooden movable-type printing of China’, inscribed in 2010 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2018;
4. Takes note of the efforts described in the report submitted by China to safeguard the element, in particular by documenting and disseminating knowledge about the element, ensuring its integration in education, supporting its bearers in transmitting their knowledge and skills to apprentices, and helping the Rui’an Movable-type Printing Association sustain the practice of the element;
5. Invites the State Party to pursue its efforts to safeguard the element by exploring diverse methodologies for developing safeguarding measures, providing financial aid to its bearers of various ages, including by increasing subsidies, and supporting non-governmental organizations related to the element;
6. Encourages the State Party to provide support to help young apprentices learn and practice the element and develop apprentice-training mechanisms, to continue integrating the element in education and raising awareness about it and the associated cultural practices, and to foster the demand for wooden movable-type printing and its innovative use;
7. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2022 about the required submission of its next report on the status of this element.

China: ‘Hezhen Yimakan storytelling’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63371)*)*

1. Yimakan storytelling is an oral art practiced by the Hezhen ethnic minority of northeastern China. It reflects collective memory featuring stories about heroic deeds, shamanic beliefs, fishing and hunting life, folk customs and romance. Yimakan stories promotes justice, bravery and kindness and teach the traditional virtues of the Hezhen people. They are narrated in the Hezhen language in the form of singing and speaking at weddings, funerals, rituals, ceremonies and family gatherings. Yimakan is performed by storytelling folk artists named *Yimakanqi mafa*, both men and women. Traditionally it has been transmitted orally within families, and nowadays also within communities, from bearer to trainee.
2. The element was inscribed on the Urgent Safeguarding List in 2011, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=41438) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between January 2016 and June 2019.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report field research has been carried out, publications and documentaries issued, and digital archives and a data platform established for building knowledge of the element. The practice of the element has been strengthened in social rituals, and Yimakan has been promoted through media and in many cultural and arts activities, such as traditional festivals and international exchanges. In addition to the revitalization of some of the representative Yimakan stories, new presentation forms were developed and performed by art troupes and as stage plays, further attracting audiences among the Hezhen population across the country. In addition to community investments, special funds were allocated by the central government, and safeguarding achievements are reported to have exceeded expectations. The element has become an important symbol of intangible cultural heritage in the Heilongjiang Province, and its safeguarding has been selected as an example of good safeguarding practice by the Ministry of Culture and Tourism of China.
4. Regarding the previous Decision [12.COM 8.c.8](https://ich.unesco.org/en/Decisions/12.COM/8.c.8) of the Committee, in which it encouraged the State Party to include the element in formal and non-formal education, it has been reported by the State Party that Yimakan storytelling is incorporated into formal education and non-formal traineeship. Teaching the Hezhen language has also improved, bilingual teaching is implemented in some primary and secondary schools, and teaching materials have been developed. Online exchanges within social media groups have also been increasingly used for teaching activities and have contributed to self-learning and self-training on the element. The updated plan envisages, among others, ensuring continuous subsidies to representative bearers, pursuing Hezhen language teaching, promoting the element as part of cultural tourism, establishing the Cultural Ecology Reserve of the Hezhen and encouraging contemporary artistic creativity based on the element. The plan is to triple governmental funding, compared to the previous reporting period, and to use the majority of the funding to promote the element through artistic works.
5. **Community participation**. As reported by the State Party, several civil society and non-governmental organizations have participated in the safeguarding of Yimakan storytelling since the previous report, and the number of those practicing the element has grown. Sixteen representative bearers of the element have been recognized and subsidized by cultural authorities and have undertaken responsibilities of transmitting Yimakan. Currently, there is a total of eighty-four practitioners of various ages, including sixty-three women and twenty-one men. It is an important increase compared to the fourteen practitioners reported previously, and the number of female practitioners from various age groups has increased significantly. The practitioners take active part in the safeguarding activities and teach at altogether six practice and transmission centres in the Heilongijang Province every week. The number of trainees who learn Yimakan has also grown, reaching more than 400. Most of them can speak the Hezhen language for daily use, and the most outstanding and committed ones have been rewarded. Young people are increasingly participating in the transmission and practice of the element. As reported, Hezhen communities have actively participated in updating the safeguarding plan and preparing the report.
6. **Viability and current risks**. Since its inscription, the viability of the element has greatly improved. As reported by the State Party, the cultural identity, self-esteem and self-confidence of the Hezhen people have been enhanced. The practice of the element has sparked an upsurge of learning the Hezhen language and brought it back to daily life. Its learning has become part of the curriculum in many schools and gained popularity among young people. The number of new literary and artistic works based on Yimakan has increased greatly, and this has led to a gradual expansion of the audience of the element. However, the safeguarding efforts are still deemed insufficient, and the viability of the element is still threatened and at risk, especially because the Hezhen language is endangered. The major risk factors identified are the impact of external cultures and the global economic integration that have caused drastic changes in the Hezhen people’s living environment and its fishing and hunting practices. The Hezhen language is proficiently used only by a dozen people, few young people are willing to devote time to the learning and practice of Yimakan storytelling, some trainees are leaving due to the difficulty of learning Yimakan storytelling and the Hezhen language, and there is a reported over-commercialization and decontextualization of Yimakan for stage performances, which still cannot sustain the livelihood of its practitioners.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.14

