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**UNITED NATIONS EDUCATIONAL, SCIENTIFIC
AND CULTURAL ORGANIZATION**

CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

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

**Fourth session
Abu Dhabi, United Arab Emirates
28 September to 2 October 2009**

**Item 14 of the Provisional Agenda:
Evaluation of the nominations for inscription on the
List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

Summary

Eight States Parties submitted twelve nominations for inscription in 2009 on the Urgent Safeguarding List. In conformity with paragraph 5 of the Operational Directives and Decision 3.COM 10, these nominations have been examined by examiners appointed by the Bureau of the Committee. This document includes a set of draft decisions, and annexes with an overview of each nomination and the two examination reports. The nomination files are available on the website of the Convention.

Decision required: paragraph 13.

1. According to Article 17 of the Convention, the Committee establishes, keeps up to date and publishes the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and inscribes such heritage on the List at the request of the State Party concerned.
2. At its second session, the General Assembly adopted the Operational Directives of the Convention (Resolution 2.GA 5), including the criteria and procedures for inscription on the Urgent Safeguarding List (Chapter 1.1). These Directives include in their paragraph 18 a transitional timetable for the first inscriptions on the List. On 23 June 2008, the forms for nominations for the List and their explanatory notes were available online and all States Parties have been informed of the procedures and deadlines for submitting the nominations.
3. At the deadline of 16 March 2009 (the deadline established by the provisional timetable was postponed one day, given that 15 March was a Sunday), the Secretariat received the following fifteen nominations from nine States Parties:

Belarus	Rite of the Kalyady Tsars (Christmas Tsars)	00308
China	Maxirap	00304
China	Qiang New Year festival	00305
China	Traditional design and practices for building Chinese wooden arch bridges	00303
China	Traditional Li textile techniques: spinning, dyeing, weaving and embroidering	00302
France	The Cantu in paghjella: a secular and liturgical oral tradition of Corsica	00315
Kenya	Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda	00313
Latvia	Suiti cultural space	00314
Mali	The Sanké mon: collective fishing rite of the Sanké	00289
Mexico	La Maroma or peasant circus	00316
Mexico	The Yúmáre of the O'oba (Lower Pimas) and their oral tradition	00317
Mongolia	Mongol Biyelgee: Mongolian traditional folk dance	00311
Mongolia	Mongol Tuuli: Mongolian epic	00310
Mongolia	Traditional music of the Tsurur	00312
Viet Nam	Ca trù singing	00309

4. Four States Parties received preparatory assistance allowing them to elaborate files for five nominations: Kenya (file number 00313), Latvia (file number 00314), Mongolia (file numbers 00310 and 00311) and Viet Nam (file number 00309). Three other States Parties also received preparatory assistance but were not able to submit nominations either before the deadline of 16 March 2009 for the transitional timetable or before the deadline of 31 March 2009 for possible inscription in 2010. An overview of this preparatory assistance is available in the report of the President on the meetings of the Bureau of the Committee (17 December 2008, 7 May 2009, 10 June 2009), document ITH/09/4.COM/CONF.209/INF.5.
5. According to the Operational Directives, the Secretariat verified the completeness of the nominations and in all cases requested additional information to be submitted to the Secretariat before 15 April 2009. Additional information was received for thirteen nominations, but the two nominations from Mexico (file numbers 00316 and 00317) remained incomplete at that time.

6. With a view to their evaluation by the Committee, nominations shall be examined (paragraph 5 of the Directives). By its Decision 3.COM 10, the Committee requested the Secretariat to propose for each nomination to the Urgent Safeguarding List in 2009 “the names of at least two examiners with relevant competence to examine such nominations or requests, it being understood that up to the third session of the General Assembly, and in conformity with Resolution 2.GA 6, such examiners will include, as appropriate, non-governmental organizations that the Committee will have recommended for accreditation as well as experts, centres of expertise and research institutes”.
7. Therefore, the Secretariat proceeded to identify four candidate examiners for each of the remaining thirteen nominations. The Secretariat took into account their relevant competence (in terms of domains, regions, language, safeguarding measures, etc.) regional particularities and the need of geographical balance. Before presenting the names to the Bureau, the Secretariat contacted the prospective examiners to inform them about the nature of the work, the subject of the nomination and the submitting States, the time frame and the terms of reference. The Secretariat also verified that they had no conflict of interest or other reason for disqualification (e.g. being a national of the submitting State).
8. At its meeting on 7 May 2009, the Bureau of the Intergovernmental Committee appointed two examiners and one alternate for each of the thirteen nominations. The examiners are identified with the nomination belonging to them in the Annex of the present document. Immediately after the decision of the Bureau, the Secretariat informed all prospective examiners of the decision of the Bureau and established contracts with the appointed examiners. For two of the nominations (00305 and 00312), the examiner appointed by the Bureau was not in a position to carry out the examination and the Secretariat thus contracted the alternates.
9. The Secretariat created a dedicated website with limited access allowing the examiners to access the nomination files and the required documentation. The examiners proceeded to a preliminary examination of the thirteen nominations. Additional information being necessary for all the nominations, requests were sent to the States Parties to send the additional information to the Secretariat before 25 June 2009. Once received, this additional information was made available to the examiners, who finalized their examination reports before 10 August 2009. The reports of the examiners were provided to the States Parties concerned. China subsequently requested that nomination 00304, Maxirap, be evaluated by the Committee during the 2010 cycle, so that it might submit additional information addressing some of the points raised during the examination.
10. In conformity with the Operational Directives, each examination report includes:
 - an “assessment of the nomination’s conformity with the inscription criteria”,
 - an “assessment of the viability of the element as well as of the feasibility and sufficiency of the safeguarding plan”,
 - an “assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation” and
 - a “recommendation to the Committee to inscribe or not to inscribe the element” (paragraphs 6-8 of the Directives).
11. The twelve nomination files are available to States Parties on the website of the Convention, together with their required documentation (one video, ten photographs). The examination reports and any reactions of the submitting States Parties are annexed to the present document and are also available on the website.

12. For each nomination, the Secretariat has prepared a draft decision in three parts: the first includes a summary of the element, the second recapitulates, according to the opinions of the two examiners, in what measure the element satisfies the criteria for inscription on the Urgent Safeguarding List as specified in paragraph 1 of the Operational Directives, and the third part presents some further considerations expressed by the examiners that the Committee might wish to include in its decision.
13. The Committee may wish to adopt the following decision:

DRAFT DECISION 4.COM 14

1. Recalling Article 17 of the Convention;
2. Further recalling Chapter 1.1 of the Operational Directives concerning inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
3. Having examined Document ITH/09/4.COM/CONF.209/14 and the nomination files submitted by the respective States Parties;

DRAFT DECISION 4.COM 14.01

The Committee

1. Takes note that Belarus has nominated the **Rite of the Kalyady Tsars (Christmas Tsars)** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Kalyady Tsars (Christmas Tsars) is a ritual and festive event celebrated in the village of Semezhava in the Minsk region of Belarus. Typical Belarusian New Year celebrations take place according to the 'old' Julian style calendar and are combined with distinctive local performing arts. About 500 men participate annually in the event, of which seven are chosen to play the roles of 'Kalyady Tsars' in the national historical-religious drama 'Tsar Maximilian'. Additional comic characters of the *dzed* (old man) and *baba* (old lady), played by a young girl and boy respectively, interact with the audience. During the drama, 'tsars' visit the local houses of unmarried girls to give comic performances and receive good wishes and awards. The procession continues into the night, lit by torchlight. The incorporation of dramatic allusions to aspects of modern life as well as to ethnic communities, groups and individuals has established the drama as a vivid example of cultural diversity. At present, the ceremony, although popular with older residents, is diminishing in popularity with the younger generation. This may result in a gap in transmission of knowledge regarding the production of costumes, instruments, interior decorations and particular dishes associated with the event – intangible heritage that may not outlast the present generation of residents.

2. Decides that, from the information provided in Nomination File 00308, the **Rite of the Kalyady Tsars (Christmas Tsars)** satisfies (Option A) / does not satisfy (Option B) the criteria for inscription on the Urgent Safeguarding List, as follows:

U.1: **Option A:** The Rite of the Kalyady Tsars (Christmas Tsars) embraces several domains of intangible cultural heritage such as performing arts, rituals and festive events and traditional craftsmanship. Combining features typical to the 'Kalyady' rituals in a number of Slavic cultures with locally-based traditions, its annual performance plays an important role in the social cultural life of the Semezhava rural community, providing it with a sense of identity and continuity and helping to maintain the links between generations;

- U.1: **Option B:** The nomination does not clearly demonstrate or sufficiently document the continuity in the practice of the element over the past fifty years (the submitted audio-visual and photographic materials present large gaps). Furthermore, the current viability status of the element and its inter-generational transmission mechanisms are not sufficiently spelled out;
- U.2: The viability of the element is at risk, in spite of the best efforts of a group of enthusiastic practitioners, due to the fact that the bulk of the community, while enjoying the festivities, takes little part in the preparation or performance of the ritual. This lack of broader interest is due to recent social transformations leading, among other things, to an increased rural-urban migration of the population, and in particular, the youth;
- U.3: **Option A:** Several safeguarding measures, focusing particularly on education and raising awareness, have been implemented and proposed by the national and local authorities to ensure the viability of the element;
- U.3: **Option B:** Although a number of safeguarding measures are proposed in the nomination file, several measures such as introducing an annual award and organizing handicraft fairs do not appear to be well suited, in terms of relevance and efficiency, to enabling the continued practice and transmission of the element;
- U.4: The nomination clearly demonstrates that the local community of Semezhava, as well as the village and district authorities, actively participated in the preparation of the nomination file and gave their free, prior and informed consent to it;
- U.5: The element was given the status of a historical and cultural value by a 2008 resolution of the Council of Ministers and inscribed on the State List of Historical and Cultural Values of the Republic of Belarus.
3. **Option A:** Inscribes the **Rite of the Kalyady Tsars (Christmas Tsars)** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- Option B:** Decides not to inscribe the **Rite of the Kalyady Tsars (Christmas Tsars)** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding at this time and invites the State Party to submit a revised nomination that responds more fully to the criteria, if possible before 30 November 2009 so that the Committee might be able to evaluate the revised nomination at its next session;
4. Recommends to the State Party that it encourage and motivate a larger number of community members to participate in the preparation and performance of the ritual;
5. Encourages the State Party to design well-targetted safeguarding measures, to be implemented *in situ* by the local community and that reflect its aspirations and priorities;
6. Further encourages the State Party to allocate safeguarding resources primarily to high-relevance and high-impact activities aimed at safeguarding the viability of the element within the community.

DRAFT DECISION 4.COM 14.02

The Committee

1. **Takes note** that China has nominated the **Qiang New Year festival** for inscription on the Urgent Safeguarding List, described as follows:

The Qiang New Year Festival, held on the first day of the tenth lunar month, is an occasion for the Qiang people of China's Sichuan Province to offer thanks and worship to heaven for prosperity, reaffirm their harmonious and respectful relationship with nature, and promote social and family harmony. The solemn ritual sacrifice of a goat to the mountain is performed by villagers clad in their finest ceremonial dress, under the careful direction of a *shibi* (priest). This is followed by the communal sheepskin-drum and *salang* dances, led by the *shibi*. The ensuing festivities combine merrymaking with the chanting of traditional Qiang epics by the *shibi*, singing and the drinking of wine. At the end of the day the heads of families preside over family worship during which sacrifices and offerings are made. Through the festival, Qiang traditions distilling history and cultural information are renewed and diffused, and social behaviours are reinforced, the community expressing respect and worship towards all creatures, the motherland and their ancestors. Participation in the festival has declined in recent years due to migration, declining interest in Qiang heritage among the young and the impact of outside cultures, but the 2008 Wenchuan earthquake that destroyed many of the Qiang villages and devastated the region put the New Year festival at grave risk.

2. Decides that from the information provided in Nomination File 00305, **Qiang New Year Festival** satisfies the criteria for inscription on the Urgent Safeguarding List as follows:

U.1: The Qiang New Year festival provides a crucial venue for community members to express respect and appreciation for the core transmitters of Qiang traditional culture, family elders and *shibi*, and for them in turn to teach youth about the central features of Qiang heritage; the collective feasting, music making, dancing and singing are ways for communities to develop solidarity and share common values;

U.2: Despite the importance of this ritual as a symbol of Qiang identity, the festival's viability is seriously threatened by modernization and globalization of rural areas that has generated a large youth migration, aggravated by the 2008 Wenchuan earthquake where many *shibis* passed away, the stone villages and stone towers essential to the festival were destroyed or seriously damaged, and community life was severely disrupted;

U.3: Safeguarding measures designed to sustain the festival include State financial assistance to representative inheritors, the *shibis*, to make it possible for them to transmit their traditional knowledge to young people, and the reconstruction of stone villages, stone towers and other traditional sites associated with the festival, linked to the transmission of the history and cultural heritage of the Qiang;

U.4: National and provincial authorities have committed themselves to create favourable conditions to revitalize the Qiang New Year festival and have gained the enthusiastic support of Qiang communities, whose representatives provided free, prior and informed consent to the present nomination;

U.5: In June 2008, upon approval of China's State Council, the Qiang New Year festival was included in the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture, following its inclusion on the Prefectural Cultural Intangible Heritage List in 2006 and the Intangible Cultural Heritage List of Sichuan Province in 2007.

3. Inscribes the **Qiang New Year Festival** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Extends its condolences to the Qiang people and local authorities for the devastating loss they suffered during the Wenchuan earthquake of 2008 and commends them for the continued attention they are providing to intangible cultural heritage as a means to restore social solidarity and community identity;
5. Further commends the State Party for the safeguarding plan containing financial assistance to *shibi* and other representative inheritors, to create favourable conditions to allow them to pass on this important traditional knowledge to young generations, and reminds it of the continuing need to ensure the fullest possible participation of Qiang communities at all levels of implementing this safeguarding plan;
6. Takes further note of the State Party's intention to revitalize the festival by promoting tourism, including the construction of museums devoted to the New Year, but cautions that such initiatives risk diminishing the meaning and importance of the festival to local Qiang, and encourages it to make every effort to ensure that such interventions serve primarily the needs of Qiang people.

DRAFT DECISION 4.COM 14.03

The Committee

1. Takes note that China has nominated the **Traditional design and practices for building Chinese wooden arch bridges** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Wooden arch bridges are found in Fujian Province and Zhejiang Province, along China's south-east coast. The traditional design and practices for building these bridges combine the use of wood, traditional architectural tools, craftsmanship, the core technologies of 'beam-weaving' and mortise and tenon joints, and an experienced woodworker's understanding of different environments and the necessary structural mechanics. The carpentry is directed by a woodworking master and implemented by other woodworkers. The craftsmanship is passed on orally and through personal demonstration, or from one generation to another by masters teaching apprentices or relatives within a clan, in accordance with strict procedures. These clans play an irreplaceable role in building, maintaining and protecting the bridges. As carriers of traditional craftsmanship the arch bridges function as both communication tools and venues. They are important gathering places for local residents to exchange information, entertain, worship and deepen relationships and cultural identity. The cultural space created by traditional Chinese arch bridges has provided an environment for encouraging communication, understanding and respect among human beings. The tradition has declined however in recent years due to rapid urbanization, scarcity of timber and lack of available construction space, all of which combine to threaten its transmission and survival.
2. Decides that from the information provided in Nomination File 00303, **Traditional design and practices for building Chinese wooden arch bridges** satisfies the criteria for inscription on the Urgent Safeguarding List as follows:
 - U.1: The traditional design and practices for building Chinese wooden arch bridges involve a unique handwork technique to build wooden bridges whose social and cultural functions continue to be cherished by local residents, who have engaged themselves in preserving this example of their cultural identity, even as the bridges' practical traffic-bearing functions diminish;
 - U.2: Although the craftsmen have regained esteem among community members who have awakened their interest for covered wooden bridges in the last decade, this

exceptional technology is at risk of disappearing since the transmission process is oral and the few master bridge-building artisans are aged, with little opportunity to pass on their 'secret knowledge' and experience to young carpenters;

U.3: The safeguarding plan proposed, reflecting collaboration of local authorities, communities and the woodworking masters, is crucial to ensure the skill's revitalization by investing intensively in the education of young trainees to strengthen transmission from generation to generation;

U.4: The nomination reveals that there was a wide involvement in the nomination by national authorities as well as local officials of Pingnan, Shouning, and Zhouning Counties in Fujian Province, Qingyuan and Taishun Counties in Zhejiang Province, and by local communities and the representatives of the clans that are heirs of the craft, whose free, prior and informed consent is demonstrated;

U.5: After having been included in the heritage inventories of the various counties in which this tradition remains active, the design and practices of bridge building were included on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.

3. **Inscribes** the **Traditional design and practices for building Chinese wooden arch bridges** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. **Commends** the communities concerned for their efforts to revive the wooden bridge crafts and for their recognition of the master craftsmen whose unique skills need to be transmitted to younger generations;
5. **Takes further note** that recent safeguarding and revitalization efforts have relied in large part on local private-public funding partnerships, and **encourages** the State Party to reinforce this local self-reliance, thus helping to ensure the long-term sustainability of safeguarding measures and the bridges themselves;
6. **Further encourages** the State Party to ensure that safeguarding measures sustainably plan the use of prescribed wood stocks in a manner that demonstrates sound natural resource management principles and encourages community protection of woodland.

DRAFT DECISION 4.COM 14.04

The Committee

1. **Takes note** that China has nominated **Traditional Li textile techniques: spinning, dyeing, weaving and embroidering** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The traditional Li textile techniques of spinning, dyeing, weaving and embroidering are employed by women of the Li ethnic group of Hainan Province, China, to make cotton, hemp and other fibres into clothing and other daily necessities. The techniques involved, including warp ikat, double-face embroidery, and single-face jacquard weaving, are passed down from mothers to daughters from early childhood through verbal instruction and personal demonstration. Li women design the textile patterns using only their imagination and knowledge of traditional styles. In the absence of a written language, these patterns record the history and legends of Li culture as well as aspects of worship, taboos, beliefs, traditions and folkways. The patterns also distinguish the five major spoken dialects of Hainan Island. The textiles form an indispensable part of important social and cultural occasions such as religious rituals and festivals, and in particular weddings, for which Li women design their own dresses. As carriers of Li culture, traditional Li textile techniques are an indispensable part of the cultural heritage of the Li ethnic group. However, in recent decades the numbers of women with the weaving and embroidery skills at their command has severely declined

to the extent that traditional Li textile techniques are exposed to the risk of extinction and are in urgent need of protection.

2. Decides that, from the information provided in Nomination File 00302, **Traditional Li textile techniques: spinning, dyeing, weaving and embroidering** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:
 - U.1: Traditional Li textile techniques, transmitted from mothers to daughters, are skills essential to the personal identity of Li women and to the cultural identity of the Li ethnic group, employed to create cloth that is both practical and richly imbued with symbolic meaning;
 - U.2: Widely practised as recently as three decades ago, the Li textile techniques are today mastered by fewer than a thousand women, mostly elderly, and certain techniques such as the double-face embroidery count only a handful of experts; industrialization brings mass-produced goods that displace the traditional textiles, tourism introduces new styles and tastes, and universal childhood education leaves little time for learning traditional skills;
 - U.3: The State and textile artisans have together elaborated a set of safeguarding measures giving first priority to the transmission of textile skills, but including as well efforts to provide raw materials, to introduce legal protections, to raise awareness and to document the rich diversity of textile techniques and designs;
 - U.4: Li artisans and civic leaders have taken the initiative to propose inscription on the Urgent Safeguarding List and have participated actively in the preparation of the nomination, enlisting the support of national and local authorities for the nomination effort, and giving it their free, prior and informed consent;
 - U.5: In response to initiatives from the authorities of Hainan Province, and by decision of the State Council of the People's Republic of China, Li textile techniques were included on the National List of Intangible Cultural Heritage administered by the Department of Intangible Cultural Heritage of the Ministry of Culture.
3. Inscribes **Traditional Li textile techniques: spinning, dyeing, weaving and embroidering** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes further note of the widespread mobilization of Li villages that have already established a number of textile training centres to strengthen transmission of these techniques;
5. Commends the State Party for its commitment to provide incentives for expert transmitters and encourages it to consider offering similar incentives for new practitioners, in order to ensure the continuity of transmission;
6. Underlines the importance of documenting textile techniques, designs and motifs and establishing collections of textiles and tools, while emphasizing the importance of duly respecting Li customary practices that call for such artefacts to be buried along with their makers;
7. Further encourages the Li artisans and authorities to explore opportunities to provide a prominent place for Li textile techniques in the curricula of local schools.

DRAFT DECISION 4.COM 14.05

The Committee

1. Takes note that France has nominated **the Cantu in paghjella: a secular and liturgical oral tradition of Corsica** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The *paghjella* is a male Corsican singing tradition. It combines three vocal registers that always enter the song in the same order: *segonda*, which begins, give the pitch and carries the main melody; *bassu*, which follows, accompanies and supports it, and finally *terza*, the highest placed, which enriches the song. Paghjella makes substantial use of echo and is sung a capella in a variety of languages including Corsican, Sardinian, Latin and Greek. As both a secular and liturgical oral tradition, it is performed on festive, social and religious occasions: in the bar or village square, as part of liturgical masses and processions and during agricultural fairs. The principle mode of transmission is oral, largely through observation and listening, imitation and immersion, commencing first as part of young boys' daily liturgical offices and then later at adolescence through the local Church choir. Despite the efforts of its practitioners to revitalize its repertoires, Cantu in paghjella has gradually diminished in vitality, due a sharp decline in intergenerational transmission caused by emigration of the younger generation and the consequent impoverishment of its repertoire. Unless action is taken, Cantu in paghjella will cease to exist in its current form, surviving only as a tourist product devoid of the community links that give it real meaning.

2. Decides that from the information provided in Nomination File 00315, **The Cantu in paghjella: a secular and liturgical oral tradition of Corsica** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:

U.1: An emblem of Corsican identity deeply rooted in its agro-pastoral culture, the Cantu in paghjella is essential to the transmission of local cultural knowledge, an integral part of the social fabric of communities;

U.2: While continuing to retain its character as an oral tradition and musical practice, and despite the persistence of traditional modes of transmission, the Cantu in paghjella is threatened by changes in the contexts of its performance and oral transmission, musical standardization and an impoverishment of its repertoire following commercialization and popularization, and the continuing demand for novelty from the tourist industry;

U.3: An urgent safeguarding plan has been elaborated that underlines the priority of transmission, as well as activities of research, protection, promotion and raising awareness, demonstrating the will for an integrated intervention to benefit the viability of the Cantu in paghjella;

U.4: The element has been nominated thanks to an active commitment and large participation of the community of practitioners, local officials and civil society during the process of elaborating the nomination file, based on the knowledge of several families of singers and supported by the awareness-raising of local media, and many practitioners have offered evidence of their free, prior and informed consent;

U.5: The Cantu in paghjella is inscribed in the inventory of intangible cultural heritage present on the territory of France, managed and updated by the Direction for Architecture and Heritage of the Ministry of Culture.

3. Inscribes the **the Cantu in paghjella: a secular and liturgical oral tradition of Corsica** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes further note of the great attachment of the population of Corsica to the Cantu in paghjella and of the importance they accord to its customary practices such as apprenticeship through imitation and absorption and the role of improvisation;
5. Recalls the role of listeners, as well as that of singers, as a fundamental characteristic of the musical communicative space of the Cantu in paghjella that is also at risk of disappearance;
6. Recommends to the State Party that safeguarding measures be developed in situ, in the communes and among the singers and groups, giving particular attention, insofar as possible, to the revitalization of the traditional contexts of practice and avoiding processes that would denaturalize the social meaning and function of the Cantu in paghjella, or that would artificially recreate living situations that have now disappeared;
7. Encourages the State Party to further the collaboration among researchers, singers and lovers of the song seeking to revitalize traditional performance occasions such as fairs, religious rites and local gatherings, in order to ensure wider access to the element.

DRAFT DECISION 4.COM 14.06

The Committee

1. Takes note that Kenya has nominated the **Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Mijikenda include nine Bantu-speaking ethnic groups in the Kaya forests of coastal Kenya. The identity of the Mijikenda is expressed through oral traditions and performing arts related to the sacred forests, which are also sources of valuable medicinal plants. These traditions and practices constitute their codes of ethics and governance systems, and charms, naming of the newly born, initiations, reconciliations, marriages and coronations. Kayas are fortified settlements whose cultural spaces are indispensable for the enactment of living traditions that underscore the identity, continuity and cohesion of the Mijikenda communities. The use of natural resources within the Kayas is regulated by traditional knowledge and practices that have contributed to the conservation of their biodiversity. The Kambi (Councils of Elders) acts as the custodians of these Kayas and the related cultural expressions. Today, Mijikenda communities are gradually abandoning the Kayas in favour of informal urban settlements. Due to pressure on land resources, urbanization and social transformations, the traditions and cultural practices associated to the Kaya settlements are fast diminishing, posing great danger to the social fabric and cohesiveness of the Mijikenda communities who venerate and celebrate them as their identity and symbol of continuity.

2. Decides that from the information provided in Nomination File 00313, **Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda** satisfy the criteria for inscription on the Urgent Safeguarding List, as follows:

U.1: A set of rituals, ceremonials, social practices, cultural values and traditional knowledge about nature, transmitted orally among the various ethnic groups in the Kaya cultural landscape in Mijikenda forest, strengthens community ties and reinforces their common identity, while promoting mutual respect and social justice and ensuring balanced protection of their forest environment;

- U.2: Despite legislation classifying the Kayas as national monuments and creating the forest reserve, leading to their inscription as cultural landscapes on the World Heritage List, and despite the continuing importance of the Kayas for burial and ritual practices, complex forces including modernization, emigration of community members to urban areas and changing land-use practices around the forest are putting the viability of the traditions and practices associated to the Kayas at risk;
- U.3: A safeguarding plan favours the interaction between the natural landscape and its associated socio-cultural traditions and practices, involves Mijikenda communities in all levels of its preparation and implementation, and promotes their social and economic development, thus strengthening environmental management and raising interest among young generations in order to secure the transmission of these traditions and practices;
- U.4: The nomination was prepared with due respect for customary practices governing the element and has resulted from a broad consultation within Mijikenda communities, represented by different social groups including women and youth, Kaya conservation groups and councils of elders whose representatives have given their prior and free consent to the project;
- U.5: The element is inventoried by the Kenyan Department of Culture under the Ministry of State for National Heritage and Culture.

3. Inscribes the **Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes further note of the State Party's continuing efforts to preserve the Mijikenda cultural heritage, in particular, by classifying 42 Kayas as national monuments and reserves in 2001, and its development of the 2008 national policy on culture and heritage;
5. Commends the State Party for proposing an innovative safeguarding plan that establishes a link between cultural heritage – both tangible and intangible – and community development; but cautions that, while income generating activities can help to strengthen this connection, they can also undermine the aims of safeguarding if not carefully tailored to the specificity of each Kaya;
6. Encourages the State Party to give particular care to ensure that documentation activities foreseen in the safeguarding plan fully respect customary restrictions on access to certain secret and sacred information.

DRAFT DECISION 4.COM 14.07

The Committee

1. Takes note that Latvia has nominated the **Suiti cultural space** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Suiti are a small Catholic community in the Protestant (Lutheran) western part of Latvia. The Suiti cultural space is characterized by a number of distinct features, including vocal drone singing performed by Suiti women, wedding traditions, colourful traditional costumes, the Suiti language, local cuisine, religious traditions, celebrations of the annual cycle, and a remarkable number of folk songs, dances and melodies recorded in this community. Older forms of extended family structures are still common

here, and such families, where the transfer of skills from generation to generation takes place, are important bastions of Suiti cultural heritage. The synthesis of pre-Christian traditions and religious rituals has created a unique blend of intangible cultural heritage in the Suiti community. The pillar of Suiti identity – the Catholic Church – successfully recovered following the Soviet period and as a result, the Suiti cultural space has experienced a gradual renaissance. However, today only a few, mostly old people, have a good knowledge of Suiti cultural heritage, and thus there is an urgent need to disseminate this knowledge and to involve more people in its preservation by recovering elements preserved only in written documents, film archives and museum depositaries.

2. Decides that, from the information provided in Nomination File 00314, the **Suiti cultural space** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:
 - U.1: The **Suiti cultural space** has been preserved and constantly recreated by generations of Catholics in predominantly Protestant surroundings, for whom maintaining their unique intangible heritage and confessional distinctiveness provides the two-thousand-strong Suiti community with a profound sense of valued identity;
 - U.2: Although Suiti rituals and practices remain important in the life of the community, their viability is at risk due to the limited economic opportunities for generating income and sustaining the cohesion of the community, shrinking opportunities and resources for their practice and transmission, as well as their lack of prestige among the youth;
 - U.3: Recent safeguarding measures include the establishment of the Suiti Ethnic Cultural Centre and creation of the community's website, while the safeguarding plan to ensure the viability of the element, developed jointly by community members and the relevant authorities, involves adjusting school curricula, supporting informal education and extra-curricular activities, revitalizing certain rituals, training to acquire traditional skills, promoting the Suiti language and inventorying manifestations of Suiti intangible heritage;
 - U.4: Adequate documentation is provided to demonstrate that the three local community councils, as well as the active cultural organizations (Suitu Novads and the Suiti Ethnic Cultural Centre), gave their consent and wholehearted support to the nomination;
 - U.5: The Suiti Cultural Space has been included by the State Party in 2008 in a 'List of Most Important Values of Latvian Culture' as one of thirteen distinctive expressions of intangible cultural heritage.
3. Inscribes the **Suiti cultural space** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes further note that the Suiti and their cultural space are representative of many other European communities and their respective intangible heritage, and that inscription on the Urgent Safeguarding List can thus focus international attention on the urgent need to safeguard heritage that is similarly endangered;
5. Welcomes the safeguarding measures proposed as respecting the wishes of the Suiti community to control their own future and decide on their destiny from within, thus strengthening Suiti social and cultural identity;

6. While acknowledging the importance of restoring Alsunga Castle and other culturally important buildings and renovating roads leading to the Suiti region, encourages the State Party to focus safeguarding resources especially on the human element;
7. Commends the State Party and community concerned for identifying a number of strategic safeguarding interventions and anticipates that such targeted efforts will also contribute to a more general strengthening of Suiti cultural heritage and identity.

DRAFT DECISION 4.COM 14.08

The Committee

1. Takes note that Mali has nominated **the Sanké mon: collective fishing rite of the Sanké** for inscription on the Urgent Safeguarding List, described as follows:

The Sanké mon collective fishing rite takes place in San in the Ségou region of Mali every second Thursday of the seventh lunar month to commemorate the founding of the town. The rite begins with the sacrifice of roosters, goats and offerings made by village residents to the water spirits of the Sanké pond. The collective fishing then takes place over fifteen hours, using large and small mesh fishing nets. It is immediately followed by a masked dance on the public square featuring Buwa dancers from San and neighbouring villages who wear traditional costumes and hats decorated with cowry shells and feathers and perform specific choreography to the rhythms of a variety of drums. Traditionally, the Sanké mon rite marks the beginning of the rainy season. It is also an expression of local culture through arts and crafts, knowledge and know-how in the fields of fisheries and water resources. It reinforces collective values of social cohesion, solidarity and peace among local communities. In recent years, the rite has seen a decrease in popularity that threatens its existence, contributory factors including ignorance of the event's history and importance, a gradual decrease in attendance, occasional accidents during the event itself and the degradation of the Sanké pond due to poor rainfall and the effects of urban development.

2. Decides that, from the information provided in Nomination File 00289, **the Sanké mon: collective fishing rite of the Sanké** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:

U.1: The Sanké mon, recognized by people of San as an important part of their cultural heritage, is a significant expression of traditional worldview that demonstrates the religious tolerance of the region and contributes to the transmission of traditional knowledge and practices; it celebrates the unity of this community through its ethnic diversity by bringing together different groups living within San to celebrate a shared history;

U.2: Despite ongoing efforts of the traditional authorities to involve young people in the preparation of the festival as a means to pass on knowledge about the history of the community and promote respect for traditional cultural practices, and despite the efforts of local and national officials that led to the recognition of the festival as an important element of national cultural heritage, the transmission process is threatened by the loss of interest among young generations, their migration to urban areas and abroad, and environmental conditions that put the fragile ecosystem of the marsh at risk;

U.3: Safeguarding measures including documentation and education of local residents and authorities will facilitate the transmission to young people of the community and encourage best practices that could contribute to protect the environmental health of the pond in the future;

U.4: State authorities have worked closely with traditional authorities, local officials and the community at large to prepare the nomination project, which contains evidence of their free, prior and informed consent;

U.5: The Sanké mon: collective fishing rite of the Sanké is inscribed in Mali's Inventory of Natural, Tangible and Intangible Cultural Heritage.

3. Inscribes the Sanké mon: collective fishing rite of the Sanké on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes further note of the State Party's efforts to highlight the core traditional values surrounding the festival, which promotes tolerance and celebrates the ethnic diversity of the nation;
5. Commends the State Party and the community for their efforts to document their own cultural traditions and to improve infrastructures to support tourism in relation with the festival, which offers the possibility to create jobs especially for young people thus making it possible for them to stay in the region;
6. Encourages the State Party to take all necessary precautions to preserve the fragile ecosystem of the pond and the cultural and historical values of the festival from any possible damaging effects of such tourism.

DRAFT DECISION 4.COM 14.09

The Committee

1. Takes note that Mongolia has nominated **Mongol Biyelgee: Mongolian traditional folk dance** for inscription on the Urgent Safeguarding List, described as follows:

The Mongol Biyelgee: Mongolian Traditional Folk Dance is performed by dancers from different ethnic groups in the Khovd and Uvs provinces of Mongolia. Regarded as the original forebear of Mongolian national dances, Biyelgee dances embody and originate from the nomadic way of life. Biyelgee dances are typically confined to the small space inside the *ger* (nomadic dwelling) and are performed while half sitting or cross-legged. Hand, shoulder and leg movements express aspects of Mongol lifestyle including household labour, customs and traditions, as well as spiritual characteristics tied to different ethnic groups. Biyelgee dancers wear clothing and accessories featuring colour combinations, artistic patterns, embroidery, knitting, quilting and leather techniques, and gold and silver jewellery specific to their ethnic group and community. The dances play a significant role in family and community events such as feasts, celebrations, weddings and labour-related practices, simultaneously expressing distinct ethnic identities and promoting family unity and mutual understanding among different Mongolian ethnic groups. Traditionally, Mongol Biyelgee is transmitted to younger generations through apprenticeships or home-tutoring within the family, clan or neighbourhood. Today, the majority of transmitters of Biyelgee dance are elderly, and their numbers are decreasing. The inherent diversity of Mongol Biyelgee is also under threat as there remain very few representatives of the distinct forms of Biyelgee from different ethnic groups.

2. Decides that, from the information provided in Nomination File 00311, **Mongol Biyelgee: Mongolian traditional folk dance** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:

U.1: The Mongol Biyelgee includes a variety of dances performed by men and women of different Mongolian ethnic groups during important events of their

communities, and reflecting in their movements the activities of nomadic life; it is passed on from generation to generation while constantly being re-imagined and recreated, its participatory aspect reinforcing social cohesion and promoting distinct local identities;

- U.2: Despite the importance of this traditional dance as a manifestation of the strong relationship of the Mongolians with their environment, socio-historical changes of the last decades, including migration and a shift in cultural values, have led to a weakening of the transmission cycle, and the Biyelgee finds itself threatened by the reduced number and advanced age of its practitioners as well as diminished interest among young generations;
- U.3: The safeguarding measures proposed not only include research and new legal protections, but also attempt to change people's perception of the Biyelgee and to support its primary tradition-bearers; by trying to change young people's attitudes towards the Biyelgee, the safeguarding plan can encourage them to embrace it and to recreate it as a marker of identity;
- U.4: Comments, recommendations and suggestions of Biyelgee bearers, individuals, organizations and researchers have been reflected in the nomination and safeguarding plan, which were prepared with the involvement and consent of a broad range of communal and individual tradition bearers;
- U.5: Biyelgee is listed on the National Inventory of Intangible Cultural Heritage in the territory of Mongolia and prioritized as Intangible Cultural Heritage in Need of Urgent Safeguarding.

3. Inscribes the **Mongol Biyelgee: Mongolian traditional folk dance** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes further note of the State Party's ongoing efforts to enact suitable legislation to safeguard intangible cultural heritage and provide incentives for practitioners, including the Mongol Biyelgee and its traditional bearers;
5. Commends the State Party for the proposed safeguarding plan, which puts a clear accent on transmission to young people, but reminds it of the continuing need to ensure that their views and those of the tradition bearers are fully reflected in all measures taken by national authorities, NGOs and any individuals involved with the revitalization of the Mongol Biyelgee;
6. Further reminds the State Party that the key to successful safeguarding will be the full engagement of local performers, teachers and researchers, and that their creative suggestions for safeguarding strategies should be welcomed.

DRAFT DECISION 4.COM 14.10

The Committee

1. Takes note that Mongolia has nominated **Mongol Tuuli: Mongolian epic** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Mongolian Tuuli is an oral tradition comprising heroic epics that run from hundreds to thousands of verses and combine benedictions, eulogies, spells, idiomatic phrases, fairy tales, myths and folk songs. They are regarded as a living encyclopaedia of Mongolian oral traditions and immortalize the heroic history of the Mongolian people.

Epic singers are distinguished by their prodigious memory and performance skills, combining singing, vocal improvisation and musical composition coupled with theatrical elements. Epic lyrics are performed to musical accompaniment on instruments such as the *morin khuur* (horse-head fiddle) and *tovshuur* (lute). Epics are performed during many social and public events, including state affairs, weddings, a child's first haircut, the *naadam* – a wrestling, archery and horseracing festival – and the worship of sacred sites. Epics evolved over many centuries, and reflect nomadic lifestyles, social behaviours, religion, mentalities and imagination. Performing artists cultivate epic traditions from generation to generation, learning, performing and transmitting techniques within kinship circles, from fathers to sons. Through the epics, Mongolians transmit their historical knowledge and values to younger generations, strengthening awareness of national identity, pride and unity. Today, the number of epic trainers and learners is decreasing. With the gradual disappearance of the Mongol epic, the system of transmitting historic and cultural knowledge is degrading.

2. Decides that, from the information provided in Nomination File 00310, **Mongol Tuuli: Mongolian epic** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:
 - U.1: A living oral expression that is crucial for the cultural identity of the Mongolian people and for the historical continuity of their nomadic lifestyle, the Mongol Tuuli epic plays an important role in the traditional education of younger people living in the communities where it is performed;
 - U.2: Although Mongolian singers continue to attach great importance to performing the epic within traditional contexts and in sacred settings, and endeavour to transmit performing techniques to the younger generation in the manner learned from their ancestors, the epic is today at severe risk because of its shrinking social sphere, changing socioeconomic conditions and the weakening of nomadic practices, the difficulties for younger people to master the complex poetic language, and the increasing popularity of mass entertainment media;
 - U.3: A safeguarding plan, developed from a careful analysis of urgent needs and long-term goals, emphasizes training young performers in order to sustain intergenerational transmission, while strengthening the status accorded to epics and their singers and revitalizing the traditional ritual contexts of performance;
 - U.4: The nomination resulted from a wide-reaching consultative process that involved local communities and epic performers, whose views and aspirations are clearly reflected in the safeguarding measures proposed and whose free, prior and informed consent is demonstrated through letters;
 - U.5: Mongolian Tuuli is listed in the National Inventory of Intangible Cultural Heritage in the Territory of Mongolia, where it is prioritized as Intangible Cultural Heritage in Need of Urgent Safeguarding.
3. Inscribes **Mongol Tuuli: Mongolian epic** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes further note of the creative strategies proposed for safeguarding the epic by developing shortened excerpts for easier transmission, but cautions that the capacities of gifted younger singers should not be underestimated and those with the patience and ability to learn extended epics should be encouraged to do so;

5. Commends the State Party and communities concerned for their commitment to enlarge the possibilities for women to learn the epic, while maintaining respect for customary practices in this regard;
6. Underlines the importance of local and regional diversity and encourages the State Party to ensure that safeguarding measures maintain such diversity rather than promoting standardization;
7. Further encourages the State Party to develop small-scale and innovative pilot projects that might show early results but might also permit the evaluation and modification of safeguarding strategies and approaches.

DRAFT DECISION 4.COM 14.11

The Committee

1. Takes note that Mongolia has nominated the **Traditional music of the Tsuur** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Tsuur music is based on a combination of instrumental and vocal performance – a blending of sounds created simultaneously by both the musical instrument and the human throat. Tsuur music has an inseparable connection to the Uriankhai Mongolians of the Altai Region, and remains an integral part of their daily life. Its origins lie in an ancient practice of worshipping nature and its guardian spirits by emulating natural sounds. The Tsuur is a vertical pipe-shaped wooden wind instrument with three finger holes. Simultaneously touching the mouthpiece of the pipe with one's front teeth and applying one's throat produces a unique timbre comprising a clear and gentle whistling sound and a drone. The Tsuur is traditionally played to ensure success for hunts, for benign weather, as a benediction for safe journeys or for weddings and other festivities. The music reflects one's inner feelings when travelling alone, connects a human to nature, and serves as a performing art. The Tsuur tradition has faded over recent decades as a consequence of negligence and disrespect of folk customs and religious faith, leaving many locales with no Tsuur performer and no families possessing a Tsuur. The forty known pieces preserved among the Uriankhai Mongolians are transmitted exclusively through the memory of successive generations – a feature making this art highly vulnerable to the risk of disappearing.

2. Decides that, from the information provided in Nomination File 00312, the **Traditional music of the Tsuur** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:
 - U.1: Deeply rooted in the nomadic ways of life of the Uriankhai ethnic group of the Altai Mountains in north-western Mongolia, the traditional music of the Tsuur is an important part of the people's relationship with their natural environment and a critical element in assuring their survival within it, as it accompanies daily activities and animal herding as well as religious ceremonies and rituals;
 - U.2: Despite a growing awareness and concern about local and regional traditional cultural forms, and the willingness and active commitment of apprentices to preserving the element, the tradition of the Tsuur is threatened by developments such as an ever-growing appeal of cosmopolitan lifestyles, migration to urban areas, processes of urbanization and industrialization, the loss of the cultural contexts for its practice and the passing of Tsuur performers;

- U.3: An ambitious set of safeguarding measures, including the support of performers and teachers, the identification of aspiring players, or the preparation of audio-visual training materials, while raising the legal status of the Tsuur, addresses essential needs and can be expected to have a lasting impact on the element's viability;
- U.4: The nomination has been elaborated with the active involvement of the Tsuur-playing community, in particular the Hunnic Tsuur Performers' Association, key Tsuur performers, and communities in several counties that have shown their willingness to safeguard Tsuur playing and have given their free, prior and informed consent to its nomination;
- U.5: The Uriankhai Mongolian Tsuur is inscribed on the National Urgent Safeguarding List of Elements of Intangible Cultural Heritage and the National Registrar of the Elements of Intangible Cultural Heritage kept by the Cultural Heritage Center under the Ministry of Education, Culture and Science of Mongolia.

3. Inscribes the **Traditional music of the Tsuur** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Takes note with appreciation of the new interest emerging for the safeguarding of the Tsuur tradition, expressed by support and involvement of many people at the local, regional, national and international levels;
5. Recommends that national cultural policies aiming at the safeguarding of the Tsuur music tradition, as well as other traditional practices, give due attention to promoting their continued relevance, viability and vitality, in addition to measures of collecting and cataloguing traditional practices;
6. Further recommends that the State Party focus initial safeguarding measures on consolidating the Tsuur tradition at the local level and in close consultation with local representatives;
7. Encourages the State Party to anticipate the impacts the proposed safeguarding measures may have on the element and to ensure that the introduction of new aspects that were formerly not part of the tradition, such as professionalization, be done with caution, so that the tradition may continue to have relevance to its community;
8. Further encourages the State Party to widen the scope of its safeguarding activities to actively involve non-musician members of the communities, and to seek the inclusion of performers throughout the western provinces, as well as related musical traditions such as those of neighbouring ethnic groups, should they wish to participate in the revitalization and dissemination of their respective traditions.

DRAFT DECISION 4.COM 14.12

The Committee

1. Takes note that Viet Nam has nominated **Ca trù singing** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Ca trù is a complex form of sung poetry found in the north of Viet Nam using lyrics written in traditional Vietnamese poetic forms. Ca trù groups comprise three performers: a female singer who uses breathing techniques and vibrato to create unique ornamented vocal sounds, while playing the clappers or striking a wooden box, and two instrumentalists who produce the deep tone of a three-stringed lute and the

strong sounds of a praise drum. Some Ca trù performances also include dance. The varied forms of Ca trù fulfil different social purposes, including worship singing, singing for entertainment, singing in royal palaces and competitive singing. Ca trù has fifty-six different musical forms or melodies, each of which is called *thể cách*. Folk artists transmit the music and poems that comprise Ca trù pieces by oral and technical transmission, formerly, within their family line, but now to any who wish to learn. Ongoing wars and insufficient awareness caused Ca trù to fall into disuse during the twentieth century. Although the artists have made great efforts to transmit the old repertoire to younger generations, Ca trù is still under threat due to the diminishing number and increasing age of practitioners.

2. Decides that, from the information provided in Nomination File 00309, **Ca trù singing** satisfies the criteria for inscription on the Urgent Safeguarding List, as follows:
 - U.1: Ca trù singing embodies a range of musical and dance practices, as well as expertise and knowledge of poetry, constituting an identity marker of Vietnamese communities that is transmitted today by musicians and devotees dedicated to performing, teaching and developing the tradition;
 - U.2: Ca trù has seen a revival of interest in recent years, creating an important base for developing a sustainable Ca trù culture in a modern context, yet the element's viability is still at risk due to the small number of musicians with sufficient competence, knowledge and skill to perform and teach Ca trù, a lack of financial resources necessary to sustain and develop the form, the loss of traditional performing places, and rapid processes of economic, social and cultural change;
 - U.3: The proposed safeguarding measures are coherent and wide-ranging, supported by an ambitious and well-funded plan to safeguard Ca trù that can be expected to have a significant impact on the sustainability of the practice and transmission of Ca trù singing, while relying on the deep knowledge still existing in the participating communities;
 - U.4: The element has been nominated with the free, prior and informed consent of communities, groups of musicians, their families, Ca trù clubs, and with the support of relevant Government departments, while the inscription and the proposed safeguarding measures will pay adequate respect for the customary practices and rules concerning various rituals, local beliefs and associated family matters;
 - U.5: Ca trù singing is included in the inventory of Vietnamese musical heritage and performing arts held by the Vietnamese Institute for Musicology within the Ministry of Culture, Sports and Tourism.
3. Inscribes **Ca trù singing** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Commends the State Party for having activated resources and promoted Ca trù among the younger generation, encouraging musicians and presenting organizations to identify talented students with a view to ensuring the continued viability of Ca trù singing;
5. Recommends that the State Party include younger artists and learners alongside elderly artists and teachers in its proposed measures aiming at providing financial incentives for Ca trù musicians;

6. Underlines the importance of education programmes to raise awareness of the poetry used as Ca trù song texts as well as Ca trù musical forms and aesthetics; and emphasizes that the improvisatory techniques that are central to Ca trù performance should be the focus of transmission efforts;
7. Further recommends that the audiovisual safeguarding, inventory and systematization of documents on Ca trù singing be done in line with appropriate standards of audiovisual preservation and access;
8. While acknowledging the importance of restoring customary performance venues, encourages the State Party to focus its safeguarding efforts primarily on investing in human resources;
9. Further encourages the State Party to ensure that the proposed safeguarding measures continue to be implemented with a high degree of co-ordination between governmental departments, cultural organizations and communities, groups and individuals with expertise and knowledge of Ca trù culture.

Belarus

Rite of the Kalyady Tsars (Christmas Tsars)

(file reference number 00308)

Overview of the Nomination and Examination Procedure

The nomination was received at the Secretariat on 16 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 26 March 2009 and a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 15 April 2009 and again on 23 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Lietuvos liaudies kultūros centras / Lithuanian Folk Culture Centre – LLKC of Lithuania and Slovenské centrum pre tradicnú kultúru / Slovak Centre of Traditional Culture as examiners for the nomination, with CIOFF България / CIOFF Bulgaria as an alternate.

The examination report of Lietuvos liaudies kultūros centras / Lithuanian Folk Culture Centre – LLKC was received at the Secretariat in final form on 1 July 2009 and the examination report of Slovenské centrum pre tradicnú kultúru / Slovak Centre of Traditional Culture was received in final form on 30 June 2009.

These examination reports were provided to the submitting State on 8 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#308> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Lithuanian Folk Culture Centre - LLKC**

Name of the expert: **Arunas Vaicekauskas**

Date of the examination: **1st July 2009**

Nomination file No. 00308 - Belarus - Rite of the Kalyady Tsars (Christmas Tsars)

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

5. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
6. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
7. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
8. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The rite of the Kalyady Tsars (Christmas Kings) from Semezhava can be treated as a typical example of the Belarusian folk culture. Walking of the disguised group of young men at Christmas period plays a very important role in the whole region, especially in Belorussia. The structure of such rituals is quite similar: on certain feast days (in Semezhava's case – New Year/Christmas period) villagers dress in different masks and visit all farmsteads of the village where they play specific roles (in Semezhava's case - Tsar Maximillian, Tsar Mamay, doctor's role, roles of old men and women, etc.) and receive gifts from farm owners. Awarded disguisers wish the farm dwellers well. The end of the rite, as usual, has the form of the ritual diner. All these elements can be found in the Kalyady Tsars rite. At the same time, the Kalyady Tsars share some features typical to the tradition of the beginning of the 20th century. For that period, it was common to mix several different rites into one action. As is seen in Semezhava's case, a mixture of elements of the traditional Christmas and New Year carnival and the so called "folk" drama "Tsar Maximilian", forms a local variant of the disguising custom.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element <i>(Not to exceed 1,000 words)</i>	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>The rite of the Kalyady Tsars (Christmas Kings) from Semezhava can be treated as an important example of intangible cultural heritage of the East European agrarian cultures. It represents such forms of intangible cultural heritage as the festive event, the performing art, oral tradition, or even ritual. The rite of the Kalyady Tsars continues the traditional carnival of the East European agrarian community. At the same time, it reflects transformations which took place in the region at the beginning of the 20th century when most of the previous agrarian rites acquired new function of entertainment. The structure and the content of the Kalyady Tsars remain almost adequate to the rite of the traditional rural community of the early 20th century. On the one hand, the legend that the villagers imitate the previous activity of the military garrison soldiers can be treated as an example of history inventing. On the other hand, the fact of creation of such legend evidently shows that the local community recognized the Kalyady Tsars as the “historical” part of their cultural heritage. Nomination file and additional information allow us to decide that walking of the disguisers plays an important role in nowadays cultural life of the Semezhava region. It can be seen that the younger generation shows some interest in the continuity of the tradition (participated in the rite, gathered information about it, etc). Walking of the maskers such as the Kalyady Tsars is one of the most communal rites in the traditional rural culture. The communal performing of traditional rites in any case leads to the sense of identity. The activity of a comparatively little group of disguisers involved almost all inhabitants of Semezhava village or even guests from the surrounding villages in common action. Closer acquaintance with traditional values strengthened the integrity of the community and whole society in general.</p>	

<p>Criterion U.2</p> <p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p>(or)</p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>		
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>		
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;">Element satisfies Criterion U.2:</td> <td style="width: 50%; padding: 5px; text-align: center;"> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> </td> </tr> </table>	Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	
<p>Assessment of the viability of the element (250 to 500 words)</p> <p>Judging from the nomination file and the video-material, the rite of the Kalyady Tsars (Christmas Kings) looks quite vital. The participation of 500 inhabitants of the Semezhava region also speaks to the behalf of its viability. However, when in the letter for the additional information I asked what those 500 participants were doing (as the group of the Kalyady Tsars consisted only from 7 men), I did not get a convincing answer. Of course, I understand that most of them play a role of the passive side, as the inhabitants of the farms or even spectators. Still, I expected the authors of the nomination file to explain that situation. The soviet regime was not very friendly to the continuity of all forms of the national culture. Thus I requested additional information and the answer confirmed my expectations that “from the end of the 1960th to 1980th, the rite was conducted only sporadically” and later was “completely restored”. The main question is – can we state that the continuity of the rite exists in this case? If to look at the structure and the content of the rite, we can state that such continuity still exists. As I wrote above, the structure and the content of the Kalyady Tsars still remain almost adequate to the rite of the traditional rural community of the early 20th century. A question is whether transmission of the rite between generations has a serious background. This is why I asked for additional information – who is the initiator of the performing of the ritual – elder generation, younger generation or local cultural authorities. We can speak about the real viability of the tradition only when initiative lies in the hands of the youth. Gathering of the ethnographical data or other similar activity evidences some interest in the tradition rather than its continuity.</p>		
<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p> <p>Over the centuries, the historical development of traditional rural culture was relatively suspended by the stability of life in Belarusian village. However, new socio-cultural and economic conditions which formed during the second decade of the 20th century (formation of the Soviet Russia, later - USSR) destroyed the structure of the traditional village community and changed the way of thinking and social behavior stereotypes of the peasants. Despite that, some forms of the traditional ritual life like the Kalyady Tsars at Semezhava survived until the end of the 20th century. Today, the situation is many times worse. Globalization, urbanization and other inevitable realities of nowadays may affect negatively the viability of such rites as the Kalyady Tsars. According to the authors of the nomination file, the two main threats to the viability of the rite of</p>		

the Kalyady Tsars are the migration of population and the lack of interest on the part of the younger generation in traditional intangible heritage. The process of urbanization results in the migration of Semezhava residents. On the other hand, globalization affects the everyday life of those who stay. For many young people, the values of traditional life style day to day become incomprehensible and alien. This leads to the gap of rite transmission and to the lack of leaders and participants of the rite ceremonies. The local cultural institutions are poorly financed and despite some efforts to prevent the disappearing of the elements of intangible cultural heritage their effectiveness is very low. In this case, the authority of the UNESCO could affect the process on a very high scale.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

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Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- a) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- b) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- c) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)	
<p>Current efforts to safeguard the rite of the Kalyady Tsars on the part of the Belorussian State involve developing of the strategy for safeguarding the “Kalyady Tsars” rite and the fact, that the Kalyady Tsars were inscribed in the Historical and Cultural Heritage List of the Republic of Belorussia. According to the nomination file authors, a film by Kukharonak should also be mentioned as it evaluates interest in the Semezhava’s intangible heritage. As to the efforts of the community, “Certain measures to safeguard the element have been taken by local communities and authorities” appears to be the only given information. The proposed safeguarding measures are more concrete. However, most of them involve officials and not local inhabitants. It seems that the main strategy of the Belarusian state for safeguarding the Kalyady Tsars rite from Semezhava consists of the efforts to give more information about the rite to the Belarusian society. For example, I can hardly imagine how the “Organization of fairs of traditional handicrafts in Semezhava and invitation of local craftsmen to municipal fairs in Minsk, municipal festivals in Russia, Ukraine, other Slavic countries” will help to safeguard the rite of the walking of the disguisers group. In my opinion, the efforts to preserve the rite must be first directed at the local community and only later at information spread about the element. On the other hand, I have little experience on safeguarding measures and will restrain from categorical decisions. On the part of commitments between the States and communities, the authors of the nomination make emphasis on the juridical aspect of safeguarding intangible heritage by the State. However, very little information about the community’s direct participation in rite safeguarding is given.</p>	
<p>Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”</p>	
<p>a. Participation of communities, groups and individuals</p> <p>Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.</p>	
<p>b. Free, prior and informed consent</p> <p>The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.</p>	
<p>c. Respect for customary practices governing access</p> <p>Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.</p>	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>According to the nomination file, a great variety of official and cultural institutions participate in the nomination process, such as the State Ministry (the safeguarding of the element is supervised by</p>	

the Department for Protection of Historical and Cultural Heritage, Ministry of Culture of Belorussia), Regional Administration of the Kopyl district, Belarussian State University of Culture and Arts, NGO “Centre of the preservation of Oral traditions of the Belarussian People”, local School, local Cultural centre and the local community itself. The community took an active participation in the preparation of the nomination file as confirmed by their letters of support. Teachers of the local school, medical doctors and primarily the staff of the house of culture and of the handicraft centre are active initiators of the rite events. Local intellectuals provided information and helped actively in the formation of the UNESCO file. They requested regional and national authorities to inscribe the element on the State List of Historical and Cultural Values of the Republic of Belorussia. The residents of the Semezhave village participated in the process by transmitting the rite from generation to generation. Inhabitants believe that traditions should be supported and that the authority of UNESCO will help them to preserve the rite of the Kalyady Tsars.