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.6](https://ich.unesco.org/en/decisions/6.COM/8.6) and [12.COM 8.c.8](https://ich.unesco.org/en/Decisions/12.COM/8.c.8),
3. Expresses its appreciation to China for submitting its second report on the status of the element ‘Hezhen Yimakan storytelling’, inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2019;
4. Takes note of the efforts described in the report submitted by China to safeguard the element, in particular through financially supporting its practitioners and reaching a significant increase in their number, integrating the element together with the Hezhen language in formal and non-formal education, and enhancing research and transmission, including through the practice and transmission centres;
5. Invites the State Party to pursue its safeguarding efforts by providing continuous support to the practitioners of the element, improving the transmission facilities, enriching the archives on the element, integrating it and the Hezhen language in formal and non-formal education, and promoting it, including through online modalities;
6. Further invites the State Party to raise awareness about the element to the general public through contemporary artistic works, and encourages the State Party to seek a balance between promoting artistic creativity based on the element and sustaining its practice and transmission;
7. Further takes noteof the proposed integration of the element in cultural tourism activities, recalls the importance of addressing the risk of potential decontextualization of the element and respecting customary practices related to its performance, and further encourages the State Party to regularly consult with the Hezhen people on the functioning of the planned Cultural Ecology Reserve of the Hezhen;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

Indonesia: ‘Noken multifunctional knotted or woven bag, handicraft of the people of Papua’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63372)*)*