Comments on their free, prior and informed consent (150 to 300 words)

In the nomination file, this part of criterion U.4 is covered in one sentence about the attached letters of support. Thus, my comment on the free, prior and informed consent of the Semezhave village community can be supported by the guaranties of the nomination file that residents of the Semezhave village welcome the participation in the safeguarding of the rite of the Kalyady Tsars and by the attached official letter of support subscribed by 8 residents of the Semezhave village. I think that we have a right to ask a rhetoric question whether 8 residents are enough to represent the whole village community which has more than one thousand residents.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

The rite of the Kalyady Tsars does not have any customary practices which could be affected in any way by the inscription of the rite on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding and any safeguarding measure will not affect its continuity.

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”

Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Element satisfies Criterion U.5:

Yes

No

Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)

According to the usual practice of the former USSR, the rite “Kalyady Tsars” at the village of Semezhave, Kopyl district, Minsk region was given a status of a historical and cultural value by the resolution of the Belarussian Council of Ministers of 03.09.2008 No 1288 (the National List of Legal Acts of the Republic of Belarus, 2008 No 222,5/28291) based on a decision by Belarussian Scientific Council on Historical and Cultural Heritage of the Ministry of Culture of the Republic of Belorussia. This historical and cultural value has been inscribed on the State List of Historical and Cultural Values of the Republic of Belarus under the code No 635K000053.

On 9th January, 2006 the Belarussian Law on the Protection of Historical and Cultural Heritage

was amended by incorporating the concept of “intangible cultural heritage” and providing a system of measures for its safeguarding. However, the inventory of the intangible cultural heritage is still in progress.

Overall Recommendation

According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.

Recommend to inscribe: **Recommend not to inscribe:**

Comments on your recommendation (not to exceed 300 words)

To conclude, despite my criticisms and some contradictions in the nomination file which I indicated in my request for additional information, I recommend the Committee to inscribe the rite of the Kalyady Tsars to the List of Intangible Cultural Heritage in Need of Urgent Safeguarding. The rite of the Kalyady Tsars is really worth to preserve in its nowadays form because the structure and the content remain almost adequate to the rite of the traditional rural community of the early 20th century. Not only the content but also the specifics of the rhetoric (the so called carnival inversion) of the participants certificate the continuity of the tradition. Changes influenced by cultural globalization are irreversible and in such context each local variant of the saved intangible cultural heritage automatically becomes a part of common human heritage.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

<p>Report on the examination of nomination files for inscription on the Urgent Safeguarding List in 2009</p> <p style="text-align: right;">Original: English</p>	
<p>Name of the examiner: Slovak Centre of Traditional Culture</p>	
<p>Name of the expert: Juraj Hamar</p>	<p>Date of the examination: 30 June 2009</p>
<p>Nomination file No. 00308 – Belarus – Rite of the Kalyady Tsars (Christmas Tsars)</p>	
<p><i>Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.</i></p>	
<p>Examination of nominations: (from the Operational Directives)</p>	
<p>9. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.</p>	
<p>10. Examinations shall include assessment of the nomination's conformity with the inscription criteria.</p>	
<p>11. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.</p>	
<p>12. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.</p>	
<p>Brief textual description of the nominated element</p>	
<p>The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)</p>	
<p>The "Kalyady Tsars" is a ritual and festive event including performing arts in the form of the New Year celebrations according to the Julian style calendar observed in Belarus until 1918. This element of this intangible heritage has the form of popular theatre with a lot of carnival components and comic scenes. Kalyady Tsars is performed by carollers in the Semezhava village central Belarus. Carollers meet in one house, where they jointly get dressed into traditional masks. Men in masks redressed are marching from house to house throughout the whole village. In each house, they play a theatrical scene. Then they get a hamper and walk on. At the end, when they walk around the whole village by this walk-about, the carollers return back to the house, where they redressed, to divide the hamper (mainly sausages and bacon). The carol singing is related also with the "Shchodry Vechar" holiday, which is actually a part of the "Kalyady Tsars". This element is preserved in the Semezhava village for whole generations in an almost unchanged form. Especially young men from the municipality participate in it but all inhabitants in the village, who consider it to be an inseparable part of celebrations of Christmas, Old Year, and New Year's Day, identify themselves with the ceremony.</p>	

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element (<i>Not to exceed 1,000 words</i>)</p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)</p>	
<p>The nominated “Kalyady Tsars” element belongs, according to the definition of the intangible cultural heritage stated in Article 2 of the Convention for the Safeguarding of the Intangible Cultural Heritage, among practices, presentations, shows, knowledge, skills, as well as tools, objects, artefacts and related cultural premises, which are considered by communities (groups as well as individuals) to be a part of their cultural heritage. The traditional presentation of this element provides the given community in the Semezhava village with the feeling of identity and continuity, which support the respect for cultural diversity and human creativity.</p> <p>This type of the intangible cultural heritage is compatible with the existing international documents for protection of human rights, with requirements of mutual respect among communities, groups, and individuals, as well as with requirements of constantly sustainable development.</p> <p>A problematic part according to Article 2 of the Convention for the Safeguarding of the Intangible Cultural Heritage is formed by the fact that the nomination file of this element has not sufficiently proved the necessary condition, i.e., that the element is being handed over from generation to generation and that it is permanently being created again by communities and groups as a response to the surrounding environment, their interaction with nature and history. Save for the photo from 1956 and film from 1997, we do not have relevant proofs on the generation transition of this element. Photos, which are attached to the nomination file are dated by 2007 but were obviously originated in the film production in 1997. We do not either have sufficient information about other groups presenting this ceremony (save for one group on a photo from 1956 and group performing in the film), which would at the same time be carriers of this element of the intangible cultural heritage in several generations. The ceremonial, which can be seen in the film, is 12 years old and we do not know, what the viability of this element currently is; whether it is a live part of the cultural life in the municipality or only a reconstruction of this traditional element for needs of a</p>	

film record. Article D of the nomination file states that 500 young men presently participate in presenting the given element but we can see only 12 carollers in masks in 1997 in the submitted material.

Criterion U.2
“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

According to the nomination file, the Kalyady Tsars ceremony has been preserved for whole generations of carriers of this tradition up to now. With the current modern way of life in the Semezhava village, it is natural that also these traditional elements are gaining a new form, new functions, and new practices. Traditional holidays related to Christmas and New Year’s Day are being modernized; they commercial used through media and advertising. In Belarus, in the period of practising the given element, it is a time of favourite winter vacations. Kalyady Tsars therefore become interesting also for people, for whom they make their vacation more pleasant through popular theatre or cultural ceremony with traditional elements. The ceremony thereby gradually losses its original meaning, it is being desacralized and integrated in ordinary, profane celebrations of the arrival of the New Year. A positive factor is that the carol singing and the related performance of popular theatre is attractive for the young generation. Comic scenes of masks are “funny” for children and laugh is always a great attraction to actively participate in similar events and later transfer them in the form of memories and oral history to other family members or friends. For the current element viability, frequency, and scope of its practising, it is important that the local inhabitants are activated, that it invites the young generation to practically perform this element, that younger boys gradually integrate themselves among the old, experienced carollers or that they themselves establish new groups, which will perform their Kalyady Tsars. All members of the community must be active, not only actors performing the given ceremony but also theatre - goers - other inhabitants in the village, who should permanently require the performance of this element, initiate the origination of other groups, invite them to their houses and subsequently be in their houses in the role of an active watcher – according to the functions being ascribed by this type of the popular theatre to the audience.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

The most serious risks of the disappearance of the Kalyady Tsars element include the migration of population in the given area, poor interest of the younger generation in preserving this tradition

but also the generally weak interest of the younger generation in the intangible cultural heritage, especially that part, which is related to the traditional culture. Urbanization is one of the causes why also many young people leave the Semezhava village to work in a city. Advertising, media, process of globalization in culture and other current factors affect the relationship of the young generation to their own intangible cultural heritage. Young people have often then a tendency to perceive own popular traditions as something old-fashioned, anachronistic, something having no social, aesthetic, or moral value for them. Young people do not have to want to continue in presenting this ceremonial as they will have the feeling that they will become the laughing-stock and will feel ashamed for their performance in carol singing. If there is no continuity and transition of practices and rituals related to the Kalyady Tsars element also to other generations, not only the preservation of the intangible part of this element (texts, regularly repeated opportunity and other spiritual sizes), but also the tangible side – costumes, requisites, musical instruments, etc., will be a big risk. As a problem, I see not only the transition of the given element tradition to the younger generation but also its distribution among the whole community. The nomination file states that the whole Semezhava village is involved in the ritual but the whole Kalyady Tsars ceremony is practised only by several “intellectuals” (teachers, physicians, people from the local house of culture) – see Section 5.a. Without the whole community’s participation, there is a real threat of a cessation of this element. The last threat is a lack of funds for protection and preservation of this element – e.g., through high-quality film documentation or by the issuance of a popular and scientific publication on this type of the intangible cultural heritage, etc.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

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Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- d) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- e) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- f) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for

their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

To protect this intangible cultural heritage element, the proponents state measures, from which some may be more and others less effective.

- Introduction of an annual award for the protection of traditions of Semezhava – as far as the Kalyady Tsars ceremony is presented in the village by one group only, which presently “provides for protection” of this element, this group will still gain the annual award and when the group ceases to exist and there is no transition to the younger generation, it will no longer be possible to award the prize.

- Interviewing participants of the rite by local mass media – it is no special or effective element for protection of this ceremony.

- Production of a series of programmes on the subject by national mass media – it can be a good mean supporting the protection of the given element of the intangible cultural heritage but this part of the plan is inconclusive, since after 1997, when the Kalyady Tsars film was made, we have no relevant evidence in the nomination file, which would talk about the production of these programs in mass media.

- Introduction of a special training course for natives of Semezhava at the Belarusian State University of Culture and Arts – operation (also through courses for Semezhava inhabitants) at the University is not a sufficiently effective plan. The University may provide for an identification and documentation of this ceremony. It must, however, be protected above all by the community through its specific activities in the village.

- Introduction of a course on intangible heritage into curricula of schools in Semezhava and neighbouring villages; invitation of the transmitters of "The Tsars" to master classes, folklore schools and festivals – it may be a suitable part of the plan for the protection of the submitted element.

- Organization of fairs of traditional handicrafts in Semezhava and invitation of local craftsmen to municipal fairs in Minsk, municipal festivals in Russia, Ukraine, other Slavic countries – this type of activity is ineffective and is not directly related to the Kalyada Tsars ceremony. Common meeting of popular craftsmen have been, for decades already, an obvious part of organizing various festivals in Europe. A meeting of similar groups in a festival focused on popular theatre and carol singing during Christmas would have a much bigger importance. For instance, in Poland and Ukraine, the Kolyada festival is organized or in Slovakia, the Dni kolied krest'anov Slovenska (Days of Carols of Christians of Slovakia) festival is held every year in Slovakia with an international participation, where, inter alia, similar groups with similar ceremonies are meeting from various Slavic and European countries.

Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”	
a. Participation of communities, groups and individuals	
Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.	
b. Free, prior and informed consent	
The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimes of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.	
c. Respect for customary practices governing access	
Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>As it is known, Belarus was among the first countries to join the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003. That was one of the reasons for electing Belarus to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. By the Nomination form, Belarus, as a State Party to the Convention, has started to implement its main provisions regarding the identification, definition, and inventory of elements of the intangible cultural heritage as specified by the Convention.</p> <p>Another important step to commence the successful nomination process has been the fact that on January 9, 2006, the Belarusian Law on the Protection of Historical and Cultural Heritage was amended by incorporating the concept of the “intangible cultural heritage” and providing for a system of measures for its safeguarding. The guidelines for safeguarding of the intangible cultural heritage were discussed at two international conferences held in Minsk and Moscow in 2007. Other practical steps were determined at a round table held on February 2008 at the national level with the participation of members of the Parliament of the Republic of Belarus, representatives of the Government, the National Commission for UNESCO, local authorities, research and educational institutions, and NGOs. Finally, it is necessary to state that in the preparation of the nomination for the registration of the element as an intangible cultural heritage of UNESCO, the local community of Semezhava, village and district authorities have actively participated. This has been confirmed by their attached letters of support.</p>	
Comments on their free, prior and informed consent (150 to 300 words)	
The Kalyady Tsars nomination file for inscription on the Urgent Safeguarding List of UNESCO has sufficiently proved the voluntary, previous, and informed consent of the relevant community in the Semezhava village as well as in the relevant district and region with the nomination. It is important that the local community is directly interested in the protection of this element of the intangible cultural heritage. Representatives of inhabitants of the Semezhava municipality, as well as the	

Mayor of this municipality, have declared in writing that the Kalyady Tsars ceremony is a part of their traditional way of life and that they identify themselves with this element. Representatives of the district self-government in the City of Kapyl have also declared support to this element considered by them to be part of the cultural heritage of the Kapyl district. Other written declarations to support the Kalyady Tsars element nomination are also a part of the nomination file. Based on the above, it may be stated that the criterion, according to which an element must be nominated for inscription on the Urgent Safeguarding List of UNESCO only upon the widest possible participation of the affected community, group, or individual and with their voluntary, previous, and informed consent, has been fulfilled.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

Within the interest of protection, development, and support of the Kalyady Tsars ceremony as an element of the intangible cultural heritage of Belarus, a framework strategy should be adopted to support the operation of the intangible cultural heritage in the society and to integrate the protection of such heritage in program plans. The submitted nomination plan represents a separate part of this strategy. A synchronous approach – on one side, the “top-down” approach, when the government and competent authorities in the state management provide for adequate methodical directions, strategy of the development of protection and documentation, education, funding, medialization, and promotion of the given element of the intangible cultural heritage in the state, is very important for the existence and protection of the element. On the other side, “the bottom-up” approach is not less important, providing for an active presence of the given element of the intangible cultural heritage in the local community of inhabitants of the Semezhava municipality, handing-over of practices, presentations, shows, knowledge, skills, as well as tools and objects to other generations. A large space for an improvement of the given element protection is represented by the youngest generation – children. Through local and regional schools, it is possible to intermediate this element of the intangible cultural heritage to children as a value (historical, aesthetic, moral), which is closely related to their municipality and region; they may identify themselves with it and they may be proud of it, since it is unique. Other possibilities are offered also by out-of-school activities of children – interest groups and workshops, where they can make masks and costumes, prepare their own – “children’s” Kalyady Tsars, etc.

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”

Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Element satisfies Criterion U.5:

Yes

No

Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)

The U.5 criterion requires that the element is included in the list of the intangible cultural heritage in the territory of the submitting state, in our case, Belarus, as defined in Articles 11 and 12 of the Convention for the Safeguarding of the Intangible Cultural Heritage. In the nomination file for the Kalyady Tsars element, it is declared that according to the provisions of the Law of the Republic of Belarus of January 9, 2006 on the Protection of Historical and Cultural Values of the Republic of Belarus, the rite “Kalyady Tsars” at the village of Semezhava, Kapyl district, Minsk region was given a status of a historical and cultural value by the resolution of the Belarusian Council of

Ministers of 3rd September 2008 based on a decision by the Belarusian Scientific Council on Historical and Cultural Heritage of the Ministry of Culture of the Republic of Belarus. This historical and cultural value has been inscribed on the State List of Historical and Cultural Values of the Republic of Belarus under code No. 635K000053. In this spirit, the Kalyady Tsars element complies with the U.5 criterion.

Overall Recommendation

According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.

Recommend to inscribe: **Recommend not to inscribe:**

Comments on your recommendation (not to exceed 300 words)

The nominated Kalyady Tsars element is undoubtedly a significant part of the intangible cultural heritage of Belarus. This element has the form of a touring popular theatre with a lot of carnival elements and comic scenes. A similar type of scenes can be found in the rich representation with other Slavic nations as well – in Poland, Ukraine, Bohemia, Slovakia, etc. However, despite the significant cultural value, the information stated in the nomination file, as well as the attached materials (film and photos) have failed to sufficiently prove necessary facts in order that the nominated element is inscribed in the list of heritage, requiring an urgent protection. It mainly concerns the failure to fulfil the U.1 and U.3 criteria under the Operative Guidelines. The submitters have insufficiently documented that the nominated element is live presently too; that the process of a transition from generation to generation is ongoing and that the given community of the municipality thereby identifies itself with it to such an extent that its viability is secured also for future generations. The file contains many phrases, which do not talk about specifics of the given element but are only a general statement of its significance for the intangible cultural heritage and local community. The text also includes contradictions (young people are interested in the participation in the given element – young people are not interested in the participation in the given element) and unreliable information (film from 1997 and photos apparently from the same year dated by 2007; 40% of the population are young people participating in the given element, etc.). Protective measures are insufficient and uselessly put a big emphasis on local media. I do not recommend the nominated “Kalyady Tsars” element to be inscribed (recorded) by the Committee in the list of heritage requiring an urgent protection.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

China

Qiang New Year festival

(file reference number 00305)

Overview of the Nomination and Examination Procedure

The nomination was received at the Secretariat on 9 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 30 March 2009, a second letter of 10 April 2009 and a third letter of 10 June 2009.

Additional information to complete the nomination was received at the Secretariat on 3 April 2009, 12 April 2009 and 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Asia/Pacific Cultural Centre for UNESCO – ACCU of Japan and Regional Resource Centre for Folk Performing Arts (UDUPI) of India as examiners for the nomination, with Professor Erik Mueggler of the United States as an alternate. The Asia/Pacific Cultural Centre for UNESCO – ACCU being unable to undertake the examination, Professor Mueggler was contracted in its place.

The examination report of Regional Resource Centre for Folk Performing Arts (UDUPI) was received at the Secretariat in final form on 7 August 2009 and the examination report of Professor Mueggler was received in final form on 9 July 2009.

These examination reports were provided to the submitting State on 17 August 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#305> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Regional Resource Centre for Folk Performing Arts (UDUPI)**

Name of the expert: **Krishna Bhat**

Date of the examination: **7 August 2009**

Nomination file No. 00305 - China - Qiang New Year festival

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

13. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
14. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
15. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
16. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

1. The Qiang people were once strong and populous whose offspring are thought to include some portion of the modern Tibetans, some portion of the modern Han Chinese and many minority ethnic groups in Western China. (From Wikipedia)
2. The majority of the Qiang adhere to a polytheist religion, known as Ruism, a religion that involves belief in the White Stones that were worshiped as representing the sun god, who will bring good luck to their daily aspects of life. At the legendary time when the Qiang people moved into Sichuan from Tibet, they placed white stones lest they forget the route leading back to their original homeland. These piles of white stones act as tokens of their affection for their homeland.
3. The priests of the Chiang tribe wear a special head turban and are ordained in a special ceremony in which sacrifices are also offered.
4. The tradition of the New Year celebrations and dance in which the worship of ancestors and the union of cultivation, harvesting and health are depicted are seen well in the movie clip
5. The Qiang New Year is a calenderic celebration and a product of their harmonic interaction with nature.
6. The sheepskin drum dance and salang dance is a moment of communal rejoicing also remembering their great ancestry and their thanks giving to natural forces.
7. This hence satisfies the criterion 'long time and ancient practices being transmitted from

generation to generation'. The communities involved identify themselves with the festivities both in group and as individuals. It qualifies to be called heritage handed from generation to generation from ancient times.

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

Description of the element *(Not to exceed 1,000 words)*

A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.

The description should provide the Committee with sufficient information to determine:

- that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ”
- that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;
- that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;
- that it provides communities and groups involved “with a sense of identity and continuity”; and
- that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Element satisfies Criterion U.1:

Yes

No

Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)

The element is among the practices of the Qiang people and also indicates their effort to retain its cultural meaning and heritage,

The artefacts and instruments used in the New Year Dance and related performances deserve to be considered as forms of intangible cultural heritage.

The process of transmission of the heritage from generation to generation has also been happening almost by practice and repetition and learns for the elders up till now.

Continuity is easily seen in the way the performances relate to the natural surroundings in spite of the changes over time. The fact that it has adapted itself to all these modifications/changes of materials, authority and representations supports the observation that the people have identified themselves well with the festival. The cultural and social involvement of the group is easily seen in the clips provided.

The Qiang people identify this as their cultural heritage. The process of educating and transmitting knowledge and feeling from generation to generation is happening in a quiet and orderly method, though in the absence of written documents and recorded matter.

Based on our own personal study and assessment the practice is not against any human rights interests, does not adversely affect mutual respect for individuals and no force or coercion is indicated in its practice. All learning and teaching has been voluntary and the participants appear to enjoy the performances. The learning has also been not for any gains other than personal

satisfaction and pleasure of knowing one’s own tradition and heritage. It is therefore called befittingly a form of intangible heritage.

Criterion U.2 **“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.**
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

The viability assessment in the nomination file makes it clear that in spite of a whole lot of people committed, things are changing fast. Natural calamities such as the earth quake have added to the devastation of values besides devaluation of society. Till 1980, it is claimed the festival was going on without any break but in recent times people are more or less in the settle down mode and have gone away from the places of interest, large scale migration has also taken place making the condition even worse than what it was.

People trained in the feats of dexterity- that forms a part of the New Year dance ritual - are likely to be the first ones to suffer as these performances need continued dedication, practice and hard work. In the changing times this area is losing its ground fast.

The traditions of rituals and ritualistic practices in dresses and actions and materials are solely the knowledge of the older generation. This older generation is also dwindling in number and in fact they are the sole keeper of the tradition so far. Hence the tradition faces the risk of decline and is endangered.

It is mentioned in the nomination that a small number of such keepers of tradition are still alive and before the new culture consumes them whatever that is available with them needs to be preserved.

The geographical distance over which the tradition is spread normally gives rise to multiple variations. As many of these changes are happening at a fast rate, the skill of practicing the traditional rituals, in spite of their incongruence, needs to be preserved before they merge or get lost.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

In present times the process of globalization and cultural influences from the outside world have brought about dramatic changes in Qiang social life. As a result, the cultural background supporting the Qiang has also been altered.

Many chief inheritors of the Qing have died in recent earth quakes. The social and cultural venues (such as the sacred mountains, altars, traditional houses and watchtowers) employed for the performance of the sacrifices have suffered heavy damages. There has been enormous loss of objects employed in the course of the festival, such as ritual implements, costumes, and objects used in the performances. The earthquake has caused the disappearance of large quantities of material and archives that had been collected by inheritors and researchers.

After 1980s people took renewed interest in the culture transmitted by the Shibi. However, owing to various factors like the changes of social and living environment, increased migration of youths and the declining interest in traditional rituals in youths, the transmission and continuity of the Shibi culture has been weakened. Moreover, in the Shibi community the right of inheritance of Shibi themselves is restricted among only male members of the family, which also led to a lack of successors to continue the Shibi's work as presider over traditional ritual ceremonies of Qiang New Year Festival.

The role played by local villagers in the New Year activities, their understanding of the meaning of those activities and the level of participation of local people have greatly changed. If compared with those fortress villages that spontaneously organize the New Year Festival, there is stark difference in the cultural meanings transmitted, in the social function and in the presentation of the cultural contents.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

We are repeating the earlier comments only to reinforce the value to the contents.

In present times the process of globalization and cultural influences from the outside world have brought about dramatic changes in Qiang social life. As a result, the cultural background supporting the Qiang has also been altered.

Many chief inheritors of the Qing have died in recent earth quakes. The social and cultural venues (such as the sacred mountains, altars, traditional houses and watchtowers) employed for the performance of the sacrifices have suffered heavy damages. There has been enormous loss of objects employed in the course of the festival, such as ritual implements, costumes, and objects used in performance. The earthquake has caused the disappearance of large quantities of material and archives that had been collected by inheritors and researchers.

As reported after 1980s people adopted renewed focus on the culture transmitted by the Shibi. However, due to the changes of social and living environment, increased migration of youths and the declining interest in traditional rituals in youths, the transmitting and continuity of the Shibi culture has been weakened. Moreover, the family inheriting mechanism of Shibi themselves is restricted among male members only, which also caused the lack of successors to continue the Shibi's work as presider over traditional ritual ceremonies of Qiang New Year Festival.

The role played by local villagers in the New Year activities, their understanding of the meaning of those activities and the level of participation of local people have greatly changed. If compared with those fortress villages that spontaneously organize the New Year Festival, there is stark difference in the cultural meanings transmitted, in the social function and in the presentation of the cultural contents.

<p>Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>	
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element <i>(not to exceed 500 words)</i></p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed <i>(not to exceed 2,000 words)</i></p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>g) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>h) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>i) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	
<p>c. Commitments of States and of communities, groups or individuals concerned <i>(not to exceed 500 words)</i></p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan <i>(250 to 500 words)</i></p>	
<p>In the past:</p> <p>Cultural departments carried out a general survey and registration of cultural and artistic resources and inheritors in relation to Qiang New Year Festival activities.</p> <p>Qiang New Year Festival has been inscribed in the National Intangible Cultural Heritage List. The Cultural department of Sichuan Provincial Government engaged experts to draft the Planning Outline for the Safeguarding of Qiang Culture’s Living Environment in an Experimental Area and the Planning Outline for Post-earthquake Rescuing, Safeguarding and Reconstruction of the Intangible Cultural Heritage in Sichuan Province.</p>	

Qiang people, with the support from local governments, have built up houses in their original sites by using traditional techniques and skills, and they painstakingly maintained and restored some earthquake-damaged venues and traditional objects for the Qiang New Year Festival.

13 Qiang villages held Qiang New Year Festival under the presidentship of priest Shibi, and those Qiang people in villages that are not able to hold the festival due to the aftermath of earthquake, participated in the festival in nearby villages.

Cultural departments drafted the working plan on the reconstruction of venues for learning and passing on Qiang New Year Festival traditions.

According to the plan, from year 2010 to year 2012, such venues will be rebuilt in Qiang residential areas on the basis of township level.

Proposed:

1. Support to representative inheritors of Qiang New Year Festival.
2. Encourage people to resume traditional activities of Qiang New Year in all aspects;
3. Make clear the viability situation of Qiang New Year Festival activities after the earthquake; set up database for relevant materials and documents.
4. Rebuild venues for the transmission of Qiang New Year Festival and establish museums for preservation and exhibition of Qiang New Year Festival; perfect the mechanism for transmitting Qiang New Year Festival.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

As per the nomination papers, the Sichuan Provincial Government has committed to create favorable conditions for the safeguarding of Qiang New Year Festival. They have promised besides other things financial support.

A coordinated safeguarding mechanism has been set up with qualified expert teams.

Qiang people surmounted the difficulties of the earth quake bravely and spared no effort to build up their homeland and restore the cultural activity.

The priests of Shibi and major inheritors are all committed that they would like to pass their knowledge to upcoming generations without any hesitation, in order to pass on traditions of New Year Festival.

In order to normalize their daily life, and protect the essence and the ethnic spirit of the Qiang culture, the Qiang themselves and the local cultural department expressed their strong wish to inscribe the Qiang New Year Festival in the UNESCO Urgent Safeguarding List for Intangible Cultural Heritage by presenting this application.

The supporting film also gives an indication of the efforts the bodies are taking in making this commitment true.

Comments on their free, prior and informed consent (150 to 300 words)

The promoters of the project of safeguarding this heritage have obtained the approval and support of the main inheritors and residents from the communities for the nomination of the Qiang New Year Festival. The celebration of the festival is prevalent in communities, such as the fortress villages of Luobo, and Qiangfeng and Buwa villages in Wenchuan County; the townships of Puxi and Taoping and the town of Xuecheng in Li County; the townships of Heihu, Qugu and Sanlong, and the towns of Diexi and Fengyi in Mao County; the township of Xiaoxing and Jin'an Town in Songpan County; the townships of Qinbian and Yuli in Beichuan County; the township of Suojiang and Doukou Town in Pingwu County.

The movie clip shows the performances happening in the open under no coercion or force but under the free will of the participants. We are convinced that no human rights have been violated or jeopardized.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

We observe the prevalence of the taboo of forbidding women from going to "the sacred mountain" and other religious sites to take part in worship. This may be a help and a problem if such practices have to continue in the same way as they are now or if they need any adaptations in the future.

Special attention and respect must be given to the god of the mountain, the god of trees, the white stone, the god of towers the gods Huotang, JiaoJiao (ancestor God of the family) and other natural gods. Belief in such Gods of nature is a standard practice in most of the tribal festivities and most probably has to be retained in the same format.

<p>Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”</p>	
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
<p>Element satisfies Criterion U.5:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)</p>	
<p>The members of Qiang community expressed their desire to inscribe Qiang New Year Festival on National Intangible Cultural Heritage List, and actively worked for the preparation of the application. With the help of local cultural departments, and conforming to the procedures, Qiang New Year Festival was first inscribed on the Prefecture Intangible Cultural Heritage List in 2006, and then was included on the Provincial Intangible Cultural Heritage List in 2007.</p> <p>With the approval of China’s State Council, the Qiang New Year Festival was inscribed in the National Intangible Cultural Heritage List in June 2008. The Ministry of Culture of the People’s Republic of China has the charge of preparing the list.</p> <p>As observed from nomination papers local bodies would receive support and assistance from the Government in handling the situation in accordance with the criterion.</p>	
<p align="center">Overall Recommendation</p> <p align="center">According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>	
<p align="center">Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>	
<p>Comments on your recommendation (not to exceed 300 words)</p>	
<p>The traditional practice appears to be in decline because of the common tendency to neglect the ancient culture. This is made worse by the natural disasters that have been affecting the region. The knowledge of the old generation of priests and the artefacts and traditions deserves encouragement and preservation and the recognition of the UNESCO will promote it.</p> <p>The movie clip is a valuable documentation which justifies the claim of the practice to be inscribed in the Intangible Heritage list. The procedures adopted by the promoters of the project are on the right track.</p>	
<p align="center">Certification by examiner</p>	
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>	

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Erik Mueggler**

Date of the examination: **9 July 2009**

Nomination file No. 00305 – China – Qiang New Year festival

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

17. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
18. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
19. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
20. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. *(175 to 225 words)*

The Qiang are a Tibeto-Burman speaking group of mostly farmers who live mainly along the upper Minjiang river in western Sichuan province. China's 2000 census put the number of Qiang at about 306,000; the population has grown since then. Qiang have developed a rich variety of cultural resources, focusing on community and family, respect for ancestors, and respect for the natural world. The core transmitters of Qiang cultural resources are male ritual experts called Shibi. Skilled Shibi are knowledgeable about a great variety of ritual practices, intended to preserve the health of individuals, families, and communities by expressing piety for ancestors and for the many spirits that inhabit the natural world. This ritual practice is the foundation for a world view that is deeply meaningful for most Qiang people. The culmination of ritual practice is the New Year's festival. On this occasion, family members working elsewhere return home and communities gather to feast, dance, sing, play music, and participate in rituals for ancestors, family gods, community gods, and the deities of the natural world. Shibi are central to the rituals practiced during the festival. Qiang have been celebrating the new year in this way for hundreds of years, with a hiatus between the late 1960s and the early 1980s, when large-scale ritual practice was banned by the state. The New Year's festival is at the core of Qiang traditional culture. The healthiest Qiang communities are those where the New Year's festival is still celebrated in its most vibrant traditional form. To preserve the New Year's festival would be to preserve much of what is most meaningful about Qiang culture.

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element <i>(Not to exceed 1,000 words)</i></p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)</p>	
<p>Qiang have been gathering for the New Year's festival for hundreds of years. The festival is associated with the most meaningful structures in Qiang villages, particularly stone towers, originally built for community defense, now emblems of Qiang identity and community. Since the 1980s, the festival has become a direct expression of Qiang identity in the face of the many recent challenges to Qiang traditional culture, including tourism, out-migration of youth, and the devastation wrought by the 2008 Wenchuan earthquake. The festival provides a crucial venue for community members to express respect and appreciation for the core transmitters of Qiang traditional culture, including elderly family members and the Shibi, the ritual experts who are central participants in the festival. The festival also provides an important way for older Qiang to teach youth about the central features of Qiang traditional culture. The feasting, music making, singing, and dancing at the festival are ways for communities to build solidarity and mutual good feeling, particularly under conditions in which many members are away working for extended periods of time. The festival does not contain any elements of disrespect for human rights or disrespect for communities, groups, or individuals. Development that preserves the central features of the festival, including the stone villages and stone towers with which it is associated, is precisely the kind of sustainable development that Qiang villages require, particularly since many villages and towers were destroyed in the 2008 Wenchuan earthquake. Restoring and preserving the festival in Qiang villages would be a crucial step to recovering from the earthquake.</p>	

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p><i>(or)</i></p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>	
<p>Element satisfies Criterion U.2:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the viability of the element (250 to 500 words)</p>	
<p>Qiang traditional culture has survived a number of difficult challenges. From the late 1960s through the early 1980s, public ritual practice was banned, and in most Qiang villages, the communal, ritual aspects of the New Year’s festival faded away. In the early 1980s, however, many villages revived the festival as an expression of Qiang identity and community solidarity in the face of the new challenges of the reform era. While before the late 1960s, more than a hundred Qiang villages celebrated the festival in some form, today only about twenty villages retain the stability and cultural resources necessary to celebrate the festival. These villages lie in Wenchuan, Li, Mao, Songpan, Beichuan, and Pingwu counties in west Sichuan province.</p> <p>A crucial element in the festival’s transmission is the knowledgeable ritual practitioners known as Shibi. In recent decades, with the modernization and globalization of rural China, it has been increasingly difficult for elderly Shibi to find youth interested in learning the vast and intricate system of knowledge they have to pass on. In addition, some ten Shibi died in the Wenchuan earthquake, and others have been faced with the devastation of their communities and loss of their family members. One important task in ensuring the continued viability of the festival, and of Qiang traditional culture in general, is providing economic support to the remaining Shibi and creating conditions where it will be possible for them to pass on their knowledge to younger Qiang.</p> <p>Many similar communities of Tibeto-Burman speaking peoples in China, faced with similar challenges, have lost central elements of their traditional cultures. These twenty Qiang communities, however, have endured these challenges to preserve the festival; in these villages, the festival still has the potential to remain a vital venue for the expression and transmission of Qiang traditional culture. The festival does not contain any elements of disrespect for human rights or disrespect for communities, groups, or individuals. Development that preserves the central features of the festival, including the stone villages and stone towers with which it is associated, is precisely the kind of sustainable development that Qiang villages require, particularly since many villages and towers were destroyed in the 2008 Wenchuan earthquake. Restoring and preserving the festival in Qiang villages would be a crucial step to recovering from the earthquake.</p>	

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

The current threats to Qiang traditional culture, and to the festival that lies at their core, are grave. Throughout rural China, youth are migrating to the cities to find work; Qiang youths are no exception. In the villages that still celebrate it, the festival is an important way to periodically bring youths back, to reintegrate them with their community, and to teach them important values from Qiang tradition. At the same time, however, this out-migration has diminished the interest of youth in Qiang language and culture and posed a serious threat to the festival's viability.

Tourism is another serious challenge. There has been great pressure on local governments throughout "minority" areas of China to invest in such traditional practices as the Qiang New Year's festival and transform them into spectacles for tourists. This often has the result of removing control of the practices from the hands of the people, diminishing the power of the practices to promote continuity, stability, and community solidarity, and causing the people to view them as silly or inauthentic. In Qiang villages where the festival has been revived by local governments for the sake of tourism, it has lost its meaning and importance for the local people. A third threat to the festival, mentioned above, are the challenges faced by Shibi in finding younger community members willing and able to serve as transmitters of traditional Qiang cultural knowledge.

The most serious immediate threat to the festival, however, has been the 2008 Wenchuan earthquake. Qiang communities were at or near the epicentre of the earthquake. They sustained enormous damage. Many fortress villages and stone towers, emblems of Qiang identity and continuity were destroyed. Many people lost their lives; many families were devastated. These losses have greatly increased the difficulties Qiang villagers face in continuing to celebrate the New Year's festival. I would like to stress that what is at stake in this nomination is not merely a festival. The New Year's festival is at the core of Qiang traditional culture. If Qiang villagers are able to preserve the elements that make a vibrant, viable New Year's festival possible, they will have preserved much of what gives Qiang cultural life its meaning and vibrancy. These elements include but are not limited to a stable, supportive family life, stable communities, pride in Qiang identity, respect for ancestors, family deities, and the deities of the natural world, and a large and ancient collection of orally-transmitted ritual poetic language. Qiang villagers have managed to preserve significant elements of their traditional culture in the face of extremely difficult challenges. In combination with careful, sustainable rural development, preserving the festival and the array of cultural resources that revolve around it may help draw youth back to Qiang villages, ensuring their long term continuity.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

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<p>Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>	
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element <i>(not to exceed 500 words)</i></p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed <i>(not to exceed 2,000 words)</i></p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>j) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>k) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>l) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	
<p>c. Commitments of States and of communities, groups or individuals concerned <i>(not to exceed 500 words)</i></p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan <i>(250 to 500 words)</i></p>	
<p>The safeguarding measures proposed in the nomination include:</p> <ol style="list-style-type: none"> 1. 200,000 RMB per year allocated to twenty “representative inheritors.” I assume that by “inheritors” the nominators mean Shibi and other important transmitters of Qiang traditional culture. 2. One million RMB allocated to local governments to restore venues for the festival. 3. A photographic and video field survey of the New Year’s festival with the aim of understanding the viability of the festival in the aftermath of the earthquake 	

4. Collection of materials for a Museum of the Qiang New Year.

5. 1.5 million RMB for museums and other venues for transmitting new year's traditions to be built in Qiang villages.

In my view, the most valuable of these proposed measures are the first two: supporting "representative inheritors" and rebuilding traditional venues. First, without Shibi and other people who store and transmit cultural resources, there can be no Qiang traditional culture and no New Year's festival. Many Shibi lost family members in the Wenchuan earthquake, and many, being elderly, must have lost important means of economic sustenance. It is extremely important, therefore, to offer economic assistance to these cultural transmitters and to create economic conditions under which they will be able to pass on their knowledge to younger members of the Qiang community.

Second, stone fortress villages and stone towers have long been emblems for Qiang of their culture and identity; they have also served as the venues for most important communal ritual activities, including the New Year's festival. Many fortress villages and towers were destroyed or damaged in the earthquake. Providing means of rebuilding them will be a vital way of restoring Qiang communities and creating the necessary conditions for the transmission of Qiang traditional culture.

Proposals three and four are also valuable, though not as important as proposals one and two. Surveys of Qiang villages and collection of materials for a museum may go some way to help restoring the pride of Qiang people in their history and their cultural traditions.

I have serious reservations about the value of the fifth proposal. The problem with creating museums and other venues for transmitting culture is that they are very likely to remain under the control of local governments and other local authorities, such as bureaus of culture. They could easily become a means of taking control of Qiang traditional culture out of the hands of local people. In addition, the primary purpose of such venues may very easily become to draw tourists to Qiang villages and to serve their needs rather than the needs of the people. The nominators mention that in the Qiang villages where the New Year's festival was revived by local governments in order to promote tourism, the meaning and importance of the festival to local Qiang was drastically diminished. I suspect that, unless done with great care and sensitivity, building such museums and other venues may well have a similar effect.

Preserving and revitalizing the Qiang New Year's festival will not work without the active and enthusiastic participation of Qiang communities. The nominators seem to be aware of this fact, particularly in their first and second proposals for safeguarding the festival. Whether these measures are successful, however, depends on how they are carried out: the local government agencies in control of the funds to be used for safeguarding the festival must be encouraged to allow local Qiang communities to make decisions about how the funds are to be used, wherever possible. Community members should be consulted on who will be the "inheritors" to receive economic sustenance and what will be the venues damaged by the earthquake to be rebuilt or restored.

Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”	
a. Participation of communities, groups and individuals	
Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.	
b. Free, prior and informed consent	
The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.	
c. Respect for customary practices governing access	
Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>The nominators' description of the participation of Qiang villagers in the nomination process is difficult to parse. The effort to nominate the New Year's festival appears to have been spearheaded by the provincial-level Department of Culture. The nominators claim that the Qiang population has supported the nomination by providing necessary information and cooperating with interviews and surveys. Villagers in China usually have little choice as to whether to provide this form of compliance, particularly when a provincial-level agency is involved. The only actual evidence of participation the nominators provide is the consent forms signed by representatives of village committees. Nevertheless, it is clear that many Qiang villagers are enthusiastic about revitalizing the New Year's festival and rebuilding its venues. No revitalization effort will be successful without the active, broad, and sustained participation of Qiang villagers, and the agencies involved should be encouraged to continue to seek that participation at every opportunity.</p>	
Comments on their free, prior and informed consent (150 to 300 words)	
<p>The nominators have submitted letters from the village committees of each of the villages to be involved giving their support and consent to the project. Though in the context of rural China, such statements can easily be coerced; there is no reason to believe these have been. Several of the proposals to safeguard the New Year's festival do have the potential for directly benefiting these community members, and I believe their consent was probably sincere and enthusiastic.</p>	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>The nominators suggest that respect will be paid to the deities of the natural world and to the taboo that prohibits women from going to the sacred mountain. In the past, rituals for local deities</p>	

<p>and such taboos have often been regarded by government authorities to be "superstitions" which should be prohibited or discouraged. Such attitudes are currently being transformed, however, and I presume that the local government agencies that organize the safeguarding measures and disperse the funds will indeed take special care to respect Qiang customs, even those which, in the past, have been discouraged as "superstitions."</p>	
<p>Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”</p>	
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
<p>Element satisfies Criterion U.5:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)</p>	
<p>The Qiang New Year's festival was listed on a Prefectural Intangible Cultural Heritage List in 2006 and on the Intangible Cultural Heritage list of Sichuan Province in 2007. China's State Council approved its inclusion on the National Intangible Cultural Heritage List in June 2008. The Ministry of the People's Republic of China is responsible for this list. The proposals to include the Qiang New Year's festival on these lists, and the supporting materials for these proposals, were prepared by local culture bureaus with the active support of local Qiang people. This appears to meet the requirements of Criterion U.5.</p>	
<p align="center">Overall Recommendation</p> <p align="center">According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>	
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>	
<p>Comments on your recommendation (not to exceed 300 words)</p>	
<p>I think this proposal has great merit, and I recommend that the committee inscribe the Qiang New Year's festival on the Intangible Cultural Heritage List.</p>	
<p align="center">Certification by examiner</p>	
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>	

China

Traditional design and practices for building Chinese wooden arch bridges

(file reference number 00303)

Overview of the Nomination and Examination Procedure

The nomination was received at the Secretariat on 9 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 30 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 13 April 2009 and 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Goa Heritage Action Group of India and Professor Ronald G. Knapp of the United States as examiners for the nomination, with Federatie van Vlaamse Historische Schuttersgilden / Federation of Flemish Historical Guilds of Belgium as an alternate.

The examination report of Goa Heritage Action Group was received at the Secretariat in final form on 29 June 2009 and the examination report of Professor Knapp was received in final form on 1 July 2009.

These examination reports were provided to the submitting State on 6 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#303> or on request from the Secretariat.

<p>Report on the examination of nomination files for inscription on the Urgent Safeguarding List in 2009</p>		<p>Original: English</p>
<p>Name of the examiner: Goa Heritage Action Group</p>		
<p>Name of the expert: Rahul Goswami</p>	<p>Date of the examination: 29 June 2009</p>	
<p>Nomination file No. 00303 – China – Traditional design and practices for building Chinese wooden arch bridges</p>		
<p><i>Note: Information in shaded boxes is provided for the examiner’s reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.</i></p>		
<p>Examination of nominations: (from the Operational Directives)</p>		
<p>21. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.</p>		
<p>22. Examinations shall include assessment of the nomination’s conformity with the inscription criteria.</p>		
<p>23. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.</p>		
<p>24. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.</p>		
<p>Brief textual description of the nominated element</p>		
<p>The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)</p>		
<p>In south-eastern China, the skills needed to build traditional Chinese wooden arch bridges are perilously close to being extinguished. These bridges have been extant since, and are documented as first emerging during, the Song dynasty (960-1279 AD). The examples that remain are concentrated in the two provinces of Fujian and Zhejiang, regions whose geographies have yielded both the materials and the development of techniques that characterise the wooden arch bridges. For these structures are not only means to bridge river valleys and defiles; their covered passageways also serve as important community centres. These bridges thus embodied both a building technique that is geographically unique, and also a social institution around which a (usually rural) community conducted itself.</p> <p>The wooden arch bridge as an element combines the use of wood, traditional architectural tools, a superior degree of craftsmanship and the characteristic woodworking discipline known as “beam weaving”. We understand through available sources and through the collective memory remaining that the clans which practiced the technique held with them knowledge of structural mechanics and of its application in a range of physical environments. The responsibility of protecting that invaluable store of old institutional knowledge today rests with only four clan representatives, whose average age is over 75. The craftsmanship must find a future in which its technique is secured and the bridges’ community role is maintained as live tradition.</p>		

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element (<i>Not to exceed 1,000 words</i>)</p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)</p>	
<p>The craft of wooden “beam weaving” using traditional tools, and the ability to interpret physical conditions and constraints that determine the building of the wooden arch bridge are both well emphasised in the description of the element. In the construction of the wooden arch bridge we indeed find evidence of a range of technical practices, of varieties of knowledge systems regarding wood structures and wood as material, expressions of cultural form, and of a set of skills that have been stewarded from the late 13th century. Descriptions are well provided of the adjunct instruments, objects and artefacts associated with the building of such bridges, and the importance of these structures serving as valuable cultural spaces has been emphasised and is evident from the accompanying video clip.</p> <p>The nomination has emphasised the centrality of the bridge structures to community life, and has done so in a manner balanced by the descriptions of the technical and material needs of the bridge construction and assembly. The importance of bridge as community and clan space, both routine and ceremonial, is made clear from settlement residents: using the bridges as spaces hosting their shrines; using them as gathering places for clans; conducting folk and festive activities on the bridges. The live and continuing character of the element’s social and cultural functions are made amply clear, as are its core characteristics: of embodying a geographically unique craft legacy, the oral and practical transmission of that legacy, the need for a receiving generation for such knowledge, the existence of a community that will maintain and employ these recipients. The sections of the nomination that deal with the financial, institutional and administrative aspects of the protection of the element will support these characteristics.</p> <p>The nomination has stressed that the technical inheritance governing all aspects of the element - conceiving the structure, siting it, selecting material, using traditional tools and instruments, employing only handwork techniques - will be under grave threat if not supported at all levels. The</p>	

host communities' need for the social and cultural aspects of the element is undiminished, even if its utility as a traffic and mobility conduit has declined almost completely. There is indeed a craft and community turning point concerning the element that the authorities and clans are concerned about. On the one hand, the craft itself has been technically evolving over the generations preceding this one, but in the face of urbanisation and standardised modern methods this evolution is in danger of coming to a standstill. Meanwhile, the element continues to be recognised as playing a central role in strengthening community and clan relationships and cementing cultural identity.

Criterion U.2

“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
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Assessment of the viability of the element (250 to 500 words)

The two provincial governments of Fujian and Zhejiang, the five counties (three in Fujian and two in Zhejiang) and the four senior woodworking masters and their clans have laid the framework for a five-year programme of revival of the traditional wood arch bridge that extends to 2013. The nomination categorically and bluntly states that a combination of reasons threatens the survival of this element, of which there exist only 110 examples in the People's Republic of China. The efforts of state parties, of regional and local government authorities and of the communities and clans involved have now begun to be coordinated, but safeguarding is an urgent need so that the viability of the element can cease being at risk.

The factors contributing to risk of viability have been made clear: there are fewer than 20 practitioners of the craft and who possess comprehensive knowledge of its techniques; the geographic spaces that would normally have been commanded by the element are already occupied or will with great certainty be occupied by modern, conventional bridging architecture and material; since there is very limited scope for the craft being practiced and for its techniques to find tangible expression, the youth find it unattractive, and that is a condition which further reduces the potential heirs of the craft to an alarmingly tiny pool.

In view of the threats listed, the nomination has underlined the strengths the community still possesses which augur well for a revival provided safeguarding is taken up urgently and provided the state players deliver on their commitments. The woodworking masters are accorded prestige, recognition and social position for being stewards of knowledge and technique. Moreover, the convention of raising funds for building wooden arch bridges from amongst the residents of the host communities in Fujian and Zhejiang has not died out, and this convention can be supplemented or replaced (where required) by state funding at least at local and provincial levels.

There remain resource constraints at the raw material and human skill levels: the supply of timber

(ideally Chinese fir over 30 years old) that expressly suits such bridges has reduced drastically and other wood such as pine is used; the heirs of the woodworking tradition have taken to carpentry or other jobs to earn their livelihoods. Here the five-year revival programme promises to financially and materially maintain the existing woodworking masters and their heirs so that livelihood pressures do not endanger the pool of available recipients. The planned programme will also support the effort to appeal to the youth - of continuing a craft tradition which can contribute to a vibrant community identity.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

Social transformation is the factor most responsible for endangering the future of the element, which the nomination states clearly. The economic and social pressures of urbanisation have constricted dramatically the space in which traditional wooden arch bridges could exist. There are direct practical reasons that cause the element to be excluded in favour of modern, architecturally standardised and culturally inert alternatives: wooden arch bridges can carry only small vehicles, if at all, their wooden structures cannot bear heavy loads and cannot meet the traffic needs of local residents, hence compared with conditions two generations earlier, there is no practical demand for them anymore. Without a direct practical application, local communities are seen to lack the motivation required to commission such bridges.

There appears to be a continuing reverence for the inter-generational oral transmission of the crafts precepts and techniques, but this alone is not enough to catalyse and sustain a community need for the element, however attractive a social need may be. However, the effort to record, document, protect and revive the craft is now close to four years old already. For, it was in June and July 2005 that the “General Office of the Ministry of Culture” of the People’s Republic of China commissioned a census of intangible cultural heritage. In the same year, both Fujian and Zhejiang provinces launched their intangible cultural heritage mapping processes. Now, several examples of traditional wooden arch bridges have been listed as National Key Protected Cultural Heritage elements, while the woodworking craftsmanship has been inscribed as Protected National Intangible Cultural Heritage.

The nomination has proposed a number of safeguarding measures, and the breadth of these proposals, as also the institutional detail they will need in order to succeed, point to the intensity of risk faced by the element and the craft. There is indication enough that where explicit social need for a traditional bridge is missing, or where urban conditions will exclude a wooden bridge, then the provincial or county authority needs to step in. This has been done by the local governments of Pingnan, Shouning, Qingyuan, and Taishun counties, which have extended protection of the craftsmanship in recent years. Ten bridges were rebuilt and six were repaired, all activities that allowed the heirs of this tradition to practice their inherited craftsmanship and, far more importantly, to train new apprentices. Without such interventions, it is clear that economic and urban transformation will drive the craft into extinction.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The nomination is emphatic about the cultural and community value of the element. An understanding of the risk to the viability of the woodworking craft, and to the methodologies embodied in the woodworking masters and their heirs, can benefit from a more intensive approach to youth and to the factor of education. The nomination document does state that education is critical, and it is forms a pillar of the work theme for the 2009 to 2013 revival programme. There is a need for the community’s younger folk to be included, and for their responses and ideas on the craft and its application to be given genuine and sympathetic representation. The authorities of the three counties in Fujian and two in Zhejiang can benefit from an assessment of the willingness of the county and province student target group to absorb this

effort, for that may also influence the direction of the educational content of the outreach programme. Equally, the perceptions and recommendations of the heirs of the traditional wooden arch bridge craft is no doubt valuable, for they are excellently placed to examine the functionality, need and relevance of the structures in a modern context. To that end, the four-level protective systems for the craftsmanship - at national, provincial, municipal and county levels - will encourage such a developmental approach, and this will in turn be supported by the annual financial assistance committed to the heirs of the craftsmanship.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- m) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- n) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- o) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

The safeguarding proposals outlined in the nomination combine the key requirements to begin, and eventually fulfil, a programme of craft revival and protection. These are: community inclusion,

enumerating the available resources and building capacity through symposia, attending to the livelihood and maintenance needs of the heirs of the tradition, bringing together state and community actors, mainstreaming educational and outreach efforts with a focus on youth and the young, outlining a plan for financial commitments from state and non-state actors to support a five-year programme, a strong documentation and archival process, and monitoring.

The nomination has described the planned safeguarding measures using parallel routes. First, there are the financial estimates required to carry out the several planned medium-term activities, and a description of which participants bear these responsibilities. Second, the activities are dealt with in brief, together with their expected outcomes and their overall contributions to the protection of the craft and its renewal. The five-year 2009-2013 programme is ambitious, as it needs to be, for its success depends upon drawing together a diverse variety of resources and support institutions, and also upon financial commitments being met when required.

October 2009 will see the launch of the safeguarding programme with the Third International Symposium on China's Wooden Arch Bridges, which is designed to organise the theoretical foundations of the craft. In the further organisation of the craft knowledge, and its packaging for incorporation into educational curricula two years thereafter (2011) lies a vital element of the safeguarding programme. The authorities propose a practice centre for the craft, a publicity and awareness campaign as support, the participation of universities, museums and an art institute, and the creation of a practitioners' association. The indications are that the authorities and heirs will adopt a multi-disciplinary approach to the programme. Taking such an approach will ensure that the community, woodworking masters, clans and heirs, and bridge construction methods are well grounded in community needs (both practical and cultural). This will also demand a high level of coordination between the various actors, and setting outcome responsibilities early enough will encourage positive results.