1. Noken is a knitted net or hand-woven bag, traditionally made of raw materials such as wood, tree bark, screw pine fibres, pandanus leaves, bamboo reeds, swamp grass, sago palm leaves and orchid stem fibres. It is practiced by more than 250 ethnic groups in Papua, and its forms, patterns, local motifs and colours differ between mountain communities and coastal communities, indicating cultural diversity and the availability of different natural resources. Noken is used in everyday life to carry babies, food supplies and household items, and can also be used as clothing or as a substitute for fishing nets. It is an important element used in traditional ceremonies, and as a peace offering or a gift or award symbolizing respect and gratitude. Noken communities consist of the men and women that make and use Noken and of Noken enthusiasts. Its traditional transmission from parents to their children is still practiced today, while *sanggars* (traditional art studios) or communities have an increasing role in transmitting Noken to younger generations.
2. The element was inscribed on the Urgent Safeguarding List in 2012, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=43096) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between 2017 and 2020.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, a database in the form of an inventory was developed to serve as reference for learning about the regional variety of Noken and the various plants used. Capacity-building programmes, workshops and trainings have been carried out for Noken practitioners and craftswomen, Noken enthusiasts, *sanggar* members, entrepreneurs in the tourism sector and wider communities to advance their knowledge of Noken, further transmit Noken’s values, meanings and functions, and refine their skills related to the element, including for product design. This has contributed to an increased production and economic value of Noken and enhanced the development of Papua’s creative economy. As the market demand for Noken rises and e-commerce expands, the number of Noken crafters is increasing. At the same time, the COVID-19 pandemic has affected the safeguarding of the element, creating challenges for the implementation of the safeguarding plan, in particular for compiling the Noken inventory. The planned revision of Noken teaching materials was not completed during the reporting period and is still underway, while the element has been promoted among school children through introductory training and more broadly through festivals, exhibitions and art shows at the national and international levels. Safeguarding activities were funded with the national and provincial government budgets as well with crowd-funding and self-funding by the Noken community of Papua.
4. Regarding the previous Decision [12.COM 8.c.10](https://ich.unesco.org/en/Decisions/12.COM/8.c.10) of the Committee, in which it encouraged the State Party to ensure an adequate supply of Noken raw materials, the cultivation of natural fibres has been adjusted to specific landscapes and conditions in urban areas. Certain tree species and land have been identified and provided to communities for tree planting in collaboration with the provincial governments. The Papua Noken Plant Arboretum was inaugurated in 2020 for cultivating essential plant species used for Noken weaving and as a place for training and education. It has increased awareness and promoted Noken as an environmentally friendly practice. The updated safeguarding plan envisages creating an e-inventory of raw materials, to ensure the availability of the natural raw materials needed to make Noken through the Plant Arboretum, to disseminate values related to Noken, to further develop entrepreneurship associated with Noken and to establish a Cultural Award for devoted bearers.
5. **Community participation**. There is a growing number of Papuan Noken *sanggars* and an increased involvement of communities, individuals, and diverse organizations and companies actively participating in the efforts to safeguard the element, as reported by the State Party. The knowledge of Noken has been transmitted to wider communities, including younger generations. Local governments have cooperated with communities, *sanggars* and individuals to improve the knowledge and skills of Noken bearers through trainings and workshops, with support from the central government to help promote the element at the national and international levels as living heritage of Papua. Communities and local and central governments, including the Ministry of Environment and Forestry, were involved in updating the safeguarding plan through focus group discussions, and relevant parties took part in meetings to prepare the State Party’s report.
6. **Viability and current risks**. According to the report by the State Party, the viability of Noken has greatly improved after its inscription. The awareness of Noken has been raised among a wider population, and the interest in Noken from people outside Papua has increased. As a result of promotional activities, the public and artists alike are becoming more enthusiastic about Noken. As reported, the element serves to generate additional income for households, which favours an emergence of new Noken craftswomen and a growing number of new Noken communities. The availability of natural raw materials for Noken production, however, continues to be a challenge. A search for alternatives to traditionally used materials, such as pineapple fibre or marsh grass fibre, is underway, and more activities are needed to ensure access to the raw materials. It has been reported that many Noken products sold online are made from materials that are not used traditionally and that there is a need to inform consumers and raise their awareness on the materials used for Noken.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.15

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [7.COM 8.3](https://ich.unesco.org/en/decisions/7.COM/8.3) and [12.COM 8.c.10](https://ich.unesco.org/en/Decisions/12.COM/8.c.10),
3. Expresses its appreciation to Indonesia for submitting, on time, its second report on the status of the element ‘Noken multifunctional knotted or woven bag, handicraft of the people of Papua’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts described by the report submitted by Indonesia to safeguard the element, in particular through developing a database on the variety of Noken and its raw materials, addressing the need for raw materials and establishing the Papua Noken Plant Arboretum, building capacities of bearers and other stakeholders, promoting the element at the national and international levels and enhancing its economic value;
5. Encourages the State Party to pursue its efforts in revising teaching materials on Noken to make them easily accessible to students, building capacities for Noken-related entrepreneurship and ensuring sustainable access to raw materials through its support to the Papua Noken Plant Arboretum;
6. Invites the State Party to carry out research on the values of Noken and disseminate its findings, to enhance knowledge on the symbolism and customary use of Noken as well as on the natural materials used for it, to acknowledge the contribution of devoted practitioners through a specially designated Cultural Award for supporting the transmission of the element, to develop an e-inventory of raw materials used for Noken and to formulate and implement policies to protect these raw materials and allow their sustainable use to safeguard the element;
7. Further encourages the State Party to take particular heed of the impact of over-commercialization on the safeguarding of the element in order to prevent its potential decontextualization and to take due account in its safeguarding plan of any risks to the element as a result of increased market demands;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2024 about the required submission of its next report on the status of this element.