The safeguarding proposals will benefit from explicitly and sustainably planning the use of prescribed wood stocks in a manner that demonstrates sound natural resource management principles and which encourages community protection of woodland. The proposals also contain the potential to revitalise the craft by encouraging new and modified uses for the traditional wooden arch bridges. The nomination mentions how the craft can be expanded by transferring its core technique into modern architectural systems. Likewise, bridges that are planned to be built can incorporate new functions and encourage new community cultural space, these becoming steps towards increasing the crafts viability of wooden arch bridges while raising their social and cultural utility for the communities. Although challenging, being able to renew the context of restored and new-built bridges will contribute greatly towards the safeguarding programme sustaining itself.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

<p>c. Respect for customary practices governing access</p> <p>Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.</p>	
<p>Element satisfies Criterion U.4:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)</p>	
<p>There has been wide participation in the preparation of the nomination of the element. Members of the inheriting provided their clan records, provided evidence of the arrangements they have made till date for protecting the bridges in their care, supplemented their material with photographs and where possible have contributed traditional tools related to the woodworking craft. The related communities and heirs have been engaged at various levels in the discussion about the safeguarding measures proposed. They have also suggested measures that complement the vision and direction of the four national-level woodworking masters. In several counties that are home to the traditional wooden arch bridges, host communities are reported as having actively participated in the process of documenting the craft. They helped the heirs and surveyors in their investigations, providing them with insights into building processes and materials used. In order to display the entire bridge craftsmanship process, community residents collected funds to rebuild one bridge (Shijin) and provided valuable drawings and photographs. For their part, municipal and county governments - such as Ningde Municipal Government, and the Pingnan and Shouning County Governments, all in Fujian Province - constituted representative groups to work on collating and organising the inscription of the craftsmanship.</p>	
<p>Comments on their free, prior and informed consent (150 to 300 words)</p>	
<p>The authorities that have framed the nomination approached the heirs of the crafts tradition for their consent to proceed. In a declaration dated 16 January 2009 the representatives of clans that are heirs of the craft, have stated: "We, the people in the affected heritage communities, regard the Traditional Design and Practices for Building Chinese Wooden Arch Bridges as an inseparable part of our cultural heritage." The declaration is signed with thumb impressions by representatives of clans from Pingnan, Shouning and Zhouning counties (all in Fujian Province) and Taishun County (in Zhejiang Province). In January 2007 the Ministry of Culture issued a notice to begin the declaration process. Authorities for intangible cultural heritage in Fujian and Zhejiang provinces then confirmed the group of heirs as being the declaring party.</p>	
<p>Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)</p>	
<p>The nominating authorities have set down a short statement respecting the beliefs and customary inheriting practices of the heritage owners.</p>	

Criterion U.5:	“The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”	
Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.		
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Comments on the nomination's conformity with Criterion U.5 (100 to 200 words)		
<p>The nomination traces in some detail the process by which the craft of traditional Chinese wooden arch bridges has been included on inventories of intangible cultural heritage at several administrative levels: national, province and county. The provinces of Fujian and Zhejiang began the process in 2005, following a directive from the Ministry of Culture to carry out a census of elements of intangible cultural heritage. Both provinces accorded priority to the craft by naming it as the key intangible cultural heritage element to be confirmed, documented and filed. Between 2006 and 2007, this craft was inscribed into the Inventory of Intangible Cultural Heritage in the key counties in both provinces. Having been included in the provincial-level safeguarding inventories by June 2007, the documentation and plan were submitted to the National Protection Centre of Intangible Cultural Heritage. In 2008 the material was accepted and thereafter submitted to the Ministry of Culture following which, on 7 June 2008 the craft was included in the Inventory of the Second Batch of National Intangible Cultural Heritage.</p>		

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p>
<p>Like many regions in industrialising countries that have urbanised rapidly, development in Fujian and Zhejiang has been impelled by national economics. As the struggle to preserve wooden arch bridges shows, such development has come at a cost, and it is the communities that have experienced urban, social, demographic and commercial transformation which have borne this cost. The place of intangible cultural heritage in a community is all too often undervalued until it is found to be in danger of vanishing altogether. In this case it is a combination of senior and respected master craftsmen, backed by their clans, and supported by communities which value their collective memories that have acted to bring a remarkable tradition back from the brink.</p> <p>In their effort they have visibly and encouragingly been backed by local government that has displayed the initiative to organise community and lead the nomination process. There are two complementary values that are at work in this element. The one is the bridge itself as manifestation of a unique woodworking skill: the ability to harness a deep understanding of natural materials for community benefit can be genuinely inspiring in an era where progress is too conveniently defined by steel and concrete. The other is the powerful cross-cultural appeal of the community commons: a live craft that has depended on oral transmission creates a symbol of identity and provides a shared space for residents, whether for worship, festivity or simply companionship. With that subjective summary, this examination report makes a recommendation to the Committee to inscribe the nominated element.</p>
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Ronald G. Knapp**

Date of the examination: **30 June 2009**

Nomination file No. 00303 - China - Traditional design and practices for building Chinese wooden arch bridges

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

25. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
26. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
27. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
28. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

Until the last quarter of the 20th century, it was believed that "woven arch"/"beam weaving" wooden bridges had died out a millennium earlier during the Song dynasty (960–1279). Most scholars understood that the only representation of this building form was in a 12th century scroll painting done by Zhang Zeduan.

The discovery of initially a handful of relict bridges of this type in the 1970s led to a search for more, eventually culminating in the discovery of 110 of them by the end of the century. These 110 represent approximately 10% of those known from records in the late 19th century. Engineers, architects, and cultural geographers thus then had actual bridges to examine and study rather than a depiction in a painting. One of the first questions raised was how could a building type that was believed to have been extinct indeed had not only survived, but was still being repaired by craftsmen who understood the 'secrets' of their construction.

Hardly abandoned artefacts from the past, most wooden covered bridges of this type continued to serve their rural communities as places of transit and as sites for worship. Remarkably, moreover, it was possible to track down five men above the age of 75 who had laboured painstakingly over the decades to maintain these old bridges. It is fortuitous that local, provincial, and national governments in China have recognized the linked importance of both the tangible and intangible heritages relating to covered wooden bridges in Fujian and Zhejiang provinces, and began to move to protect both. So as not to isolate the material artefacts from those who fashion them, it is imperative that the knowledge and techniques known by master wood craftsmen be transmitted to

a younger generation of carpenters. This project provides a year-by-year plan that should make this possible.

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

Description of the element *(Not to exceed 1,000 words)*

A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.

The description should provide the Committee with sufficient information to determine:

- that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ”
- that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;
- that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;
- that it provides communities and groups involved “with a sense of identity and continuity”; and
- that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Element satisfies Criterion U.1:

Yes

No

Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention *(250 to 500 words)*

As the author of the most comprehensive treatment of Chinese bridges in English ('Chinese Bridges: Living Architecture of China's Past), which was published in 2008, I have visited and studied China's most important stone and wood bridges that were built over the past thousand years. It is only with the wooden arch/woven beam covered bridges of Fujiana and Zhejiang provinces that I've had an opportunity to meet craftsmen who know the 'secrets' of construction and have actually been involved in renovation of old bridges and the construction of new ones using ancient techniques.

It has only been within the past ten years that community members have fully appreciated their covered wooden bridges and the artisans who have created them. The arrival of Chinese architects and a handful of Western scholars validated the uniqueness of their material resource, not only in terms of China but also the world. This validation, surprisingly quickly, was translated into a desire to document and preserve the resource. Through public and private partnerships, some dilapidated bridges were restored. Having witnessed poor restoration work in the past in China, a handful of preservationists stepped forward to help guide the efforts. Having personally seen most of these bridges -restored and un-restored- I can attest to the quality of the craftsmanship and attention to authenticity.

Each of these recent efforts provided an opportunity for elderly master craftsmen, who had played key historical roles, to step forward and provide their guidance to younger, more agile, carpenters whose strength was necessary to complete the difficulty work tasks. The video the petitioners supplied gives some sense of the difficulty of their tasks.

There is no doubt in my mind that the communities involved are aware of the need to preserve their unique intangible and tangible heritage, and are committed to doing so. The standing bridges not only serve as nodes of access in remote areas, but also are often the sites of periodic religious worship as well. The shrines that are found inside or adjacent to the bridges are actively used for votive purposes by passers-by as well as nearby members of the community. While the application documents do not point this out, Buddhist believers gained merit in the past with the construction of bridges of this type, just as many today believe that their contributions to restoration work will also gain them merit. In addition, even with modern transportation along roads, the extensive networks of pathways that wind over the hills, through the valleys, and from settlement to settlement still are used by locals who collect herbs, roots, and animals in the wild for use in Chinese traditional Chinese medicine. All one needs to verify this is to sit for a few hours in one of the bridges and bear witness to the comings and goings of villagers.

Criterion U.2

“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
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Assessment of the viability of the element (250 to 500 words)

While only a handful of master craftsmen with experience in bridge building are still alive (all are over 75 years of age), they are members of extended families where there are younger carpenters who practice techniques similar to those employed in woven arch bridge building. I have personally seen and documented the building of traditional structures, both multi-storied dwellings and bridges that employ common materials and techniques. Of course, the bridge-building exercise is much more dangerous, demanding a higher level of skill than with common construction in wood.

I believe that there is a narrow window available in which younger workers can be trained by the elderly master craftsmen, whose experience and knowledge can only be transferred by an apprenticeship situation, which admittedly will be shorter than is ideal. Once this window is closed with the death of the master bridge-building carpenters, it will take generations of trial and error to reach the level that is attainable at the moment.

Unlike other areas in China where outside financial resources often have been employed to bring about restoration work, much of what has been used in this area has come from local public/private partnerships. This is because of the vision of those who have highlighted the significance of the resource, their high levels of energy, and ability to work with disparate elements of the communities, including bureaucrats, educators, craftsmen, and others.

<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p>	
<p>As the application indicates, a ladder of support has already been engaged and energized at local, provincial, and national levels in an effort to safeguard these resources. Gaining the imprimatur of UNESCO will underscore the validity of these other efforts, ultimately helping safeguard the local efforts.</p>	
<p>Other comments on the urgent need of safeguarding the element (150 to 300 words)</p>	
<p>As I've seen from personal experience in Zhejiang and Fujian, and which can be gleaned by anyone looking at the langqiao.net website, major efforts have been made to develop tourism infrastructure throughout the counties where woven-arch covered bridges are located. The region where these bridges are found is notable for its blue skies and clear waters with abundant, sometimes bracing, fresh air - quite a contrast with other more polluted locations in China. Throughout the area where these bridges are found, there are hot springs and other natural amenities that appeal to tourists looking for a restful experience. With the construction of modern hotels, which are already in place, as well as new and updated roads, the region is now accessible for tourism.</p>	
<p>Criterion U.3:</p>	<p>“Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element (not to exceed 500 words)</p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed (not to exceed 2,000 words)</p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>p) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>q) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>r) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	

<p>c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)</p>	
<p>The multi-year plan spelled out in the documents strikes me as not only reasonable within the Chinese context, but much work has already been accomplished to insure by-in by various levels of government and community. As a participant in two of the international symposia (2005 and 2007), I was delighted to see the cross-border participation of government leaders in a project that clearly spans political boundaries. Because of the extent of the surviving 110 bridges and the historical interconnections between the areas, it makes sense for this application to be endorsed by governmental entities in two different provinces and in five adjacent counties. In spite of the ruggedness of the terrain, which has enforced a degree of remoteness from distant metropolitan centres, these areas have always had a functional relationship among themselves.</p> <p>In addition to administrative and financial support, the establishment of modest museums and repositories of construction artefacts, models, old tools, manuals, photographs has helped centralize these materials. In time, a few scholar will need to sort through these materials.</p>	
<p>Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”</p>	
<p>a. Participation of communities, groups and individuals</p> <p>Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.</p>	
<p>b. Free, prior and informed consent</p> <p>The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.</p>	
<p>c. Respect for customary practices governing access</p> <p>Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.</p>	
<p>Element satisfies Criterion U.4:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)</p>	
<p>The current application is clearly the culmination of a lengthy process, first of discovery and</p>	

<p>documentation followed by education and consensus building concerning possibilities for the development of the resource. This undoubtedly has not been an easy effort but it appears that the petitioners have accomplished a great deal. During my 2007 visit to several of the counties, I had opportunities to see the easy interaction between leaders, promoters, educators, and craftspeople. Young people were evident in many of the discussions.</p> <p>When visiting the oldest bridges, one always sees stone stelae that list by name and amount those who supported the building and/or restoration of the bridges. The names in such lists give clues to the social structure of the communities in times past. Today, one also see commemorative boards with personal/family names, but also sees the financial contributions of banks, governments, factories, etc.</p>	
<p>Comments on their free, prior and informed consent (150 to 300 words)</p>	
<p>The application includes the signatures of four members of lineages (clans) that attest to their commitment to the project. Other documentation similarly affirms consent and commitment to the project.</p>	
<p>Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)</p>	
<p>Although the information provided in the application concerning this subject is brief, there is no doubt that the signatories are respectful of the individuals who possess specialized knowledge and techniques. To some degree, there is a resurgence of interest in traditional practices and technologies even as China itself is being buffeted by imported practices and technologies.</p>	
<p>Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”</p>	
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
<p>Element satisfies Criterion U.5:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)</p>	
<p>As the documents clearly show, the central authorities as well as the provincial authorities have already approved and listed the design and practices of timber arch bridge-building as components of China's intangible cultural heritage. It has only been within the past decade that the Chinese have fully appreciated the need to inventory the components of China's intangible cultural heritage. Today, the links between intangible and tangible cultures is well understood and popularized.</p>	

Overall Recommendation
According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.
Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/>
Comments on your recommendation (not to exceed 300 words)
<p>After reading the submitted materials and after multiple visits to the areas where these bridges are located, I recommend to the committee that The Traditional Design and Practices for Building Chinese Wooden Arch Bridges' be inscribed as an outstanding example of China's intangible cultural heritage.</p> <p>The project fully meets the criteria outlined by the committee.</p> <p>Many in Europe and America express great pride in their covered wooden bridges, seeing them as expressions of high levels of engineering (many used patented trusses) and nostalgic links to times past. Although less well known, Chinese covered bridges are not only numerous, but also employ building techniques and practices that are unique. The use of “beam-weaving” and mortise-and-tenon joinery marks the covered bridges in Zhejiang and Fujian as a unique construction form worthy of adulation. Given the fact that such bridges continue to function as community assets and that aged master craftsmen are still alive and capable of sharing their knowledge, it is imperative that efforts be made to support their efforts at passing on their skills to a younger generation.</p>
Certification by examiner
By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

China

Traditional Li textile techniques: spinning, dyeing, weaving and embroidering

(file reference number 00302)

Overview of the Nomination and Examination Procedure

The nomination was received at the Secretariat on 9 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 30 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 15 April 2009 and 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Craft Revival Trust – CRT of India and Mr Edric Liang Bin Ong of Malaysia as examiners for the nomination, with Professor Michael C. Howard of Canada as an alternate.

The examination report of Craft Revival Trust – CRT was received at the Secretariat in final form on 30 June 2009 and the examination report of Mr Ong was received in final form on 28 June 2009.

These examination reports were provided to the submitting State on 6 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#302> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Craft Revival Trust**

Name of the expert: **Rithu Sethi**

Date of the examination: **30 June 2009**

Nomination file No. 00302 - China - Traditional Li textile techniques: spinning, dyeing, weaving and embroidering

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: *(from the Operational Directives)*

29. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
30. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
31. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
32. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The nominated element is the textile technique of the ethnic Li peoples in Hainan province, China. It includes their spinning, dying, weaving and embroidery techniques and in particular warp ikat, single faced jacquard, and double face embroidery (such as the Dragon Quilt). These textile techniques have a rich unbroken history that is traced to pre Qin Dynasty times and continue to be vital in the social and cultural life of the Li people. The weaving and embroidery remain the exclusive task of women and the use of motifs and patterns provide insights and vital information about Li traditions. The oral transmission of the knowledge and practice of natural dying, weaving and embroidery from generation to generation maintained and continued traditions in a culture that has no written language. Indeed, the very uniqueness of the Li identity seems integral and connected to their textiles and their process of creation.

Moreover, in the contemporary context it is relatively rare to find communities that create textiles through processes that encompass the stages from deseeding cotton to spinning the yarn, processing plants to collecting plant material and extracting the natural dyes to creating and embellishing the textile.

Similarly the technique of weaving of warp ikat on a back strap weaving loom is a relatively rare process.

Thus, in both particular and exemplary ways the Li textiles are an important contribution to global artisanal heritage as they are to the cotton textile spinning tradition of China.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element <i>(Not to exceed 1,000 words)</i>	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>Given that the Li people have no written language these textile practices are the primary means of documenting their past and are undertaken in such a way that constitutes a collective intangible heritage.</p> <p>The method of teaching – from mother to daughter – enables history to be directly passed down from generation to generation, individual to individual. This means that both traditions and new experiences may be expressed in the textile techniques. As stated in the nomination, Li women ‘design the patterns without any reference or samples... [and so]... the patterns are completely from their imagination but in accordance with their traditions’ (Sect. 2). Consequently the Li women are at liberty to create an aesthetic style within a sense of communal taste without being determined by the past. For example, as it is customary for one to weave one’s own ritual costumes one is able to participate in the collective enterprises of the community with a sense of personality. The textiles conform to cultural expectations represent generations of accumulated beliefs, knowledge and wisdom – unwritten yet clear markers of identity.</p> <p>Not only does this mean that there is a compatibility with human rights initiatives with regard to self sufficiency, individual responsibility and freedom of expression, but that the material manner in which the textile technique occurs has a sustainability and resourcefulness undermined by globalisation. The craft in the past was sustained organically with the environmental aspect of this sustainability demonstrated by the Li women’s ongoing use of plant fibres (root, stems, bark, leaves of nearby wild plants) and natural dyestuffs. Both of these choices make this craft important for a local economy that is independent of chemicals and/or imported raw materials as well as the processes they are derived from.</p> <p>However, this is not to suggest that the finished textiles are an isolated craft. For they have semiotic motifs understood in different geographies within Hainan province that encourage intra</p>	

<p>-ethnic and intra-provincial exchange as part of building mutual respect among Li peoples and others who interact with their culture.</p>	
<p>Criterion U.2</p>	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned. <i>(or)</i> b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>	
<p>Element satisfies Criterion U.2:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the viability of the element (250 to 500 words)</p>	
<p>Despite the efforts of community members (like Rong Yamei) and government bodies (including the Chinese national government), these textile techniques are in urgent need of safeguarding.</p> <p>In addition to the generic challenges of globalisation, there are more specific and local challenges that need to be addressed:</p> <p>There has been a marked decline in the number of textile practitioners. In the last 50 years Li textile craftswomen have gone from numbering 50,000 to less than 1000. Most of the practitioners are in their 70s. Of this 1000, 20% know warp ikat and only 0.5% know double face embroidery. Compounding the dwindling numbers is the already gaping knowledge and skill gap with no current practitioner knowing the complete technique of creating a Dragon Quilt. Given this alarming trend, it is not unreasonable to suggest that this textile technique may disappear within a decade.</p> <p>The teaching and practice of weaving and embroidery is not only the learning of the secrets of weaving and dyeing but also the transmission and imbibing of the oral traditions that are passed on from generation to generation. With the course of development the material culture of the Li people has begun to change drastically, as the old ways yield to new changes, spinning, weaving and embroidery become less and less a way of life.</p> <p>The popularisation of schooling for girls (without an integration of local customs) has undermined traditional forms of teaching and passing down of oral knowledge, which was best expressed through the Li textile techniques. Not only has the content of education changed but so too has the method. This has resulted in traditional pursuits tending to get isolated and neglected with spinning, dying, weaving and embroidery being seen as archaic and redundant activities now that formal education is the primary concern. This is evident from the dwindling number of Li women practicing and learning weaving and embroidery.</p>	

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

Further challenges are as severe and immediate, and although funds have been supplied and nationwide exhibitions have been held, the Li textile techniques are still in urgent need of safeguarding.

The threat posed by the increasing age and dwindling number of practitioners who collectively represent generations of accumulated beliefs and wisdom and are repositories of oral tradition who form an unbroken link to an unwritten past needs recognition. The rapid changes and transformations with no written records or canons of iconography, the breaking of links in the process of oral transmission result in a loss of cultural identity and an entire history and a legacy.

As the Li women design, weave and embroider their patterns within the framework of tradition, yet without references to a samples, from their own well spring of imagination the making of the textile was inseparable from the maker and user. It is necessary to study and decode the use of motifs, colour and symbols as they form an integral part of the history of the Li people.

The burial procedures practised by the Li people dictate that clothing and the spinning and weaving tools of the deceased be interred along with the body. The loss of skill and knowledge is thus being further compounded with the loss of material manifestations of Li textile culture.

The widening of the economic base and exposure to a wide variety of urban influences from mass media to the influx of tourism has impacted the socio-cultural patterns of life, especially among the young. Affecting not only the day to day existence but the deeply symbiotic relationship that the Li people have with the making and usage of textile and clothing. As other preoccupations predominate fewer young women learn the craft.

Added to this is the increasing spread and exposure to development and with the reach of the long arm of commercialisation there has been a rapid acceptance of new styles and trends among the younger generation of the Li. The dramatic rise in use of mass manufactured garments has meant that local textiles have gone from being objects of everyday use to ceremonial, ritual items, in the last 30 years.

Simultaneously the textile practitioners are faced with the increasing impact of changing land usage patterns with the spread of organised cultivation for agricultural crops. This has led to a reduction in the land available for vegetation growing in the wild and a corresponding decline in supply of the local ceiba plant (jibei) and the indigo plant which provide the raw materials for dyeing the yarn. Equally hard to access and similarly threatened is the availability of wild hemp for weaving. The dwindling of raw material bases, the difficulties in accessing them are major handicaps faced by the remaining practitioners.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The symbolic meaning of a design or motif is as important as its ornamental value – sometimes more so since it carries the extra dimension for the community that believes in its special significance. The Li textiles establish a group identity with distinguishing features that differentiate the five major dialect speaking areas in Hainan Island. This is clearly demonstrated by the colour, motif, patterning and usage of blouses worn by the Run dialect speaking women.

As Li textile techniques has been exclusively the task of women, the textiles showcase a visual record of their view of their culture and tradition providing valuable historical, material and socio-cultural information about their lives in relatively isolated locations.

The technique of the warp ikat weaving on the back strap loom weaving is a relatively a rare one, with the dwindling number of Li practioners it is essential to safeguard; as is the scientific knowledge of dye extraction; and the entire process from plant to the creation of iconic textiles that continue to have contemporary meaning at coming-of-age rituals, marriage ceremonies,

<p>funeral rites and other significant LI communal events.</p> <p>Of equal importance is the position that Li textiles hold as important contributors to the cotton textile spinning tradition of China.</p> <p>The tradition is under immediate threat and in urgent need of safeguarding.</p>	
<p>Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>	
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element (not to exceed 500 words)</p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed (not to exceed 2,000 words)</p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>s) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>t) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>u) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	
<p>c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)</p>	
<p>Since 2006, the Chinese and Hainan governments have recognised the importance of Li textile techniques. In the last 3 years Y950,000 has been provided and training workshops, competitions, and publications have also been held. From 2010-2013 not only is it predicted that these initiatives will continue but given that Y5,950,00 will be provided, five objectives have been</p>	

outlined:

1. To pass on traditional techniques to qualified transmitters in training centres in specific locations across Hainan (for example in Baisha, Dangfong, Baoting).
2. To guarantee the raw materials through establishing plantation of cheiba, cotton and hemp in proximate counties and cities - there is need for a specific action plan with its related opportunity cost.
3. To guarantee the legal protection of the element by adhering to relevant regulations. And while there has been citation of recent government protocols emphasis must be laid on the process of educating community members with regard to the laws.
4. To build a public presence through online databases, exhibitions and conferences that encourages research and protection. This is essential.
5. To build archives, preferably in locations that are accessible to the Li people and specify what materials, documents etc that shall be contained within.

We would further suggest the following three objectives be considered:

1. To build incentives for new practitioners of the classes, in addition to the grants for textile transmitters.
2. To encourage growth in a commercial sector, including expanding the product range in a way that is sensitive and respectful of the core principles of the technique. This will contribute to the craft becoming viable without state support in the long run.
3. To guarantee the uniqueness of this craft by obtaining geographical IP protection under WTO IP laws.

Indeed, if these three objectives are combined with the five stated objectives (and more specific processes of achieving results from them), governmental structures and commercial enterprise alone may be able to ensure Li textile techniques thrive once they have been revived from their current state of dire urgency.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

With regard to the participation of the community and associated groups there seems to be widespread support. This support involves individuals (like Wong Xueping); local groups (including a number of Mass Art Centres and Village Committees); and the provincial and national governments (for example the Hainan Cultural Heritage and the Chinese Government's 2006 inclusion of the tradition in the first listing of National Intangible Heritage). In addition free prior and informed consent has been obtained through community consultations of village committees and art centres such as those in Nankai Village and Zhizhong Town, as well, as in consultation with Hainan Provincial Centers like that of the Research Institute of Ethnic Affairs. These bodies would also be involved in implementing the objectives defined in U4 which augurs well for their success. However, and as suggested in our prior comments, we recommend that measures taken to respect customary practices governing access to the element be considered and given greater emphasis. In particular, this may involve consideration of IP and authorship issues. In general however, there does seem to be the widest possible support which may help Li textiles if they can be brought out of their current need for safeguarding.

Comments on their free, prior and informed consent (150 to 300 words)

The informed consent seems to be willingly and freely given by the major transmitters of the element and by the village communities.

The Li textile technique is imbued and enmeshed with the history and culture of the Li people and the consent for its safeguarding seems to be for the holistic tradition including and extending beyond a product manifestation to being an exercise concerned with resolving problems in a holistic way by looking at things from an overall perspective.

The participation will involve not just the practitioners and transmitters but also many other people and processes, including materials, technologies, among others, as the textile technique of the Li people consist of a series of processes, not a single process. Thus, when viewing it one should regard it in all its processes and as a baseline for more proactive interaction and movement into the realm of regeneration/ revitalization. It is critical in preventing the irreparable loss that takes place when an oral tradition—or the practitioners of that tradition—fade away.

The importance of Li textile technique practice has been articulated for its cultural and historical significance. The free and willing consent is the first step so that this knowledge will be protected and accessible. It can also involve preserving a way of life and attitudes in addition to a set of techniques passed down through the generations and being directly related with the preservation of tradition and traditional wisdom.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

-

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”	
Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
As stated in the nomination Sec. 4a and Sec. 6, the element of Li textile technique conforms to the criterion U5 because it has been recognised as an intangible heritage of national importance since 2006. Specifically they were ‘listed among the first group of National Masterpieces of Intangible Cultural Heritage by the State Council of the People’s Republic of China in May 2006. The list is in the charge of the Department of Intangible Cultural Heritage, Ministry of Culture, People’s Republic of China.’ The Li Textile technique has been listed in the inventory of State-Level Masterpieces of Intangible Culture.	
Overall Recommendation	
According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.	
Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/>	
Comments on your recommendation (not to exceed 300 words)	
<p>The textile techniques of the Li people in Hainan province are of great importance for local and global intangible cultural heritage and are in urgent need of safeguarding.</p> <p>The Li textile techniques are part of a vertically integrated, independent, local economy that goes from plant picking through to spinning through to weaving through to embroidering through to wearing.</p> <p>The warp ikat back strap weaving, the Dragon Quilt to the intricacy of the double face embroidery and other Li textiles are the texts of age old cultural practices and social frameworks of Li people.</p> <p>As such, Li textile is important not simply to this community in its cultural life (rituals and rites, ceremonies and festivals), but can also be an example of sustainable practices to other groups in China and internationally. Given the challenges posed by globalisation and an aging population, and, given their lack of written history, Li textile techniques must be inscribed by the UNESCO committee. It is not simply that the process of transferring knowledge orally from generation to generation is endangered, but that the personal dreams and collective stories that these textiles express define the Li people and so are an important contribution to the cultural diversity of humanity.</p>	
Certification by examiner	
By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.	

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Edric Liang Bin Ong**

Date of the examination: **28 June 2009**

Nomination file No. 00302 - China - Traditional Li textile techniques: spinning, dyeing, weaving and embroidering

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: *(from the Operational Directives)*

33. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
34. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
35. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
36. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The traditional dress and costumes of the Li people of Hainan, People's Republic of China constitute their distinctive identity, material culture and heritage. The traditional knowledge and process of making the textiles, i.e. weaving the fabric using natural fibres and natural dyes has been passed down by Li women from generation to generation over the past 1000 years.

Traditional Li textile techniques such as spinning of natural fibres (such as cotton, hemp, ramie); dyeing with natural dyestuff (such as leaves, roots, bark, mud); weaving (warp ikat, single face jacquard) embroidery (single and double face) using simple craftsmanship and basic tools(e.g. back strap body loom) are a unique legacy that has impacted the development of the textile industry of China.

The Li textile legacy and technique also links them to other people groups in Asia and the Pacific.

Historical references show the influence Of Li textile techniques brought by Huang Daopo to mainland China in the 13th century, and the significance of 'Dragon Quilts' made by Li women in the Chinese royal court.

Traditional textile patterns, ornamentations and motifs, woven or embroidered are a repository of Li artistry and aesthetics; folklore and beliefs. They are an integral part of Li culture and society.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element <i>(Not to exceed 1,000 words)</i>	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>The element clearly falls within the domain of "Traditional Craftsmanship" in the ICH Convention. Li textile techniques are definitely the embodiment of the practices, representations, expressions, knowledge, skills as well as the objects and artefacts that characterise the Li people and culture.</p> <p>It is so recognised by the Li Ethnic group of Baisha, Wuzhishan, Ledong, Baoting and five other counties and cities of Hainan, who have supported the nomination.</p> <p>The textile tradition and the knowledge of spinning, dyeing, weaving and embroidering was passed down from generation to generation (mothers to daughters). Ancient motifs and patterns were derived from nature and their shamanistic beliefs. Hand woven clothes and textiles were used for both everyday attire, rites of passage and for rituals.</p> <p>History over the past thousand years has shown the resilience of the Li weavers in maintaining their knowledge; imparting their knowledge to outsiders (e.g. Huang Daopo) and yet sometimes being challenged and subject to royal court orders (as in the case of the Dragon Quilts).</p> <p>The move of the Li people over the past centuries to more isolated and hilly regions of the island may have been the factor that helped safeguard their cultural asset such as textile skills until now; but the rapid intrusion of modern day development and progress has become a greater threat to such preservation of their cultural identity.</p>	

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p><i>(or)</i></p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>			
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>				
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Element satisfies Criterion U.2:</td> <td style="width: 25%; text-align: center;">Yes <input checked="" type="checkbox"/></td> <td style="width: 25%; text-align: center;">No <input type="checkbox"/></td> </tr> </table>		Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>		
<p>Assessment of the viability of the element (250 to 500 words)</p> <p>Out of the current Li population of estimated 1.2 million, there are estimated 1000 practitioners of the textile craft, with a majority already in their seventies. Only 200 women know the warp ikat technique; 5 women the double face embroidery and none can make a complete 'Dragon Quilt'.</p> <p>This is a sharp decline from 50 years ago when it is reported that there were 50,000 weavers and spinners; or 30 years ago when there were still 25,000 practitioners.</p> <p>If there are no immediate measures made to revive the textile techniques, it may be lost within this generation.</p> <p>Of recent years, there is a growing consciousness and pride amongst the Li people themselves of their cultural identity through their dress and costume. As such there is a resurgence or revival in interest in Li textiles. However, the traditional techniques of using natural fibres (cotton, hemp) and natural dyes has been replaced by synthetic fibres and chemical dyes, in a way, creating a new sense of colour and dress aesthetics.</p> <p>Due to the non availability of the original natural raw material, and hand-woven Li-textile, the modern-day Li costume is losing its authentic character and finesse.</p> <p>In the international arena, textile collectors, museums and galleries continue to be enthusiastic about the old Li textiles (warp ikat, embroidered skirts). Further excitement came with the appearance of several antique 'Dragon Quilts' in the auction houses. The rarity of exquisite old Li textiles contributes to such a demand because the old tradition was to bury all the clothing with the deceased during their funeral.</p>				
<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p> <p>It is perhaps inevitable that with the rapid modernisation and development in Hainan, that the Li ethnic groups could no longer be left in isolation even within their remote hilly environment. As the young Li people are brought into the mainstream of educational systems, they would leave their agrarian communities to seek jobs in the cities. No longer are they contented just to live, work, marry and carry on a village livelihood, but are now attracted to the bright lights of the cities!</p> <p>The traditional mode of transmitting textile knowledge from mothers to daughters is fast being broken.</p>				

Even with the changing lifestyle and urbanisation, the Li traditional dress is still a symbol of identity worn on special occasions such as weddings. Although such contemporary dress may be made from commercial mill fabric, it is the hope of Li people that with a revival of the Li textile techniques, authentic hand crafted Li garments with hand-woven and embroidered textiles may once again be available for the average Li person to buy, wear and be proud of his or her heritage.

One of the factors identified as contributing to the diminishing practice of Li textile technique is the non-availability of traditional raw materials such as cotton and hemp and natural dyestuffs due to the lack of their cultivation as land becomes scarce and is infringed upon for other development.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The Li ethnic communities obviously realise the urgency to act upon the threat to the conservation of their Textile heritage. With the prevailing national emphasis to encourage cultural diversities of the ethnic minorities of China, it is indeed an opportune time.

Of particular urgency is the advanced age of the surviving practitioners of the textile craft, and the need to document the knowledge of their special skills in spinning, dyeing, weaving and embroidering. A record of their personal and heirloom pieces needs to be carried out and their recognition as masters of the crafts, and their being used as transmitters/trainers to impart their skills for continuity.

A reference collection of Li textiles in the various techniques should be quickly and systematically assembled and displayed/ documented in a Li Textiles Museum/Gallery. This may even involve the acquisition of exquisite pieces from overseas collectors.

It is only through actually seeing what the best of the Li textiles has been, that a craftsman today can aspire to excel and do better!

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- v) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- w) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- x) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for

implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

It is noteworthy that apart from the Li ethnic groups themselves, the local and central government is supporting efforts to safeguard the Li Textile techniques. The commitment is reflected in the increase of government funds allocated: from 950,000 yuan (2006-2008) to 5,950,000 yuan (2010-2013).

Five key focal areas have been identified with a comprehensive plan for implementation and budget allocation:

1. Education: Training by Identified transmitters. A good plan is formulated to focus on the strengths of "One village, One Textile Skill" concept e.g.

Double face embroidery (Nankai Village)

Warp ikat (Xifang Village)

Dress and adornment (Fanmao Village)

Hemp spinning (Hongwei Village)

Cotton spinning (Fandao Village)

2. Raw materials: Land has been set aside for the cultivation of cotton (300 mu) and hemp(200 mu); natural dyestuff e.g. indigo, and 2000 other dyestuff(200mu)

3. Legal Protection and Institution: The necessary legal framework for the safeguarding of the Element was started in 2006 by its inclusion in the first list of National Intangible Cultural Heritage; supervised by the set-up of the Hainan Provincial Center for Safeguarding Intangible Cultural Heritage the same year.

4. Promotion, Publicity , Research and Development: Through websites, exhibitions, publications, competitions, academic conferences

5. Archives and Databank: The collection and recording of all available technical and design information related to the Element.

The cooperation of the Municipal governments, Museum and the communities has also been laid out.

What is commendable is the allocation of funds to improve the living and working conditions of the transmitters!

<p>Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”</p>	
<p>a. Participation of communities, groups and individuals</p> <p>Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.</p>	
<p>b. Free, prior and informed consent</p> <p>The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.</p>	
<p>c. Respect for customary practices governing access</p> <p>Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.</p>	
<p>Element satisfies Criterion U.4:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)</p>	
<p>Representative leaders from the Li Village communities and the Mass Art Centers of at least 5 counties viz. Baisha, Wuzhishan, Dongfang, Ledong and Baoting have supported the nomination of the Element through the official channels of the Hainan Provincial Government and the Ministry of Culture of the P.R. of China.</p> <p>Key Li leadership such as Wang Xueping proposed the inscription of the Element in 2006 after it was already listed under National Protection in 2004. Although the entire management of the nomination came under the jurisdiction of the Hainan Provincial Center for Safeguarding Intangible Cultural Heritage, it is noted that another key person actively involved in the preparatory work is Ms Rong Yamei, who is a State level representative transmitter of the Element. She also worked actively to frame the protection program and had much input in the nomination video which was produced by Hainan Broadcasting and Television station and funded by the Provincial Government.</p> <p>This video was well made and informative for a general public audience although lacking in some technical information eg botanical names of the natural dyestuff.</p>	
<p>Comments on their free, prior and informed consent (150 to 300 words)</p>	
<p>The nomination states that the key transmitters of the Element in the 5 key Li Villages of Baisha, Wuzhishan, Dongfang, Ledong and Baoting have all given their free, prior and informed consent and their support.</p> <p>It is also noted that the Hainan Provincial Association of Ethnic Affairs and the Research Institute of Ethnic Affairs together with the responsible submitting bodies have all rallied in support of the nomination.</p> <p>This indicates that there has been widespread dissemination and awareness about the nomination of the Element; and that all groups with vested interest in the Element have been</p>	

consulted and have shown their support for the nomination. This is quite a formidable feat!	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
Indicated in the nomination papers as no specific customary practice governing access to the element.	
Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”	
Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
<p>It is noted that the Element is listed on the Inventory of State Level Masterpieces of Intangible Cultural Heritage with the sanction of the State Council of the P.R. China in May 2006 (ref Serial no VIII-19)</p> <p>This inventory is under the jurisdiction of the Secretary of Intangible Cultural Heritage, Ministry of Culture, P.R. of China.</p> <p>An outline has been provided of the different stages and process since 2000 and 2004 when the Li ethnic groups first initiated the need for protection of the Element.</p>	

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p>
<p>My recommendation is to inscribe "Traditional Li Textile techniques: Spinning, dyeing, weaving and embroidering" on the Urgent Safeguarding List 2009.</p> <p>Listing would empower the Li ethnic groups through the international recognition of the importance of their textile legacy as a world heritage worthy to be saved and perpetuated at all costs. It would reinforce the future commitments made by their local, state and national governments to the conservation programs that they have worked out for the next four years(till 2013)</p> <p>The historical contribution of Li textile techniques in the development of the Chinese textile industry cannot be overstressed (e.g. cotton spinning; dragon quilts) and the vital link that Li textile art had with the rest of the peoples of mainland Asia and the cultures of the islands of Asia leaves much to be researched and documented.</p> <p>It is essential that urgent actions be taken to gather information from surviving and ageing transmitters of the various Li textile techniques(in all the disciplines of spinning, dyeing, warp ikat weaving, jacquard weaving, single and double face -embroidering)</p> <p>The proposed safeguarding measures e.g. of re-cultivation of cotton, hemp and natural dyestuff marks a good start in the right direction; and the successful implementation of such schemes would indeed be a beacon of light for all other communities seeking to emulate the example set by the Li people.</p>
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

France

The Cantu in paghjella: a secular and liturgical oral tradition of Corsica

(file reference number 00315)

Overview of the Nomination and Examination Procedure

The nomination was received at the Secretariat on 11 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 31 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 10 April 2009 and again on 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Associazione Musa – Musiche, Canti e Danze tradizionali delle Quattro Province / Musa Association – Music, Songs and Traditional Dances from “Four Provinces” of Italy and Professor Ignazio Macchiarella of Italy as examiners for the nomination, with Professor Caroline Bithell of the United Kingdom as an alternate.

The examination report of Associazione Musa – Musiche, Canti e Danze tradizionali delle Quattro Province / Musa Association – Music, Songs and Traditional Dances from “Four Provinces” of Italy was received at the Secretariat in final form on 13 July 2009 and the examination report of Professor Macchiarella was received in final form on 30 June 2009.

These examination reports were provided to the submitting State on 28 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#315> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Musa Association - Music, Songs and traditional Dances from 'Four Provinces'**

Name of the expert: **Paolo Ferrari**

Date of the examination: **13 July 2009**

Nomination file No. 00315 - France - The Cantu in paghjella: a secular and liturgical oral tradition of Corsica

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: *(from the Operational Directives)*

37. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
38. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
39. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
40. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. *(175 to 225 words)*

The term "sing in paghjella" or "sing a paghjella" both designate a male voice trio singing a *capella*. The three voices are called "a seconda, u bassu, a terza". The repertory of the "Cantu in paghjella" (which, in the French language, is translated incorrectly by the term "Corsican polyphony") includes secular and liturgical types. According to the repertory, the "Cantu in paghjella" uses different languages, for example Corsican, Cruscu (a mix of Corsican and Toscan), Sardinian, Latin and Greek (as concerns the liturgical repertory). The harmonic process, which is still transmitted orally by intergenerational and endogenous imitation, is based on "versu" (verb/sound intrication identifying the places and individuals belonging to families of cantors), with successive entry and interchanging of voices (a seconda, u bassu, a terza), by entry of a voice in the same frequency as the other, by the use of ornament as a structural element, by a precise behavioural code (eye, ear and mouth) in a closed circuit, with the singers placed in a circle not willing to use musical guides such as the metronome, the diapason and the choir master. The "Cantu in paghjella" cannot be separated from the symbolic, religious and social contexts that comprise as much the secular space-time (fair, social evening, village square or bar) as the religious space-time (religious services and processions).

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element <i>(Not to exceed 1,000 words)</i></p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention <i>(250 to 500 words)</i></p>	
<p>The conformity of the proposed element with the definition of intangible cultural heritage as defined in the Convention is demonstrated by two characteristic aspects, of a different type but complementary:</p> <ul style="list-style-type: none"> - The harmonic process in the construction of the “Cantu in paghjella”, typical of a traditional style of practice of polyphonic song, that significantly resembles other Mediterranean, and European traditions. - The assimilation of the practice of “Cantu in paghjella” with the social network of local communities. <p>The “Cantu in paghjella” is practised in surroundings and contexts strongly representative of the historic identity of communities, for example during fairs and social gatherings as well as on the occasion of religious services for the living and the dead, in brotherhood or otherwise. Several times the nomination dossier emphasizes the apprenticeship by oral transmission of the traditional practice of Cantu in paghjella, a characteristic representing an essential condition in the transmission of knowledge linked to the endogenous culture of a community. The modalities for this are clearly shown in the video attached to the dossier where one appreciates the typical gestures found (naturally with local variations) in all practices of traditional chanting, as well as in the process of its apprenticeship (for example, the absence of a person having the function of “conductor”, which would interrupt the “circulation” of the song and the customary means of communication between the singers). It is also evident that, even today, despite the manifold critical factors affecting this community practice, its diffusion follows, in the majority of cases, the rhythm belonging to the traditional culture of the agro-pastoral society. Thus, one can interpret the present crisis of the tradition of Cantu in paghjella, deeply rooted in the culture of the communities, as a result of the crisis of the traditional forms of economic, social and cultural life of the agro-pastoral society. However, it must be noted that the social contexts in which the Cantu in</p>	

paghjella is practised do not depend on any kind of “organization” connected with the entertainment industry and are not subject to significant influences linked to the mass tourism phenomenon. Without any doubt, this comprises a potential for the production of the autonomous and functional social and convivial values.

Criterion U.2 **“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.**
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

In the context of accelerated modernisation and urbanism, the opportunities for oral transmission by intergenerational contacts that characterise the agro-pastoral societies of numerous localities where the “Cantu in paghjella” is practised, are becoming increasingly rare. Today, the secular “versi” are only regularly executed and transmitted at Rusiu and Orezza, while the liturgical and parasecular “versi” called “Rusiu” and “Sermanu” are spread throughout Corsica, and those called “hybrid”, (that is comprising Sermanu and Rusiu “versi”) for the main part, figure in the repertory of the brotherhood of Upper Corsica. In emphasizing the relationship between the social changes of the last years and the critical situation of the “Cantu in paghjella”, the dossier highlights two important critical elements. The first concerns the strength of traditional modes of transmission: diminishing public participation in Sunday religious services and fairs, no longer automatically linked to celebrations of patron saints, has reduced the opportunities of immersion and oral transmission. The second critical element concerns an important change in the role of the public, increasingly reduced to that of passive spectator, whilst in the past the spectator was immersed in the sound circulating between the group of singers. In the framework outlined by the dossier, it is however evident that – in our opinion – it is difficult to distinguish between the ancient modalities of the practice of “Cantu in paghjella” and the new modalities or means of diffusion, and it is especially difficult to recognize the “novelty” that could be considered as “renewed tradition” and that which distances itself from tradition towards a “commercial” bent. The problem of the “number of practitioners who master the harmonic process” poses another very difficult question to resolve: the definition of a “modality of execution” that could be considered as complete from the point of view of traditional practice. Discussions regarding problems of this kind are usually infinite. However, the dossier provides us with all the necessary elements for an evaluation of a situation, the possibility for survival of which is dependent upon the signatories to this dossier. In our opinion, the number of practitioners could be sufficient to warrant the “need of urgent safeguarding” or “extreme urgency” but at the same time we wish to request a discussion, in order to define the relationship between the “Cantu in paghjella” (considered in its “pure” form) and forms of traditional chant that share the same territory and perhaps the same functions.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

The demographic weakness of the holders of the “Cantu in paghjella”, highlighted by the inventory, and the impoverishment of the repertory due to urban development which is providing fewer opportunities for intergenerational contacts that were (and are) the basis of the mode of oral transmission of the harmonic process, are naturally two linked phenomena. The dossier stresses the limited institutional measures adopted up to the present, particularly with regard to the customary context. However, no institutional measure can be effective without the creation of social situations analogous, from the functional perspective, with those of the past that represented the heart of the tradition of the “Cantu in paghjella”. The dossier emphasizes the risk of disappearance in a generation of this practice in its traditional form, or its assimilation with the Corsican chant in general. The psychological concept of identification of the “Cantu in paghjella” with the state of poverty of the archaic agro-pastoral society, poses other very important problems linked to the mentality of populations living alongside great socio-economic modernising processes. The subordinate historic condition has not favoured an advantageous development of the modernisation process (before) and globalisation (after), causing an alienation from its true cultural heritage. The institutional void may also be seen as a lack of representivity of entities that have not come forward, but which nevertheless must be taken into consideration. However, even if the policy in the field of intangible heritage of the Corsican Territorial Collectivity (CTC) is, on the one hand, insufficient as regards financial resources, and on the other hand, does not take into account the customary context -- and thus there is a serious risk of disappearance of the practice of “Cantu in paghjella”, the institutions nevertheless represent, in Corsica, a reality symbolically conveying very strong identity values, more so than in other territories less characterised by historic, geographical and political marginalities. This indicates that a cultural and financial action that can blend into the social level (in an ethnographical acceptance) and political level (eg. institutional) presents interesting perspectives for success.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The “Cantu in paghjella” is not only threatened by anthropological changes that have affected the Corsican agro-pastoral society (accelerated urbanization, emigration, rural exodus and abandonment: phenomena that today appear to be irreversible), but also by the attempts of “revival” that ignore the specific characteristics of this tradition deeply rooted in the life and history of communities of the Island. This could lead to a commercialisation of the “Cantu in paghjella”, with the risk of its vulgarization and consequent lack of interest or rejection of a cultural phenomenon that would have lost its identifying characteristics and all its attractions (especially) for the communities who historically possess the tradition. Weakening of transmission, modification of rules because of the scarcity of the “natural” context for execution, impoverishment of the diversity of the repertory, all these may constitute reasons and at the same time consequences for “valorisation” measures not in the least functional for the conservation and safeguarding of the element in its integrity.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element *(not to exceed 500 words)*

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed *(not to exceed 2,000 words)*

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- y) What primary **objective(s)** will be addressed and what concrete **results** will be expected ?
- z) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- aa) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned *(not to exceed 500 words)*

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan *(250 to 500 words)*

The urgent safeguarding plan proposes measures for transmission, research, protection, promotion and enhancement. This methodological division demonstrates the desire to create an integrated action that can have a protective effect whilst avoiding the risk of fossilizing the element. The plan highlights the priority of transmission measures that represent the continuity of the traditional practice (creation of a “paghjellaghi” network to transmit the practice of “Cantu in paghjella” to future generations). The remuneration foreseen for the “paghjellaghi” and for the 30 apprentices may appear in contradiction to a practice of oral transmission deep-rooted in the community network, but the critical elements described in the preceding paragraphs justify this measure. In this respect, it must be emphasized that the risk of an academic and more specialised approach to the process of oral transmission may be avoided by giving priority to transmission linked to customary practices. The proposed plan appears to indicate this direction in a coherent manner. Nevertheless, these customary practices should be completed by the organization of listening and practical workshops in schools. In this respect, it is desirable that in the schools the practice represents as far as possible all the regional or local variations of the “Cantu in paghjella”, without under-estimating their importance. The “research measures” are finalised to restore confidence between the practitioners and the researchers, based on the inventory that the “Cantu in paghjella” Association established in 2008, defining the characteristics of the “Cantu in paghjella” and in identifying modalities, places and occasions for transmission. This is an extremely important point as the researchers have often exercised a stimulating function within the communities as regards raising awareness of the culture of which they are depositary, but not always conscious of its intrinsic value in the unequal comparison with the

dominating cultural models. The objective of the “research measures” is not only the constitution of archives and documentation concerning the traces of a tradition threatened with disappearance, but also the indication of emerging repertoires. The plan thus highlights the roots of the customary practice in the present and the desire to avoid its fossilization, which has been emphasized several times in the dossier. As the researchers work in close and permanent liaison with the practitioners, the risk of a schism between research and practice will be avoided. At the same time, there will be – in our opinion – a final guarantee of feasibility of the research, as the researchers will be constantly in contact with the holders of the tradition. With regard to the “protective measures”, the adaptation of the Intellectual Property Code to include the imperative of transmission of the “Cantu in paghjella” is a necessary step to enable future generations to learn the “versi” of past generations. In response to a cultural motivation of social interest, the proposal of waiver of reproduction rights should not present any difficulty of acceptance.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

The thirty practitioners, who declared their approval of the principle of inscription on the Urgent Safeguarding List and the associated safeguarding plan, identify themselves with the regular participants of secular and religious executions of the “Cantu in paghjella”, in the historic community context that identifies this traditional repertory. In the context of diminishing traditional community relationships, one may say that the awareness raising activity by islanders in cooperation with the “Cantu in paghjella” Association has created the widest possible community participatory situation, based on the experience of the “Riacquistu movement” of the 70s, an experience that constituted an important benchmark in modern history of the “Cantu in paghjella”. Since the proposal of the Corsican Assembly, requesting the inscription of the “Cantu in paghjella” on the List of Intangible Cultural Heritage of Humanity, the practitioners, politicians and civil society have been actively involved in the inscription plan for the nomination of the “Cantu in paghjella” to UNESCO. The creation of the Association having as objective the safeguarding and transmission of the “Cantu in paghjella”, in October 2007, was the result of a symposium widely

attended by practitioners, Island experts of the “Cantu in paghjella” as well as European and Mediterranean academics. The extension of the debate to the practitioner community as well as to the civil society of the Island demonstrated a level of social participation sufficiently widespread in view of the new dominating cultural models of modernism.

Comments on their free, prior and informed consent (150 to 300 words)

All thirty practitioners who signed the consent form attested to their regular participation in the fairs, patron saint and communal feasts, social evenings and religious services, in fact all the community contexts where the tradition of the “Cantu in paghjella” is historically rooted. They are native to or resident of localities of Corsica where the “Cantu in paghjella” is documented as a traditional practice of ancient times. All the practitioners approve the principle of the inscription on the List of Urgent Safeguarding and the associated safeguarding plan requested by the “Cantu in paghjella” Association and addressed to UNESCO. The practitioners who signed the form have actively participated in the development of the safeguarding plan. They are practitioners in both the secular and liturgical “Cantu in paghjella” and their role in the practise of the “Cantu in paghjella” is complementary and inclusive of all the different voices that constitute the specific technique. The correspondence between the number of signatories and those of the practitioners indicated as mastering the vocal technique proves, on the one hand, the high level of representivity of the nomination dossier, and on the other, the need to avoid the risk of disregarding subjects treating traditional chants that, even if fully responding to criteria as regards the vocal technique of the “Cantu in paghjella”, fall however into a proximity relationship from the technical aspect and social roles. This last comment takes into account the dynamic character of the tradition and the difficulties (well-known to researchers) of making clear definitions between the different styles and practices.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

The respect of customary practices governing access to the “Cantu in paghjella” is indicated in the dossier as fundamental for the revival and maintenance of the transmission process. The practitioners have demanded, during the development of the safeguarding measures, that the behavioural code continue to support the harmonic creation of the “Cantu in paghjella”, apprenticeship by imitation and immersion must remain intergenerational, the role of improvisation must remain dominate and the transmission must occur in priority in the place and according to the timetable of customary transmission. The respect of customary practices governing access to the “Cantu in paghjella” does not exclude the use of both audio and audiovisual recordings as tools for transmission in view of the fact that immersion is not permanent for reasons that have been highlighted earlier. However, the use of modern tools of transmission for the practice of the “Cantu in paghjella” remain – according to the proposed plan – in a secondary and subordinate position to the customary apprenticeship and behavioural codes. Last but not least, the request to develop an agreement protocol on the partnership between practitioners and researchers that underlines – in this place in the dossier – the requirement of the total immersion of the researcher into the local network.

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”	
Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
<p>The “Cantu in paghjella” is listed in the inventory of the intangible cultural heritage of the French territory. The body responsible for updating the inventory is the Ministry for Culture. The inventory was provided, in 2008, by the State, to the “Cantu in paghjella” Association. The establishment of the inventory (the first since 1950) was very important to determine the viability of the “Cantu in paghjella”. During the establishment of the inventory, practitioners of the “Cantu in paghjella” defined criteria belonging to their community. One might say, therefore, that it represents an effective instrument in the definition of identity of the tradition, created through a continual dialogue with the holders of the traditional practice.</p>	
Overall Recommendation	
According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.	
Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/>	
Comments on your recommendation (not to exceed 300 words)	
<p>The examination of the nomination dossier demonstrated the persistence of the very vital tradition in its content and expressive modalities, but at the same time, seriously threatened by social changes that have affected Corsica, with the passage of an agro-pastoral economy to the new reality of modernisation. The proposed safeguarding plan appears to correspond very well to the demands of enhancement of a customary practice, taking into consideration the new means of transmission of traditional knowledge, in harmony with those that belong to tradition. The safeguarding plan appears to be based on an analysis and knowledge of the social and ethnographic reality of the Corsican territory, deep-rooted in the past life of the depositors of a strongly identified traditional customary practice. At the same time, rather than favouring pre-conceived schemas, the plan conforms to the characteristics of its objective. As such, we feel it succeeds in involving, at several levels of society and experience, the natural subjects to which it is addressed (from the citizen to institutions). In considering the conformity of the element with Article 2 of the Convention, the risk of disappearance, the need of urgent safeguarding and the feasibility and pertinence of the proposed safeguarding plan, the examiner recommends the inscription to the Committee.</p>	
Certification by examiner	
By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.	

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: French

Name of the examiner: **Ignazio Macchiarella**

Date of the examination: **30 June 2009**

Nomination file No. 00315 - France - The Cantu in paghjella: a secular and liturgical oral tradition of Corsica

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

41. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
42. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
43. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
44. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The cantu in paghjella is one of the most complex practices of the polyphonic song of oral tradition of the Mediterranean cultures. Executed in three vocal parts, the cantu in paghjella is concentrated on the "middle" part called "a seconda", which begins the performance with the leader voice. This voice is followed by the "u bassu", lower voice, followed by the highest pitched voice, "a terza". These two higher placed voices proceed fundamentally by thirds, developing a complex counterpoint, characterized by rich ornamental treatment, suspension and other techniques. The lower voice often accompanies in upward or downward leaps that, in relation with the other parts, determines the harmonic effects, in correspondence to the rhythm of the text. The vocal parts may be doubled by several singers in unison; therefore the number of singers is not defined in advance.

The performance is executed in "free" rhythm (e.g. without the proportionality of the classic solfège values) and adopts a specific musical scale. Each execution adopts a specific versu, at the same time a melodious outline, backed by the seconda, and in a special style. The versu identifies a village and/or a cantor family. With its formal specificities, the cantu in paghjella is a collective interactive mechanism that carries significant and shared values in a precise cultural framework, representing a real expression of human creativity in the oral form.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element (<i>Not to exceed 1,000 words</i>)	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>The cantu in paghjella is fully in conformity with the definition of intangible cultural heritage such as is defined in Article 2 of the UNESCO Convention. Today, it is a very complex oral musical expression as regards techniques and formality, as well as symbolically.</p> <p>It is an undisputable emblem of Corsican identity. The inhabitants of the Island and the Corsican diaspora recognize without hesitation the cantu in paghjella as being part of their cultural heritage. Transmitted from generation to generation, this practice of oral tradition has continued to be part of the social life of several villages. In this framework, the execution is a very important musical savoir faire that brings into play the modalities of production, communication, reception that are shared collectively. In singing, each community recognizes itself in its own versu that is considered as the representation of a local cultural specificity and, at the same time, a continuity of the past: “the versu is a way of seeing life as left to us by the ancient ones” is what many Corsican singers like to say. In singing the versi of other villages, one recognizes an analogous specificity to other communities in the framework of a common Corsican cultural model.</p> <p>Indeed, the cantu in paghjella is not only a very rich musical tradition of song, but a mechanism of human interaction. In other words, what is called cantu in paghjella is far from being just a simple repertory of polyphonic pieces: it is a concerted collective action that represents modalities of personal relationships between individuals belonging to the same local, social context, expressing modalities of “thinking themselves and the world”. Knowledge that is attributed to specialist singers who are actively controlled by the community in the framework of formal situations.</p> <p>The holders of the tradition belong to all social classes and they have in common a very great passion for their local tradition. Their performances are requested and awaited by relative communities for the different secular occasions (daily meetings at the bar, banquets on feast</p>	

days, etc.) or as part of the activities of brotherhoods (religious rituals and ceremonies, liturgies).