Mauritania: ‘Moorish epic T’heydinn’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63373)*)*

1. Moorish epic T’heydinn is a poetical and musical genre that lauds glorious feats of Moorish chiefs and nobility and their values, such as generosity, honour, dignity, courage, knowledge, nobleness and honesty. Recited epic poems are accompanied by music played on traditional string instruments, such as the lute and harp, and the kettledrum. It is performed throughout the territory of Mauritania at special occasions, such as birth, marriages, gatherings or reconciliation between social groups, and to receive dignitaries. T’heydinn epic is composed and performed by griots who are both poets and musicians and have an important social role in the Moorish society to strengthen social cohesion and solidarity, serving as respected negotiators and mediators in cases of conflict. T’heydinn epic is transmitted in families and performed by both men and women.
2. The element was inscribed on the Urgent Safeguarding List in 2011, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=49224) was examined by the Committee in 2018. This is the second report submitted by the State Party on the status of this element, covering the period between 2017 and 2020.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report safeguarding activities were carried out in line with an adopted plan that included the documentation of the element, the transcription of the orally transmitted repertoire, the conservation and publication of the established collection, and income generation for the bearers through organized performances. Radio and television broadcasting on the history and evolvement of the element reached large audiences. These activities have led to the revitalization of the element and to increased awareness of its importance. Technically equipped spaces have been created in the capital city of Nouakchott and in a few towns for the promotion of the element, and the plan is to continue the creation of other such spaces throughout the State Party’s territory. Safeguarding activities were funded by the State Party, the bearers and certain associations. During the reported period, a national heritage safeguarding plan, which includes a component on the T’heydinn epic, was adopted, and a new governmental institution was founded to implement the plan. Moreover, a new heritage law was adopted, which established the National Heritage Council and the National Heritage Fund; both are expected to start functioning in the near future to provide funding to support the safeguarding of the element. The National Institute of Arts has also been established for the professional training of artists in the field of transmission of the T’heydinn epic.
4. COVID-19. The pandemic has affected the safeguarding of the element. The implementation of a nationwide programme to raise awareness about the element had to be slowed down due to limited possibilities of travel, meetings and gatherings, and the T’heydinn festival and other events could not be organized in 2020. Regarding the previous Decision [13.COM 7.b.10](https://ich.unesco.org/en/Decisions/13.COM/7.b.10) of the Committee, in which it invited the State Party to pursue the training of younger generations, it has been reported that young practitioners identified by the associations of griots have been trained by elders and have publicly performed the element as part of their training. For further safeguarding of the element, documentation efforts are planned to be continued, and awareness raising through meetings and performances will be undertaken in the fifteen regions of the State Party. Five regional festivals have been organized, and their continuous organization is also envisaged in the future.
5. **Community participation**. According to the report by the State Party, the inscription of the element has had a positive effect on the element and its bearers, who have become more confident about their intangible cultural heritage and more engaged in its transmission and awareness raising. New groups of artists have been established to perform the element. Safeguarding efforts have been undertaken in close cooperation between governmental institutions and the associations and the groups of griots as the main bearers of the element. The associations were technically and financially supported by the State Party and have largely participated in the safeguarding activities. However, the State Party’s report lacks information on how communities, groups, individuals and relevant non-governmental organizations were involved in updating the safeguarding plan and in preparing the report.
6. **Viability and current risks**. The social and economic conditions of the Moorish society have evolved and living in towns has replaced former nomadic lifestyles and tribal affiliations. However, the recitation of T’heydinn epic has remained appreciated by the general public and has gained increasing popularity. The reported continuous risks for the safeguarding of the element are the old age of the bearers of the element and their passing away, the absence of the inclusion of the element in school curricula to attract young audiences and changing lifestyles. Nevertheless, the efforts made to safeguard the element have contributed to awareness raising and allowed the further practice of T’heydinn epic.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.16