The tradition of the cantu in paghjella has represented an essential element of the recent (re)construction of the Corsican identity which has developed, notably, from the revival of the politico/cultural movement of the 70s that is generally called “u riacquistu”, when the traditional musical practices had fundamental importance - as did the use of Corsican language. Many people - especially the young - have learnt the structure from the versi that have been recorded by the collecting work of Felix Quilici in the rural areas of the northern part of the Island. Thus, the practice of the cantu in paghjella has become one of the most successful events of the Corsican cultural revival.

Criterion U.2 **“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.**
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment (*Not to exceed 500 words*)
 Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment (*Not to exceed 500 words*)
 This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
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Assessment of the viability of the element (250 to 500 words)

The viability of the cantu in paghjella is somewhat ambiguous: indeed, since the “u riacquistu” movement, the paghjelle have also been incorporated into concert programmes by several musical groups who have begun to present them throughout the entire Island and beyond. Furthermore, several traditional versi have undergone diverse musical arrangements, only maintaining the structure in three vocal parts a cappella, and ignoring all its cultural content. The spread of cantu in paghjella in concerts has determined a fundamental bipolarization between two tendencies identified by the words “tradizione” and “creazione”, that is, on the one hand the simple reproduction of traditional performances, and on the other, musical innovation, based on traditional versi. No clear distinction has been made between the two tendencies, as most of the singers have practised – and still practise – the two tendencies. Confusion on this point is increased by the international success of certain Corsican vocal groups who, in the world music market have created a kind of musical type called “traditional Corsican polyphony” also based on the musical structure of the versi of the most well-known cantu in paghjella. Moreover, the continual diffusion by the media and recording equipment and sound reproduction have strongly influenced the reality of the cantu in paghjella, including the means of transmission: several singers have learned the songs directly by listening to recorded discs, without the “word of mouth” transfer characteristic of the past.

However, in several scenarios of local social life, the cantu in paghjella continues to conserve its character of traditional oral practice, that is, a musical event essentially related to the *hic et nunc* of the performance as a creative act.

The practice in the villages today is evidently different from those in the past. The context of performances is profoundly different following changes in life style of the people. The frequency and content of the performances have diminished (unfortunately, we do not possess sufficient

ethno-musicological studies to correctly illustrate this, but only a few rather recent research results, and a small number of recordings carried out by Felix Quilici in 1948).

In any event, several testimonies still bear witness to the vigour of the traditional modes of transmission that are mastered by a relatively limited number of aged singers. Their executions are recognized and appreciated by a specialist public of “amateurs of chant”, that is passionate and competent auditors who are capable of developing the role of active control of the local versus - which is of capital importance in the mechanism of oral transmission to be safeguarded.

The confusion among singers and public, caused by the commercial success of the concert paghjelle raises doubt as regards the sustainability of the great cultural wealth of the cantu in paghjella as a traditional savoir faire; there is a serious threat that it will transform into a musical structure, without meaning, simply a body of musical pieces.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

The wealth of the oral tradition is seated in the type of transmission that it adopts, in principle word of mouth, but still more in the type of relationship that it implies, and in a conception of social rule and sense of sharing by communities. The implementation of its musical sounds is transmitted through the involvement of the men.

No doubt, the media attention and international success of the so-called “Corsican polyphonic chants” are the most serious threats for the cantu in paghjella, both because they have created the false idea that the paghjella is simple concert music, and that has produced a standardization of the versi some of which have become very famous and they are continually reproduced as clichés. This has already had a big impact on the practice of the paghjella among the villagers, especially within the younger generations who are very sensitive to media limelight. Thus, for example, many young singers exchange the ornamentation of the terza voice by a sterile manifestation of virtuosity, with very long string of short notes and in copying that which they have heard in the most popular records: but the ornamentations (ricuccate) are different from one village to another, and they are not measured by “quantity” of notes but in quality, born through the confrontation between personalities of the singers who sing the terza and the seconda.

This risk of standardization of the cantu in paghjella on a model spread by the media, seems to be accelerating today as regards the rapid transformation of Corsican music in the world music market, and the constant demand for novelty by the tourist industry. These processes are very strong, whilst the mechanisms of orality are weak as they are linked to very local cultural dimensions that recall the past. There is a real risk that the standardization will lead to the disappearance of the oral tradition of the cantu in paghjella.

The essential difference between the musical nature of the two expressions (the oral tradition of the cantu in paghjella and the concert paghjella – not to scorn the latter: it concerns different things which must not be confused), must be clarified as soon as possible. The implementation of interventions to qualify the creative strength of the music transmitted orally and the safeguarding of the substance of a very significant expression of the diversity of musical cultures of the world, as defined in Article 2 of the UNESCO Convention, should be undertaken. It is therefore an action that essentially concerns the people who produce the oral tradition of the paghjella, practitioners and audience.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

In an expression such as the cantu a paghjella, the area of musical communication is narrow. Singers (producers of sounds) and listeners (receivers) appear to be indistinguishable, unless it is during a formal performance where the roles are distinct. However, the listeners always retain the

fundamental role of active control, as opposed to the concert public who are normally passive receivers. This role of the listeners is another fundamental characteristic that is threatened with disappearance. The cantu in paghjella is a specialist affair that, however, acts on a kind of “collective mandate” of the community – or other fellow members, in the case of ritual and liturgical performances. Those who sing must have the approval of those who listen, as they represent a community (sometimes in Corsica, a very small community). Also, the development of local micro-identities of the versi, that encourage relations between the practitioners and the listeners of the cantu in paghjella, secular or sacred, must urgently be safeguarded before they disappear for good.

It has nothing to do with reliving nostalgic memories of the past, artificially recreating situations in life that have now disappeared which would be folklore-oriented. On the other hand, a timely valorization of the fundamental cultural content of situations involving meetings of persons in scenarios of daily life and periods of village feasts, and within the formal social institutions such as the brotherhoods should be encouraged.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- bb) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- cc) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- dd) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its

implementation.	
Element satisfies Criterion U.3:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)	
<p>As with similar regions of interest as regards the panorama of traditional music, Corsica suffers from the lack of a specialised research centre for the study of polyphony and in general the oral tradition of music. Several valid field studies have been started – or developed – with the objective of at least compiling a complete documentation of the diffusion of the versi in the Island. Unfortunately none of this research has obtained satisfactory results. Other research concerning elements of the cantu in paghjella have been developed by specialists from Corsica and different European countries, but no doubt much still remains to be studied.</p> <p>Of course, the analysis of the musical structure and mechanisms of “know-how” of the cantu a paghjella have to be systemized. This research work should be based on intense collaborative dialogue between researchers, singers and the afore-mentioned “amateurs of chant”.</p> <p>With regard to the proposed safeguarding and protection measures, it has been emphasized that the revival and maintenance of the oral tradition of the cantu in paghjella must be developed in situ, or in each village where there are singers and/or brotherhoods. Indeed, it is fundamental to devote great care (as far as possible) to the revival of the Saint day feasts and fairs, religious rituals and other scenarios for the traditional practice.</p> <p>The action of an association of the cantu in paghjella uniting all the different actors around a protocol agreement is very important. Also the creation of a network of “paghjellaghji” of oral tradition – if possible to extend to “amateurs of chant”, could have a positive effect in inciting the younger generation to practise the traditional cantu in paghjella.</p> <p>But, the establishment of regional teaching workshops could be interpreted as a kind of “academic treatment”, which is in contradiction with the nature of oral transmission. It must also be emphasized that the recordings are not tools of transmission, but memory and analysis aids.</p> <p>The record library of the Museum of Corsica could be the focal point of all research and valorization operations. The development of all possible partnerships with the “Education nationale” and other cultural bodies that may raise awareness of the mechanisms and content of the oral tradition of the cantu in paghjella is desirable. Moreover, specific education programmes focused on the execution and audio recognition of the typical micro-intervals of the cantu in paghjella must be organized. The media, in fact, broadcast music in a even tempo, which conditions the Corsican singers and audience: among others, the strengthening of the plurality of the musical scales that are an integral part of Corsican heritage is desirable.</p> <p>The protective measures described for the adaptation of the Intellectual Property Code for the transmission of the cantu in paghjella should be applied.</p>	
Criterion U.4:	“The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”
a. Participation of communities, groups and individuals	
Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.	

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

As a collectively shared experience, the oral tradition of the cantu in paghjella concerns very particular singers who are immediately recognizable in each village (including the smallest), that play music under the participatory control of the community. The dossier describes a very wide participation of practitioners throughout the lengthy preparation process of the nomination dossier. Of course, this participation was focused on the deep and articulate knowledge of a few of the most well-known cantor families in the Island and on the emblematic figures of the “riacquistu” generation; but, perhaps, a wider participation of all the competences present on the territories would have been desirable.

For example, an ulterior extension of participation for the nomination by the singers referred to in the dossier, would have dissolved the distrust vis-a-vis public collecting work. Indeed, it might be convenient to entrust to these same singers, with the possible assistance of a few researchers, the recording of inventories and, at the same time small local collection points might be organized (in town halls, with experts, at the brotherhoods with locally collected documentation – through regional cooperation. In each community, anyone – singers or “amateurs of chant” – who so desired, could provide a contribution to the documentation and therefore participate in the safeguarding of the heritage. In this way, wider collective participation would be strengthened as indicated in the UNESCO declaration. Furthermore, thanks to local media, the public awareness has been timely.

Comments on their free, prior and informed consent (150 to 300 words)

The free, prior and informed written consent form appears somewhat generic. It would be preferable to demonstrate this by recorded declarations in a collective and community testimony framework.

However, the singers are not individual artists in the recognized sense of music; they receive their authority from the communities to which they belong and therefore this type of authority should in some way result from community consent.

The comments of the form are limited. Participation in a fair is very different from in a religious service - either as brotherhoods or lay brotherhoods: indeed, the musical knowledge of the secular paghjelle is not superimposed on the liturgical paghjelle. For example, in the secular paghjelle the role of melodic improvisation on the versu is normal; in the liturgical paghjelle it is very limited and creativity is expressed by other musical parameters.

Further in-depth research shall increase the number of singers of oral traditions. Those indicated in the dossier are certainly the names of the important and well-known singers in Corsica: their approval of the request for inscription on UNESCO's List of Urgent Safeguarding, is a good starting point. Many young singers have learnt the chant a paghjella as concert music by listening to recordings; they could be involved in the revival process of the oral tradition of the chant in paghjella: therefore, it is desirable to have the widest possible participation of consent.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

The elements of customary practices are certainly those indicated in the dossier: polyphonic behavioural code, apprenticeship by imitation and impregnation, role of improvisation, etc.

They are to be integrated into a general framework of valorization of the specificity of the oral culture of the island, and in particular in the fundamental relations between the singers and the audience in the local context. Very particular attention is emphasized as regards the customary practice of the chant in paghjella within the brotherhoods. In exercising a role of fundamental importance in the social organization of the villages, the brotherhoods propose a dimension of the oral practice that is very functional and representative of the local micro-identities. Their polyphonic accompaniment at religious rituals is carefully attended by the members of the communities throughout the year. Moreover, the collaboration between the researchers, singers and "amateurs of chant" in the implementation and revival of occasions for the execution of secular practices – such as fairs and local social evenings, can have a fundamental importance in extending access to this element.

<p>Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”</p>	
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
<p>Element satisfies Criterion U.5:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)</p>	
<p>We are aware that the French National Committee of UNESCO is a very serious and valuable asset: collaboration with this Committee is a guarantee. We hope that the inventory of the musical practice of the chant in paghjella will be as extensive as possible. Naturally, it concerns documentaries of all the widespread versi: over and above those of Sermanu e Russiu that are the most famous, there are indeed many other versi that exist and that remain to be inventoried. In addition, some versi have been reconstructed from memory by the elderly, having been forgotten over time. However, these versi are important for the present practices of the respective villages (although there is no proof of the quality of their correspondence with the versi of the past). The notion of hybrid versi referred to in the dossier in the context of oral music is out of place: it should be abandoned (one is aware that there is no purity in the oral tradition).</p> <p>The inventory should also include testimonies and musical performances of the past and should especially pay particular attention to local competences, e.g. the names of practitioners and amateurs of chant.</p>	

Overall Recommendation

**According to the Operational Directives, the examination report shall include
“a recommendation to the Committee to inscribe, or not to inscribe,
the nominated element”.**

Recommend to inscribe: **Recommend not to inscribe:**

Comments on your recommendation (not to exceed 300 words)

I warmly recommend the inscription of the oral tradition of the canto in paghjella. Indeed, it concerns a precious cultural heritage that risks disappearing through transformation into banal commercial music. Today there is still time to save this musical heritage because there are still people capable of performing the true execution of this oral tradition, who, for example, are able to make pertinent improvisations and to master the micro-intervals. Furthermore, there are areas for oral practices such as those of the brotherhoods who are very rigorous in the adoption and symbolic elaboration of the local versi thanks to traditional interactions between singers and the audience. It is necessary to save all of this rich heritage.

I know, through my personal experience as researcher, that many Corsicans are very attached to the paghjella, that they feel embarrassed as regards the very clear processes of standardization of this tradition. Therefore, an initiative for the serious presentation, under the prestigious and influential aegis of UNESCO, would surely meet with a positive approval of the Corsican population. This could be the spark for a true revival of the practice of oral tradition and its safeguarding and protection against the threats of musical standardization and vulgarization. Collaboration between researchers, mediators and policy authorities with the singers and the “amateurs of chant” is strategic and indispensable. Far from the romantic image of trainers, the local singers and the audience shall share the awareness of being the actors of a complex cultural event in which they wish to play their part to the full.

The safeguarding of the oral tradition of the paghjella will only be successful if the community feels that there is a need for it. Today, the chant of the paghjella is part of the contemporary process of new constructions of local identity of musical sub-species: it attempts to resolve the ambiguity of the nature of true oral tradition of the paghjella, clarify the diversity of oral practice as opposed to that of the concert, present the wealth of oral practice, the pluri-musicality through the use of other musical scales, the creativity that manifests itself at the exact moment of the performance.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

Kenya

Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda

(file reference number 00313)

Overview of the Nomination and Examination Procedure

Kenya received US\$6,000 in preparatory assistance for this nomination (Decision 3.COM BUR 1, 20 October 2008, contract number 4500050261) and satisfied its contractual obligations fully.

The nomination was received at the Secretariat on 16 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 26 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 15 April 2009 and again on 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Dr Harriet Deacon of South Africa and Dr Susan Keitumetse of Botswana as examiners for the nomination, with Organisation pour la promotion des médecines traditionnelles – PROMETRA of Senegal as an alternate.

The examination report of Dr Deacon was received at the Secretariat in final form on 30 June 2009 and the examination report of Dr Keitumetse was received in final form on 6 July 2009.

These examination reports were provided to the submitting State on 8 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#313> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Harriet Deacon**

Date of the examination: **30 June 2009**

Nomination file No. 00313 - Kenya - Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

45. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
46. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
47. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
48. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The Kayas of the Mijikenda consist of about fifty fortified historic settlements in sacred forests in the coastal region of Kenya, including burial areas and shrines. These Kayas are associated with Mijikenda traditions and cultural practices aimed at ensuring cohesive and peaceful social coexistence. One of the most important oral traditions associated with the Kayas, a primary unifying reference point for most of the Mijikenda groups, is the legend of their exodus, driven by conflict and famine, from Singwaya (on the coast of Somalia) in the sixteenth century. This exodus occurred in waves associated with the nine Mijikenda sub-groups, and resulted in the creation of the various fortified Kaya settlements. Key cultural practices associated with the Kayas include Kuhasa Koma, pouring palm wine and a little food on the ground to maintain the relationship between the living dead, the living, and the natural environment. Kuzika Nyufu rituals associated with burying the dead incorporate songs, drumming and dances designed inter alia to condemn death, console the bereaved, provide moral education for young people, and prescribe treatment for ailments that might have caused the death. The Kurya chiraho oath-taking ritual inducts Mijikenda who are considered of sound character into certain secrets of the community and instils the virtues of truthfulness and respect for justice, which aids in conflict resolution. Fingo burial charms, secretly buried within the Kaya, protect the community against harm and social distress. The members of the Kambi (Council of Elders) are the custodians of each Kaya's intangible heritage, presiding over its practice and ensuring the transmission of associated stories and the fabrication of ritual materials.

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element <i>(Not to exceed 1,000 words)</i></p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention <i>(250 to 500 words)</i></p>	
<p>The traditions and practices associated with the Kayas of the nine Mijikenda communities in Kenya conform to the definition of intangible cultural heritage in the Convention because they include oral traditions, social practices, rituals, and knowledge about nature that are recognised by the community as part of their cultural heritage. These practices create a unifying bond between the Mijikenda as a whole and the sub-groups associated with each Kaya, contributing to their sense of identity and continuity. At present, the Councils of Elders continue to lead the practice and transmission of the traditions and social practices associated with the Kayas today, for example through apprenticeship of drummers, although there seem to be problems recruiting new elders. The traditions and practices associated with the Kayas described in the nomination form are not incompatible with existing human rights instruments, and promote mutual respect and sustainable development, because they are intended to promote the physical and psychological health of communities, promote social justice, and ensure the protection of the forest environment. Although many traditions and practices are led by male elders, women are also involved in the performance of the practices. Prescribing different roles for men and women does not make the traditions and practices associated with the Kayas incompatible with existing human rights instruments. It is not possible to assess other rituals and traditions, if any, not described in the nomination form.</p>	

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p><i>(or)</i></p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>		
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>			
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 45%; border: none;">Element satisfies Criterion U.2:</td> <td style="width: 55%; border: none; text-align: right;"> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> </td> </tr> </table>		Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>		
<p>Assessment of the viability of the element (250 to 500 words)</p>			
<p>The viability and sustainability of the element depends on the active interest and participation of Mijikenda communities, the active interest and participation of Councils of Elders, the transmission of their skills and knowledge to younger elders, and also on the physical and symbolic integrity of the forest settlements and their surrounding environments. Mijikenda communities today still attach considerable importance to the traditions and practices associated with the Kayas. Two thirds of Mijikenda reportedly continue to believe and practice the traditions, especially those associated with traditional medicine, Fingo talismans, the Chiraho oath and the authority of the Kambi Council of Elders. (It is not clear how this was measured for the purposes of developing the dossier.) Various Mijikenda community groups have been active in promoting the traditions associated with the Kayas. The frequency of performance of the Kaya traditions and practices seem to vary according to the kind of ritual, but although further information was requested on frequency of practice it is not clear from the nomination dossier whether the Kayas are visited weekly, monthly or annually for performance of rituals, whether this differs between Kayas, and how much the frequency of such practice has changed over time. Some ritual practices formerly conducted within the Kayas may now be conducted in communities outside the Kayas; the impact of this on the viability of the element and safeguarding plans should be considered.</p> <p>Although most Mijikenda no longer live in the Kayas these sites continue to be used for burial and ritual purposes. (Although the World Heritage listing claims the settlements were abandoned in the 1940s, this nomination file describes the Mijikenda as 'gradually leaving these settlements'. It is not clear what the situation currently is.) Because of limitations on space, however, only prominent Mijikenda or elders are buried near or in the Kayas. Political leaders consult the Kambi before making major decisions, but these traditions seem to have become less accessible to ordinary people, especially the youth. Many of the rituals and ceremonies, including recruitment and orientation for new Kambi elders, are elaborate and require significant resources, which young Mijikenda increasingly feel unable to provide. (One question worth asking here is whether the resources required for the rituals have increased over time, and if not how earlier communities were able to muster sufficient resources). The apprenticeship of younger men to Kambi elders, the traditional mode of transmission of the relevant skills and knowledge, has been disrupted, although community cultural festivals seem now to play an important role in transmission. Most Kambi elders are therefore now very advanced in age because recruitment of younger men has decreased significantly. This places the future practice of the traditions and practices associated with the Kayas at risk, and it also affects current capacity to perform tasks which require the assistance of younger people.</p>			

The sustainability of the element depends partly on the physical and symbolic integrity of the forest settlements, their surrounding environments, resources to conduct ceremonies and access to ritual equipment. By 2001, 42 Kayas had been gazetted as national monuments and forest reserves under national legislation. 11 of the Kayas were inscribed as cultural landscapes under the World Heritage Convention in 2008. Thus although in some cases ownership of the Kayas has fallen into private hands, community and public ownership allows for continued ritual access to many Kayas. Artefacts associated with the element have been stored in the Department of Culture and the National Museums of Kenya, and the repatriation of additional artefacts from European collections has been recently achieved. Although the placement of ritual artefacts in museums could restrict their further ritual use and possibly the viability of the element, if such objects are normally made anew for each ritual, the display and affirmation of examples of such artefacts in museums could also help maintain interest in and commitment to the practice of the traditions among Mijikenda no longer living near the Kayas.

The element seems viable and sustainable in most cases but faces severe threats in spite of the dedicated efforts of community members.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

What is the risk of the element disappearing without safeguarding interventions? Migration, urbanisation, conversion to Islam and Christianity, and formal education have led many young Mijikenda to lose their respect for and connection to the traditions and practices associated with the Kayas. Given broader processes of social transformation in which the Mijikenda communities disperse and become absorbed into other peri-urban communities, this trend is likely to continue. At the same time, there seems to be a revival of interest among some Mijikenda in affirming their identity through cultural practices, attested to by the recruitment of young men in vigilante groups to defend the Kaya sites and the formation of community conservation and development groups. Religious conversion has not prevented two thirds of Mijikenda continuing to have some connection to the element.

As the Mijikenda population expands and disperses, new ways have to be found to make enactment of rituals accessible to community members, or access to the traditions of the Kayas may become restricted to the Kenyan political elite.

There is increasing pressure on the land around the Kayas and an absence of culturally-informed land use policies, resulting in some Kayas falling into private hands, threatening their integrity as sites and/or reducing access by communities. Current measures taken to protect the cultural heritage of the Kayas seem to have been focused largely on protecting the physical space of the Kayas, associated artefacts and the forest environment. To complement existing measures and shift the focus onto safeguarding the traditions and practices associated with the Kayas, a holistic safeguarding programme thus has to be implemented. Not all the rituals and practices take place within the Kaya itself and this has to be taken into account when safeguarding. This program has to address the problem that many rural communities face - the lack of development opportunities. If communities disperse further and lose their connection to the Kayas, the element will be threatened.

The traditions and practices associated with different Kayas may face different threats depending on the level of existing physical protection, for example through World Heritage Site status, and on proximity to tourist routes. Tourism can pose a threat to the element if the traditions and practices associated with the Kayas become performances for visitors rather than ceremonies meaningful to local communities.

The element thus faces some significant threats, particularly in connection with transmission and the maintenance of community connections to the Kayas. Addressing these problems requires carefully managed safeguarding strategies linked to development opportunities.

Other comments on the urgent need of safeguarding the element (150 to 300 words)	
<p>The current situation presents a number of threats to the viability of the element but also a window of opportunity to strengthen rural communities and enhance connections between ageing Kambi elders and small groups of interested younger people to ensure the transmission of the skills and knowledge associated with leading the practice of these traditions. This will ensure that the traditions and practices associated with the Kayas continue to be widely understood and practiced within the Mijikenda community as a whole.</p>	
<p>Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>	
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element (not to exceed 500 words)</p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed (not to exceed 2,000 words)</p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>ee) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>ff) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>gg) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	
<p>c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

States Party and community involvement of communities in the safeguarding plan seems to be strong. As some of the Kayas are already protected as natural and cultural heritage sites, it is important that the safeguarding plans proposed complement and improve on existing conservation management planning being conducted by the agencies responsible. Safeguarding plans may have to consider those practices such as community burials or use of traditional medicines that no longer take place within the Kayas themselves but are still associated with them. Coordination seems to be achieved through the cooperation of the Kenya Forest Services, the Provincial Administration and the Department of Culture with the Mijikenda communities. The Department of Culture has organised a number of consultative meetings and coordinated efforts to raise the profile of the element. Community groups have also demonstrated commitment to supporting the safeguarding effort by guarding the Kayas, proposing to join the Councils of Elders, forming community lobby groups and so on.

The safeguarding plan is innovative in the link drawn between safeguarding and community development, thus addressing the loss of connection in some cases between related settlements and the Kayas. Generic activities are proposed for safeguarding the element in all Kayas, although reference is made to making income-generating activities specific to each Kaya. Given the different existing protections available, there may be various kinds of threats to the intangible heritage of different Kayas. There may for example need to be a different emphasis when safeguarding the traditions and practices associated with Kayas whose ownership or physical integrity is threatened, than for those already listed as World Heritage Sites and subject to greatly increased pressures of tourism. Some Kayas may be used for different purposes than others, and the continued practice of traditions in some Kayas may be more threatened than in others. If local communities are fully involved, they may suggest different safeguarding activities. This differentiation needs to be reflected in the action plan as it develops over time. Monitoring and evaluation of the safeguarding measures adopted needs to be an essential part of the safeguarding plan.

The main aim of the safeguarding plan is the safeguarding of the traditions and practices associated with the Kayas of the Mijikenda. If income is generated through tourism or other activities this can be beneficial to the community and to the practice of the traditions of the Kayas but such activities should be carefully designed to safeguard the traditions and practices associated with the Kayas and their significance to the Mijikenda. There is the potential to make recruitment into the Councils of Elders more egalitarian (i.e. not dependent on personal income) through subsidisation of certain rituals, and to attract more people back to the environment of the Kayas as residents through income generation.

The way in which the additional income is managed and spent may affect the element itself and should thus be carefully planned. For example, putting a quarter of the income from income-generating activities into the performance of rituals may represent a significant change in the way in which resources have been mobilised to enable ritual performance in the past, viz. individual wealth and the elaborateness of the ritual. This may significantly alter the circumstances and reasons for performing the rituals and the relationship between Councils of Elders and communities. Given that tourist income and perhaps also other income-generating activities may be unequally distributed between Kayas, and that some rituals or traditions may require more support than others, it may be worth considering channelling all income through the proposed Common Fund for supporting a general, but differentiated, safeguarding plan for all the traditions and practices associated with the Kayas.

4b - Documentation of the element could be linked more firmly to strategies for protecting access to secret and sacred information, as noted in section U4. The degree of involvement of Mijikenda communities in documenting and storing the information may be a key factor in determining the contribution of this activity to safeguarding. The safeguarding plan therefore needs to include reference to ways in which the community will be involved in documentation and appropriate access to documentation.

Activity 1 - The Councils of Elders are to be made responsible for designing and implementing income-generating activities for each Kaya. This could be a very time-consuming task and may be

problematic if the traditional or ritual functions of the Councils of elders are thereby disrupted or distorted. It may be more effective to have other Mijikenda community members, for example, develop special skills and experience in setting up income-generating activities across several regional Kayas, in consultation with local Councils and communities.

Activity 3c - cultural exchanges perhaps belong under cooperation and networking between communities rather than under education of youth.

Activity 6(iii) is the same as 1(ii) so it should happen at the same time in the action plan.

The compliance of the nomination dossier with criterion U3 would be contingent on a commitment to address the above points in further elaborating the safeguarding plans for each Kaya based on the excellent principle in Activity 1(i) which takes into account 'the specificities of each Mijikenda community'.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

Broad consultations within Mijikenda communities have been held since the 1990s and most recently in 2009, including youth and women's groups, councils of elders and conservation groups. This process of consultation does not seem to have been done through the establishment of a coordinating body as suggested by the Operational Directives, but States Parties have considerable leeway in regard to the process adopted. The Councils of Elders, some youth groups and community organisations such as the conservation and development groups have committed to various tasks in the safeguarding process and local administrators have been involved in the meetings. Community members significantly affected the development of safeguarding plans by highlighting the importance of development opportunities to enable communities to stay near the Kayas. This demonstrates the level of consultation and community buy-in for the process of nomination.

Comments on their free, prior and informed consent (150 to 300 words)

Free, prior and informed consent has been given by representatives of various Elders in a signed document, but a signature does not seem to have been provided representing all of the nine Mijikenda groups mentioned in the nomination file. Not all of the Elders may be comfortable with signing documents, and there were other ways in which consent was sought from communities and representatives from youth and women's groups, for example through community meetings, which may have addressed this problem. Although further information was requested about the process of community consultation, I am still not quite clear how the nine Mijikenda groups and multiple sub-groups from the Kayas were represented and consulted through the various processes of consultation. Compliance with Criterion U4 may require clarification on this point.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

Recommendations in the nomination file governing respect for customary practices relate to visitor behaviour at the site and to the documentation of the practices by researchers. The provisions seem adequate to protect secret information associated with the rituals. Specific attention could however be paid to the development of documentation processes that are managed by local people, are appropriate to their needs and actively support the transmission and vitality of the element within the community itself. How this will be done is not evident from the nomination dossier, including the safeguarding plan, but this can be addressed as further elaboration of the safeguarding plan is one of the activities suggested in the plan.