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.13](https://ich.unesco.org/en/Decisions/6.COM/8.13) and [13.COM 7.b.10](https://ich.unesco.org/en/Decisions/13.COM/7.b.10),
3. Expresses its appreciation to Mauritania for submitting its second 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, which was initially due for submission by 15 December 2020;
4. Takes note of the efforts described in the report submitted by Mauritania to safeguard the element, in particular through documentation and dissemination, enhancing income generation for its bearers and supporting griot associations, training younger generations, providing space to perform the element and raising awareness about it among the general public, and further takes note of the national policy and the legislative and institutional framework that were developed for the safeguarding of intangible cultural heritage;
5. Invites the State Party to pursue its efforts to document the element and disseminate the material documented, to raise public awareness about the element, to train younger generations in its practice, to support income generating activities for its bearers and to monitor its viability throughout its safeguarding;
6. Encourages the State Party to benefit from the national institutional framework established to support the safeguarding of the element, to continue supporting its bearers in their safeguarding efforts and developing spaces for the practice of the element in its territory, as well as organizing periodic events to raise awareness about the element, and to address in its safeguarding efforts the identified risk of the absence of the element within school curricula;
7. Further invites the State Party to pay due attention to free, prior and informed consent for the documentation of the element and for the dissemination of documented material, to ensure sustained community access to such material, and to target its dissemination for reaching identified audiences, such as youth;
8. Recalls the importance of an active and wide participation of the communities, groups and individuals concerned and relevant non-governmental organizations in the reporting process, and further encourages the State Party to ensure their full participation in the preparation of its future reports;
9. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

Peru: ‘Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63375)*)*

1. Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people (or Esuwa, Harakbut sung prayers of Peru’s Wachiperi people, according to the modified name proposed in the report by the communities concerned)[[2]](#footnote-2) provide healing, protection, and cures for physical and mental illnesses. Eshuva songs help establish an intimate relationship with the universe by invoking spirits of nature, animals and plants. They relate to the four dimensions of the Huachipaire Amazonian cosmovision – Universe, Forest, Earth and Water – forming part of the Huachipaire faith and ritual practices. They are sung in the Huachipaire indigenous language and practiced in Santa Rosa de Huacaria and Queros settlements in the K’osñipata district of the Paucartambo province. Eshuva prayers are transmitted orally and performed by men and women *Wamanokkaeri* (sage or healer), of which currently only nine exist.
2. The element was inscribed on the Urgent Safeguarding List in 2011, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=43983) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between December 2015 and December 2020.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, documentation of the element has been pursued with community authorization, portraying healing experiences, daily life and sacred places of the Huachipaire. In order to transmit the element to younger generations, educational materials have been produced and twelve teachers have been trained to incorporate cultural elements in the educational process. Seven bearers have shared their knowledge at the primary school level, raising interest among children in the Huachipaire culture. Two houses of memory (Malocas), one in each settlement, have been equipped and used as spaces for cultural exchange. Cooperation with health and social programmes has also been strengthened, raising the further need to enhance inter-institutional coordination for safeguarding efforts that mainly rely on regional funding provided by the Decentralized Culture Directorate of Cusco.
4. COVID-19.In order to mitigate the economic effects of the COVID-19 pandemic, a support mechanism was adopted in May 2020 for intangible cultural heritage, and thus seven groups of Huachipaire communities were supported in developing small-scale projects related to traditional foodways and crafts. Regarding the previous Decision [12.COM 8.c.11](https://ich.unesco.org/en/Decisions/12.COM/8.c.11) of the Committee, in which it invited the State Party to encourage the revitalization of the Huachipaire language and its transmission to young generations, it has been reported that a Strategy for Cultural and Linguistic Revitalization has been implemented by the Ministry of Culture together with the communities. Municipalities and educational institutions have supported the use of the Huachipaire language and a Huachipaire speaking teacher has also been hired. The community recognizes the benefits of the revitalization of the Huachipaire language in households and educational programmes for the viability of the element. Therefore, the updated safeguarding plan envisages bilingual intercultural education, as well as inventorying Huachipaire culture and using the houses of memory for its revitalization.
5. **Community participation**. The capacities of the communities have been strengthened, and the Huachipaire Indigenous Council (COINWA) has been formed to represent collective interests, as shown by the State Party’s report. The Safeguarding Committee composed of Huachipaire leaders has performed joint actions together with the Decentralized Culture Directorate of Cusco of the Ministry of Culture, who has assigned two professionals to permanently carry out actions in both communities. The communities have participated in planning and implementing safeguarding activities, such as raising public awareness locally and internationally and developing pedagogical and educational materials, signage in the Huachipaire language for municipal offices and educational institutions, a Huachipaire bilingual and virtual encyclopaedical dictionary, a series of workshops and photographic exhibitions. The sages and leaders of native communities and the Huachipaire Indigenous Council have also participated in updating the safeguarding plan, and the scope of stakeholders involved in the safeguarding activities has been broadened to include the Ministry of Education and health care and nature protection administrations. The State Party also reports the active role of communities and leaders in the preparation of the submitted report through the organization of three workshops.
6. **Viability and current risks**. The element continues to be at risk of disappearing as its practice has been diminishing, which also affects its transmission. As reported by the State Party, there is a drastic decrease in the number of Eshuva song bearers. The major reported risks are the decline of the Huachipaire population and the subjection of communities to negative judgements of worth and value. External cultural influence is reported, as Eshuva songs are sometimes satirized and ridiculed, which has an inhibiting effect on the practice and impacts interest and appreciation among younger generations, thereby hindering the transmission of the element. In this sense, a Municipal ordinance was issued to combat linguistic discrimination in the K’osñipata district. The viability of the Eshuva songs is closely related to the use of the Huachipaire language. In 2015, no child in the Huachipaire communities spoke fluently the language. Learning the language is therefore a precondition for the transmission of the element. Following the publication in 2018 of a dictionary establishing the spelling rules of the Huachipaire language, the communities have also expressed their desire to change the name of the element to ‘Esuwa, Harakbut sung prayers of Peru’s Wachiperi people’.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.17

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [6.COM 8.20](https://ich.unesco.org/en/decisions/6.COM/8.20) and [12.COM 8.c.11](https://ich.unesco.org/en/Decisions/12.COM/8.c.11),
3. Expresses its appreciation to Peru for submitting its second report on the status of the element [‘Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people’] OR [‘Esuwa, Harakbut sung prayers of Peru’s Wachiperi people’ – in case the request to modify the name of the element is approved by the present session of the Committee under Item 6], inscribed in 2011 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, which was initially due for submission by 15 December 2020;
4. Takes note of the efforts described in the report submitted by Peru to safeguard the element, in particular through documenting it, raising awareness about it through educational activities, enhancing intergenerational dialogue and the knowledge and use of the [Huachipaire] OR [Wachiperi] language, building the safeguarding capacities of the communities and applying a participatory approach to safeguarding, and supporting communities in their efforts to adapt to the COVID-19 pandemic situation;
5. Commends the State Party for ensuring mutual respect among communities through regulatory measures aimed to protect the element from external judgements of value and to promote respect for the lifestyles of indigenous communities;
6. Invites the State Party to pursue its efforts to transmit the element and to facilitate the use of the [Huachipaire] OR [Wachiperi] language, to raise awareness of the social functions and cultural meaning of the element and to broaden and strengthen partnerships for its safeguarding, including in the spheres of education, health care and nature protection;
7. Further takes note ofthe official request of the bearer communities to modify the name of the element to ‘Esuwa, Harakbut sung prayers of Peru’s Wachiperi people’, [which was approved at its present session,] in accordance with Chapter I.12 of the Operational Directives on the modification of a name of an inscribed element (Decision 16.COM 6);
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2023 about the required submission of its next report on the status of this element.

Uganda: ‘Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda’ *(consult the* [*report*](https://ich.unesco.org/doc/download.php?versionID=63376)*)*

1. Bigwala gourd trumpet music and dance is a cultural practice of the Basoga people, performed at the Busoga king’s coronation and its annual anniversaries, the funeral of the king or any of the eleven hereditary chiefs of the Busoga Kingdom, as well as at various social events. Bigwala features five or more monotone gourd trumpets blown together to produce a song, thus symbolizing unity, and is accompanied by a dance performed to the music. The communal nature of Bigwala playing and dancing strengthens the sense of community, reinforces the spirit of companionship, addresses social norms and practices and helps the Basoga people relate to their past by narrating their history and cultural identity. It is transmitted from generation to generation through community-based exchange of knowledge and skills.
2. The element was inscribed on the Urgent Safeguarding List in 2012, and the [first periodic report](https://ich.unesco.org/doc/download.php?versionID=44274) was examined by the Committee in 2017. This is the second report submitted by the State Party on the status of this element, covering the period between October 2016 and September 2020. International Assistance has also been granted from the Intangible Cultural Heritage Fund for the safeguarding and promotion of the element. The request was granted by the Bureau of the tenth session of the Committee in May 2015 (Decision [10.COM 1.BUR 1.2](https://ich.unesco.org/doc/src/ITH-15-10.COM_1.BUR-Decisions-EN.doc)), and the [project](https://ich.unesco.org/en/assistances/safeguarding-and-promotion-of-bigwala-gourd-trumpet-music-and-dance-of-busoga-kingdom-in-uganda-00979) was implemented between September 2015 and August 2017.
3. **Effectiveness of the safeguarding plan**. According to the State Party’s report, the National Council of Folklorists of Uganda (NACOFU) has contributed to documenting the element and disseminating its recordings. Currently, it is in the process of creating an archive for Bigwala heritage. Radio and television broadcasts and publications in newspapers have contributed to promoting the element and increasing knowledge about it. The interest of the *Kyabazinga* (king) of Busoga to safeguard the element has contributed to enhancing the passion and commitment of its players and dancers and fostering a welcoming attitude among youth. The International Assistance granted in 2015 supported the training of youth and the creation a new generation of Bigwala players and has helped reinstate the element into the social lives of the Basoga people. The seeds of gourds that are grown to make Bigwala trumpets have been obtained and distributed among communities, and ongoing teaching support has been provided to community members to learn how to make Bigwala trumpets. Safeguarding activities relied mainly on communities’ in-kind contributions, supplemented by funding from NACOFU and the government.
4. Regarding the previous Decision [12.COM 8.c.12](https://ich.unesco.org/en/Decisions/12.COM/8.c.12) of the Committee, in which it invited the State Party to follow its commitments to increase the repertoire of Bigwala songs, the report informs that new songs are being composed and that music groups have started to incorporate Bigwala in their repertoire. The experience of safeguarding Bigwala has been useful in initiating safeguarding processes for other intangible cultural heritage elements in Uganda. Strengthening the capacity of communities to engage in Bigwala performances is the overall objective for the updated safeguarding plan, which proposes, among other actions, increasing opportunities to perform Bigwala, preparing educational resources for music teachers to integrate Bigwala into their teaching, and increasing tourist interest.
5. **Community participation**. The State Party’s report informs that community members took the initiative to engage in learning Bigwala. To date, more than 250 instrumentalists and 500 dancers have been trained in Bigwala. This includes more than ninety boys and girls, the majority of which were girls who have learnt to dance Bigwala. Community groups for playing and dancing Bigwala, composed of men and women and including younger generations, have been created in different districts of Busoga. Members of the Project Management Committee, established for the safeguarding of the element, have mobilized communities to engage in Bigwala, and local community leaders have organized venues, invited village members for training activities and helped mobilize groups to grow gourds. Community leaders, governmental representatives and the NACOFU have also been involved in monitoring the element, and local community leaders and representatives have contributed to updating the safeguarding plan. The Bigwala Project Management Committee and broader communities, including culture bearers, community leaders and youth, participated in preparing the report through meetings, interviews, discussions and public phone-ins during devoted radio programmes.
6. **Viability and current risks**. According to the State Party’s report, Bigwala attracted local and international attention following its inscription on the Urgent Safeguarding List, contributing to increased interest in Bigwala, enhanced exchange of knowledge and skills about the element among the Basoga communities and increasing number of stakeholders involved in safeguarding the element. As a result of the safeguarding measures, gourd seeds used for making trumpets are no longer difficult to find. Bigwala is performed in Busoga villages, bridging the gap between youth and elders. In some communities, children incorporate Bigwala in playground games, increasing the viability of the element. With so many now learning Bigwala, the report by the State Party notes that it has been sometimes challenging to select players to perform at the King’s coronation anniversaries, as only a limited number can be invited to play. While allowances to bearers have in some cases improved their living conditions, the report indicates that economic hardship and poverty continue to be a challenge.
7. The Committee may wish to adopt the following decision:

#### DRAFT DECISION 16.COM 7.a.18

The Committee,

1. Having examined document LHE/21/16.COM/7.a,
2. Recalling Chapter V of the Operational Directives and its Decisions [7.COM 8.7](https://ich.unesco.org/en/decisions/7.COM/8.7) and [12.COM 8.c.12](https://ich.unesco.org/en/Decisions/12.COM/8.c.12),
3. Expresses its appreciation to Uganda for submitting, on time, its second report on the status of the element ‘Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda’, inscribed in 2012 on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note of the continued efforts described in the report submitted by Uganda to safeguard the element, in particular through research, documentation and awareness raising, as well as by improving access to gourd seeds, providing training possibilities, enhancing Bigwala practice in groups, including among youth, and ensuring the commitment of stakeholders to a participatory safeguarding of the element;
5. Invites the State Party to continue its cooperation between the government, the Busoga Kingdom, community leaders, research institutions and other stakeholders for documenting the element, ensuring access to the documented material and favouring its dissemination, integrating Bigwala into education programmes, strengthening its intergenerational transmission, and raising broader public awareness about the element;
6. Encourages the State Party to enhance opportunities for musicians and dancers to perform Bigwala, to provide support to the bearers of the element for improving their livelihoods, to favour knowledge transmission on making Bigwala trumpets and growing gourds, and to respect in its safeguarding efforts the social and cultural functions of the element and the associated customary practices;
7. Further takes note of the International Assistance granted in 2015 and its reported contribution to the safeguarding and promotion of the element, and further encourages the State Party to continue its fundraising efforts and develop synergies among various funding sources;
8. Requests that the Secretariat inform the State Party at least nine months prior to the deadline of 15 December 2024 about the required submission of its next report on the status of this element.

1. The first cycle of periodic reporting on the status of elements inscribed on the Urgent Safeguarding List began with elements that were inscribed in 2009, with their first reports submitted in December 2013 and examined at the Committee’s ninth session in 2014 (2014 cycle). [↑](#footnote-ref-1)
2. At the time of writing this document and prior to the decision that will be taken on the modification of the name, at this current session, the official name ‘Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people’ will be used throughout this document. [↑](#footnote-ref-2)