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”

Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Element satisfies Criterion U.5:

Yes

No

Comments on the nomination's conformity with Criterion U.5 (100 to 200 words)

The nomination dossier states that the element has been included on an inventory administered by the Department of Culture, and suggested that Mijikenda communities, groups, individuals and relevant NGOs are to be involved in identifying and elaborating the element. The process of inventorying thus seems to be in progress.

Overall Recommendation

According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.

Recommend to inscribe:

Recommend not to inscribe:

Comments on your recommendation (not to exceed 300 words)

I recommend the element for inscription on the urgent safeguarding List. The element is facing serious threats to its viability but there is a window of opportunity to revitalise the transmission of the traditions and practices associated with the Kayas before the current elders pass on and

Mijikenda communities disperse even further into peri-urban and urban settlements, losing their connection to the Kayas. Income generating activities can help to strengthen this connection but unless carefully tailored to the specificity of the traditions and threats posed to their continued practice in each Kaya, can also undermine the aims of safeguarding. The nomination dossier recognises the need for specificity - and careful attention should be paid to it in elaborating the safeguarding plans. Community involvement in the nomination of the element seems admirably high, and hopefully this will lead to strong involvement in the safeguarding activities. However for clarity it would be important to confirm that representatives of communities and relevant groups at all Kayas endorse the nomination process.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Susan Keitumetse**

Date of the examination: **30 June 2009**

Nomination file No. 00313 - Kenya - Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

49. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
50. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
51. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
52. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The element satisfies ICH domains through its essential features that comprise of cultural values and practices attached to the biophysical environment. The cultural values include oral traditions such as those constituted within the legend of Singwaya and the transboundary Mijikenda exodus; ceremonies relating to marriages, celebration of new life, rain, and preparation of land for farming; ritual activities associated with burial rituals; spiritual activities that include prayer and worship, spirit offering; and performing arts expressed through various forms of song and dance activities that cut across the afore-listed components. These domains of intangible heritage provide cultural values that are attached to the Mijikenda biophysical environment consequently transform significant areas of the biophysical environment into a cultural landscape.

However, the development of informal urban settlement threatens the sustainability of the intangible heritage domains outlined above since Kaya communities are motivated to vacate the Mijikenda cultural landscapes and subsequently abandon associated intangible cultural traditions and practices. This process inevitably disrupts the regeneration, transmission and conservation of the intangible heritage constituted within the Mijikenda landscape by the Kayas who are custodians of the intangible heritage.

The element is therefore sufficient and feasible for inscription on the Urgent Safeguarding List (USL) to motivate necessary attention towards inventory and conservation of the intangible heritage domains of the Kaya communities and the overall Mijikenda forest landscape.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element (<i>Not to exceed 1,000 words</i>)	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>The domains of ICH among the Kayas are manifested in legends, practices, rituals, as well as daily ‘living’ activities practiced by individual community members on a daily basis, all associated with the Mijikenda forests biophysical environment. The knowledge associated with cultural expressions of activities such as praying (Kuhasa Koma); burying the dead (Nyufu); oath taking (Kurya chiraho); Talisman (Fingo) and representations of Council of Elders (Kambi) provide aggregate evidence that the nominated element is among practices, representations, expressions and knowledge expected within the Convention’s definition of intangible heritage.</p> <p>In addition, the material culture manifestations of the ICH include drums for associated song and dance, material culture associated with rituals such as goddess burial, to mention but a few. Most of the artefacts and objects are made from biodegradable materials, a characteristic that poses risks for survival and visibility of Kaya communities' material culture.</p> <p>Furthermore, human-environment interactions have resulted in physical marks and features within the Mijikenda forest through burials, paths and human-induced clearances. Assignment of symbolic value to geographical features such as trees that mark ‘entrances’ all indicate a profound relationship of the people with the environment. This way, the biophysical environment is subsequently transformed to a cultural landscape through existence of intangible heritage.</p> <p>The Mijikenda people’s traditional practices and rituals connect them with the forests through construction of homes (Kayas) for settlement as well as through other human-environment interaction activities that are visible within the Mijikenda forest. These activities involve a community or communities working as a collective to apply their local indigenous knowledge and beliefs to select areas for settlement, locations for shrines, locations for ritual activities as well as a selection of areas for use as sacred spaces. For instance within the Mijikenda people, the goddess shrine is a community activity that involve both genders, though in varied scales. Another</p>	

example is provided by respect of symbolic spaces which is also an activity that depends on communal cooperation rather than individual ones. Together these activities indicate that the Mijikenda communities recognise the traditions and practices associated to the Kayas in the sacred forests of the Mijikenda as their cultural heritage, and as a result, provide them with a sense of identity.

A sense of identity is further illustrated by collective participation in prayer and burial activities. Conflict resolution activities involving Council of elders such as oath taking provide a sense of identity and guarantee of continuity of traditions and practices associated to the Mijikenda forest.

However, ethnic variations in affiliation to the traditions and practices are not fully clarified nor documented in both the submitted cover sheet and the film, leading to a conclusion that the nine (9) groups listed relate to the Mijikenda forests traditions and practices in a homogenous manner. While this may be true for the Mijikenda, in most African communities ethnic variations usually exist, and where they do, they have to be recognised and documented accordingly to the Chonyi, Duruma, Giriama, Jibana, Kambe, Kauma, Rabai and Ribe to include all forms of intangible culture in need of urgent safeguarding within the Mijikenda area.

Where all conditions are constant, participation in ritual activities relating to the living and the dead (burials), song and dance, leadership roles on Council of elders, and celebration activities provide a platform for transmission of intangible heritage from generation to generation. However, the conditions that are cited as placing the element on the urgent safeguarding list indicate that a socio-cultural platform is not enough to ensure normal transmission. Therefore the UNESCO listing will provide a different platform that will enable transmission of the sacred Mijikenda traditions and practices outside the socio-cultural network.

Threats cited within the submission include the demands of formal education in urban areas. The same education can provide an easy access to the traditions and practices by descendants of Mijikenda communities in an environment separate from the forest such as a museum in an urban area. However, a sufficient motivation to the descendants of the Mijikenda communities has to be provided for this form of transmission to be effective. This approach is also necessary to ensure that such transmission initiatives do not undermine the value and integrity of traditions and practices of Mijikenda communities.

International human rights instruments that are relevant to the Mijikenda forest communities cannot be exhausted in this examination. However, it is sufficient to note one instrument that is not within the UNESCO legislation but nonetheless borders on communities and culture. This is the ILO Convention 169 of 1989 on indigenous communities and its relation to cultural capital of communities such as the Mijikenda people. The ILO 1989 Convention however needs to be reconciled with local contexts of traditions so as not to endanger sustainability of the element at country, regional or village levels in Kenya.

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p><i>(or)</i></p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>	
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
<p>Assessment of the viability of the element (250 to 500 words)</p>	
<p>Communities' occupation of a landscape, even where a community has since relocated is sufficient to advocate viability in the first instance. Societies deposit material culture remains and/or place symbolic value on various geographical features within a biophysical environment, providing remnants of cultural heritage within the landscape.</p> <p>In the case of the Mijikenda people, though defined demographics of practitioners and audiences are not provided, several of the cultural expressions indicate a predictable frequency of practice. For instance, the legend of Singwaya has been sustained from present-day Somalia to present-day Kenya through time. This process indicates a viable practice within the community that has ensured sustainability of the legend within a transboundary setting.</p> <p>Another example of sustained frequency is provided by burial practices. In most African societies, burial practices are imbued with ritual activities that are carried on from generation to generation. Current practices associated with burials within the element therefore provide evidence of viability of the traditions and practices.</p> <p>In addition, burial practices associated with the supernatural and/or the living dead such as those relating to 'the goddess' are practiced today as a communal activity among the Kaya people in Mijikenda forests, a clear indicator of viability of the element. Secret burials within the designated areas of Kayas also provide for viability since the buried talisman (Fingo) is a landscape marker that is revisited for protection against calamities, hence being revived through time. It is sufficient to state that within the Mijikenda communities, burials are a form of land use that is heavily laden with communities' cultural capital.</p> <p>Furthermore, current uses of aspects of Mijikenda traditional practices extend to modern systems of governance, an indicator of their viability. For instance, the Council of elders (Kambi) and practices such as oath taking (Kurya chiraho) are cited within the submission as being recognised and utilised by "Diplomats from the western countries of Europe and America" for guidance.</p>	
<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p>	
<p>The risks of the element disappearing exist.</p> <p>- The most prominent threat is that faced by individual memory of custodians of the heritage such</p>	

as a Council of elders, etc. Memory fades, and with that the traditions and practices of Kaya people will be lost. For the Mijikenda communities, the risk is heightened by modernisation activities (employment opportunities, formal education) and immigration (to cities, away from cultural Mijikenda landscapes) factors that negatively impact on the descendants of the Kaya people to acquire and sustain the traditions and practices.

- Another factor is the constantly evolving land use practices that encroach on cultural landscapes and spaces of the Mijikenda people, putting pressure on processes and mechanisms that sustain traditions and practices relating to the Mijikenda people. For instance, due to change in land use, "...only prominent Mijikenda leaders are buried in the Kayas. Members of the Council of elders are buried within the Kaya" even though "Practitioners of the Mijikenda traditional practices and expressions numbering hundreds of thousands". These are indicators of existing threats to ICH and consequently the risk.

- The use of biodegradable materials harnessed from the environment act as a threat to the future existence of the Mijikenda people's traditions and practices. Once disappeared, these need high technology and expensive approach to document. Therefore it is important that they are documented and safeguarded while this can be done in the most cost-effective way possible.

In summary, the report indicate that "Modernization, formal education, influence of religions, tourism, land reforms, and migration among other factors, have led to the diminished enactment of traditional practices related to the Kayas." However, these need to be unpacked in so that their potential as substantive threats is illuminated. It is important to note that while these factors form genuine threats, in a process of cultural dynamism, they act as indicators that shape the evolution of practices through time. Therefore in another side of the spectrum, these 'threats' can represent genuine indicators of evolution of the Mijikenda traditions and practices. Their influence as threats and as evolutionary factors has to be acknowledged and clarified.

However, as already articulated, the demographic variations per ethnic group are necessary to assess correlation of threats per ethnic population; as well as relate quality of cultural elements with quantity per ethnic group. In some cases it may be that one group of the Kaya is more affiliated to certain ICH practices than others, or one group is more affiliated to the average traditions and practices than others. These variations are not documented within the submission but have implications on the sustainability or lack thereof of the various Mijikenda ICH components.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

In addition to the afore-outlined risks, lack of systematic and substantial research compel the urgent need for safeguarding of the element with the view that once safeguarded, the safeguarding status will motivate relevant researchers to conduct research in the necessary areas, by so-doing record and inventory both the intangible and tangible cultural heritage of the Mijikenda forests and resident communities.

Material culture remains in particular require systematic research and scientific analysis to substantiate intangible elements as well as contextualize the timescale (thousands years ago) of the intangible heritage. Archaeological research in particular could be used to determine and reconcile the extent of the practices beyond human memory, where applicable. Historical archaeology research coupled with technological dating is important in order to gather information that can be used to corroborate and substantiate already identified ICH inventories.

In addition to research on material culture, the urgent need of safeguarding is prompted by the need to promote visibility of the element to the up-coming generations within and outside the Mijikenda cultural framework, by so doing enhancing appreciation of the intangible heritage by other groups and consequently enhancing the need for its sustainable conservation.

In addition, urgent need of safeguarding is necessitated by the inevitable occurrence of cultural dynamism. Even in the absence of valid threats, culture is by itself dynamic; therefore it is

essential that the basic framework that forms the Mijikenda intangible heritage be recorded for future reference before they change substantially.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- hh) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- ii) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- jj) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

At national policy level, there is tractable evidence of efforts to safeguard the Mijikenda cultural heritage. Conservation efforts include the 1992 gazettement of Kaya areas that saw 42 Kayas gazetted as national monuments and forest reserves by 2001; and the development of the 2008 National Policy on Culture and Heritage.

Traditional taboos of Kayas also act as safeguarding measures in the first instance, at community

level.

Performing arts in cultural festivals are used to promote intangible heritage components of the Mijikenda. Existence of community cultural centres in Chonyi and Kwale that act as focal points for promotion of already inventoried ICH.

Modern approaches to safeguarding of ICH in Mijikenda include among other volunteer apprenticeship, and formation of vigilante groups by the youth who act as whistle blowers to vandalism of sites that harbour intangible and tangible cultural heritage. Cultural activities of the Kaya Council of elders supplement these efforts.

In addition to already existing measures outlined above, the Kenyan government has proposed further measures towards safeguarding of Mijikenda heritage as follows: state to make provision for Mijikenda people to continue to live near the Kayas; Kayas to be made economically attractive with community revenue generation potential; more public consultation through applied research; information dissemination; facilitated network between Mijikenda communities/ethnic groups; youth cultural days at schools to enable transmission from generation to generation; central fund for Mijikenda traditions conservation and safeguarding; and documentation/research to avoid extinction of the Mijikenda traditions and practices.

Taking the above efforts into consideration, it is sufficient to state that safeguarding measures and efforts exist at both state and community levels.

However these could be enhanced if the Kenya Ministry of State for National Heritage and Culture could integrate other international approaches such as adopting the general principles of sustainable development, mainly those pertaining to AGENDA 21 guidelines. The sustainable development (SD) framework and programme advocate conservation of resources and transmission from generation to generation. The relevance and applicability of the SD programme for cultural heritage resources management however has to be established and modified to suit the needs of the Mijikenda cultural heritage.

A conservation process known as Limits of Acceptable Change can be considered in order to operationalise a sustainable development approach. This will allow an integrated approach towards management of the Mijikenda cultural and natural resources.

As regards communities' participation, this can be operationalised through exploring models such as Community Based Cultural Heritage Resources Management [COBACHREM] so as to avoid a tendency by resource managers to give passive attention to cultural resources when dealing with environmental landscapes such as the Mijikenda forests.

Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”	
a. Participation of communities, groups and individuals	
Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.	
b. Free, prior and informed consent	
The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimes of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.	
c. Respect for customary practices governing access	
Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>Performances captured on the film indicate clearly a level of community participation that is acceptable within the context of the submission. Communities are structured into gender, age, and other social interaction indicators and these are more pronounced within the domains of intangible cultural heritage and affiliation than within a tangible heritage context. This characteristic may explain the noted lack of visibility of youth’s participants in the film followed by a limited participation of women in the filmed process. However, these variations need to be fully accounted for in order to ensure that social indicators such as gender and age do not result in omission of other important forms of intangible cultural heritage.</p> <p>A more defined documentation of ethnic variation rather than a homogenous approach can allow for a wider participation of communities in future, as well as enable various cultural components to be captured within inventories. For instance, it is more likely that variations in affiliation to the intangible cultural heritage exist within the Chonyi, Duruma, Digo, Giriama, Jibana, Kambe, Kauma, Rabai and Ribe. These have to be acknowledged and recorded as such.</p>	
Comments on their free, prior and informed consent (150 to 300 words)	
<p>In addition to the signatures of members of the communities attached to the submission report, activities captured in the film illustrate a spirit of free and prior consent to the process of listing. Although it is difficult to determine the level of information necessary to gauge an 'informed consent' from a video clip, film activities illustrate that whatever level of information participating individuals have regarding UNESCO convention listing was enough to motivate them to participate in the process. In this regard, a case for an informed consent can be made. A notable concern, which is already articulated in preceding sections of the examination form, is the imbalanced representation of ethnic variation as well as imbalance in representation of gender related activities in the submission.</p>	

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

Various indicators of respect for customary practices governing access to the element are imbued within the intangible heritage expressions. These include among them the following:

Praying (Kuhusa koma): pouring of libation (palm wine) is conducted by special members of the community who are tasked with safeguarding intangible heritage.

Burials: The role of youth and elders are clearly defined as indicated by youth participation in grave preparation and older folk's task in separate roles. This is coordinated access meant to uphold respect for customary practices.

Oath taking (Kurya chiraho): used as an intangible heritage mechanism to conceal secrets of the community practices from outsiders. As a way of governing access, those ordained to administer oaths are carefully selected.

The Talisman (Fingo): As a way to govern access, the Fingo is buried in a secret location by ordained members of the community.

Council of elders: to command respect for the custodians of the Mijikenda traditions and practices, those joining the council are expected to be of exceptionally high morals in order that they could uphold confidential information, hence cultural capital associated with the element.

Traditional court: as a way to ensure respect for customary practices, those who vandalise medicinal plants are charged to ensure regulated access to the heritage.

At management level however, it is not clear which element of eco-tourism, are uphold to ensure continuity of this respect at commercial consumption levels. Elaboration on this component can assist in developing a way forward into sustainable tourism at the site.

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”

Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Element satisfies Criterion U.5:

Yes

No

Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)

Although the element has transboundary origin and affiliation in present-day Somalia, it is currently existing and in practice in the Forests of the Mijikenda in Kenya. It is inventoried in a Kenyan state institution, namely the Department of Culture under the Ministry of State for National Heritage and Culture which has a mandate to conserve various components of cultural heritage resources. In addition, related institutions such as the National Environment Management Agency and the Domestic Tourism Council of Kenya are integrated into the process of safeguarding intangible heritage of the Mijikenda, therefore acts as supplementary bodies in the management of the element. This approach is considered relevant for sustainability of the element as well as the process adopted to safeguard it. The element is therefore in conformity with criterion U.5

Overall Recommendation

**According to the Operational Directives, the examination report shall include
“a recommendation to the Committee to inscribe, or not to inscribe,
the nominated element”.**

Recommend to inscribe: **Recommend not to inscribe:**

Comments on your recommendation (not to exceed 300 words)

Recommend to inscribe.

Major factors influencing a recommendation to inscribe are threats of globalisation, modernisation and social dynamics.

Some of the issues raised can be incorporated going forward. These include:

1. Documentation of how the various ethnic groups affiliate to the Mijikenda landscape as well as associated heritage is relevant to differentiate to capture diversity within and across ethnic groups.
2. Consider and incorporate conservation measures that are compatible with international resource management approaches such as clear adoption of sustainable development framework. In addition relatively new approaches to resource conservation such as a process of setting limits of acceptable change for the various inventories should be considered going forward.
3. Community Based Cultural Resources Management (COBACHREM) approaches should be explored for the Mijikenda forest as well as the Kayas.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

Latvia Suiti cultural space (file reference number 00314)
Overview of the Nomination and Examination Procedure
<p>Latvia received US\$6,000 in preparatory assistance for this nomination (Decision 3.COM BUR 1, 20 October 2008, contract number 4500050259) and satisfied its contractual obligations fully.</p> <p>The nomination was received at the Secretariat on 13 March 2009.</p> <p>The Secretary of the Convention requested additional information from the submitting State in a letter of 30 March and in a second letter of 9 June 2009.</p> <p>Additional information to complete the nomination was received at the Secretariat on 14 April 2009 and again on 19 June 2009.</p> <p>At its meeting of 7 May 2009 the Bureau appointed Professor Christopher Moseley of the United Kingdom and Stiftelsen Rådet for folkemusikk og folkedans / Foundation Norwegian Council for Traditional Music and Traditional Dance of Norway as examiners for the nomination, with Professor John Miles Foley of the United States as an alternate.</p> <p>The examination report of Professor Moseley was received at the Secretariat in final form on 9 July 2009 and the examination report of Stiftelsen Rådet for folkemusikk og folkedans / Foundation Norwegian Council for Traditional Music and Traditional Dance was received in final form on 10 July 2009.</p> <p>These examination reports were provided to the submitting State on 29 July 2009.</p> <p>The complete nomination, including the required documentation, is available on-line at http://www.unesco.org/culture/ich/index.php?pg=00246#314 or on request from the Secretariat.</p>

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Christopher Moseley**

Date of the examination: **9 July 2009**

Nomination file No. 00314 - Latvia - Suiti cultural space

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

53. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
54. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
55. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
56. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The nominated element consists of an ethno-cultural area of south-western Latvia, whose inhabitants designate themselves Suiti, and are distinguished from the surrounding population by different cultural traditions (in dress, music, architecture, language and religious affiliation) and have done so for over three hundred years, since their ancestors, during the period of serfdom, were converted en masse to Catholicism, as opposed to the general Protestant tradition of the surrounding population. Many of the traditions that have survived to the present day, however, predate Christianity, and thus the Suiti cultural heritage presents a rare phenomenon in present-day Europe: a combination of relatively recent manifestations of Christian ritual with a much greater sub-stratum dating back to the much earlier settlement of the Baltic lands by the ancestors of these people. The element has remained consistently within the same area over centuries, in relative isolation. The landscape remains rural, the livelihood agricultural, but the population has declined severely in recent decades, for reasons outlined below. As long as the farmsteads, the basic social unit of the community, have been passed down within the same families, the cultural traditions have remained secure. Now, however, the demographic decline may reach a tipping point where the Suiti culture is in serious danger of not being transmitted further. The permanent population now consists of about two thousand people.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element <i>(Not to exceed 1,000 words)</i>	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention <i>(250 to 500 words)</i>	
<p>The element conforms to the definition of intangible cultural heritage in all the named respects. That is to say, there is a rich tradition of oral expression within the element which can be and has been documented and traced. Its most obvious outward manifestation is the dialect, which has persisted within the community despite not being included as a part of the educational curriculum or given any standardised status. (The dialect, however, is not unique to the element alone, but covers a greater area of south-western Latvia.) It is documented also in a rich range of proverbs, tales, and above all, songs. Public and private oral performance is highly prized among the Suiti. Most famous outside the community are the "Suiti Women" and their performances. The most distinctive feature of this women’s singing is the combination of improvisation by the lead singer and repetition by the remainder of the ensemble, with an undertone held by some of the members. This form of live creation of music is unique in Latvian musical culture.</p> <p>Traditional rules of behaviour, especially those associated with church-going, funerals and other ceremonial acts, are in many respects peculiar to the Suiti, and reflect both their Catholic heritage and its pre-Christian antecedents.</p> <p>The annual calendar of feast-days and saints' days closely follows that of the Catholic church, and in this respect differs greatly from the annual round for the surrounding population. Traditional dances, and the songs accompanying them, betray a Christian overlay on a more ancient pagan tradition of singing and dancing.</p> <p>Likewise Suiti wedding ceremonies combine elements of the Christian and the ancient Balts’ pagan beliefs. The full (three-day) Suiti wedding ceremony is rarely if ever performed nowadays, but it is well documented as to each element: the dowry, the mode of dress, the accompanying singing and other festivities, the prohibitions and injunctions, the money-throwing and the feast</p>	

table.

A large number of folk beliefs and customs, unique to the Suiti, have been recorded and preserved in the past century, but the present-day social structure is not conducive to passing them on.

Likewise, a large number of folk-tales explaining the origins of certain customs, the presence of certain natural phenomena or historical events, are recorded among the Suiti. And, like their neighbours elsewhere in Latvia, the Suiti are rich in traditional riddles. Further, a large number of games, incorporating counting, rhyming and set narrative sequences, have been recorded, and were played by people of all ages.

Distinctive features of fabrics and dress consist in traditions of weaving and spinning, as well as traditional knitting patterns. The folk costumes incorporate traditional patterns and motifs which have been passed continuously over many generations. A great deal is known about the origins and development of the styles, patterns, fabrics, colours, dying and spinning and weaving methods, of the traditional dress of Suiti men and women, as well as regional variations within the element, the patterns of shoes, jewellery, shawls and other worn artefacts within the element.

Criterion U.2

“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

The first of the two definitions is applicable to this element. There are currently few economic opportunities for sustaining the cohesion of the community. Family members and especially younger people are being drawn outside the community in search of employment and income.

There is no evidence that the education system within the element makes a provision for the passing on of local traditions. No reference is made anywhere in available sources to the regular teaching of either Suiti dialect or lore, or to any other subjects than the standard national curriculum. Evidently the national school system is not serving as a vehicle for the transmission of Suiti culture. Higher education is not available within the element.

The chief employer within the element is the public sector, providing services and infrastructure to a largely agricultural population. Forestry is an important part of the economy. However, those with traditional and unique Suiti artisan skills are unable to employ their skills for economic gain to any significant extent.

Because of the lack of urban development, the low population, and the relative paucity of accompanying infrastructure, the element has remained relatively untainted by the physical pollutants and mental stresses of modern life; it is outwardly largely unchanged over the centuries.

It is important to retain the balance between the natural environment and cultural tradition that has survived so long down to our day.

Opportunities to perform traditional rituals as an integral part of private and social life, outside of the church domain, are nowadays relatively few. Tourism is not extensively developed in the region, so even performance for the benefit of tourists is not practiced. The Suiti are keenly aware of the value of their own cultural traditions, and willing to share them with outsiders, but this takes place away from the centre of their culture, in organised public performance (song festivals and the like).

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

Although the maintenance of the community's cultural traditions has persisted down to the present day, economic pressures on the cohesion of the community are greater now than ever before. Mobility; economic dependence on external sources; lack of inclusion of cultural traditions in education system. The implications of the need to find income and work from external sources are, among other things, a breakdown of traditional roles in family life; the importation of homogeneous aspects of social and cultural life (though this is denied by the practitioners interviewed in the submission), and a weakening and homogenisation of the distinctive features of their language.

Recent discovery of oil within the element has so far only led to exploratory drilling; it is too early to say whether the deposits will have any economic bearing on the district.

The community has, according to a newspaper report included with the submission ("Safeguarding of Suiti culture – obligation of the community", Kurzemnieks 24.2.2009), taken serious steps to rectify this lack of transmission to younger generations, by proposing the inclusion of "local subjects in the school education system" – this included both local crafts and (in the original Latvian version) teaching of the local dialect. This is at present only a proposal, however. No evidence of teaching materials in the dialect was presented.

The community has expressed a wish to attract investment in the area. Private investment would have to be selected sensitively, so as not to upset a delicate and fragile cultural balance. As for public investment at the regional or national level, it is well known that Latvia is currently experiencing an economic emergency close to national bankruptcy, and rigorous cuts in government spending are being implemented – funding for cultural ventures would necessarily take a low priority.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

Part of the motivation behind increased recent action by Suiti activists is the recent (2007) administrative redistribution enacted by the Latvian government. Traditionally (actually since the late 19th century) distributed between three rural parishes (Gudenieki, Jūrkalne – up to 1928 Fēliksberga, and Alsunga – up to 1950 Alšvanga), activists see a threat to their cohesion in the redrawing of boundaries, assigning them to the jurisdiction of larger towns (Liepāja, Kuldīga). Suiti activists have, according to a dedicated web-site (www.suitunovads.lv/lv/Suiti_turas/), taken their protest to demonstrate in Riga. Members of the three parish councils claim that central government has ignored their wish to create a single Suiti District (suitu novads). At the regional (rajons) level, in fact the administration was devolved between these two major towns from 1950 (in the Soviet period) to 2009.

There has been no hint of "national" separatism on the part of the population in the past, but by 2008, popular discontent over the course of administrative reform led to a decision by the relevant councils, supported by community activists, to declare a temporary "republic" on the date of the

<p>next local government elections if reforms were not enacted.</p> <p>However, it is not clear whether this is seen by most Suiti as a threat to their cultural independence or merely a reduction in their political power, so from the point of view of this submission, it is a secondary argument.</p>	
<p>Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>	
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element (<i>not to exceed 500 words</i>)</p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed (<i>not to exceed 2,000 words</i>)</p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>kk) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>ll) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>mm) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	
<p>c. Commitments of States and of communities, groups or individuals concerned (<i>not to exceed 500 words</i>)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)</p>	
<p>Safeguarding measures are already in place, but they have been developed relatively recently, adding to the urgency of their task. Most notably, the Suiti Ethnic Cultural Centre was established only in 2001, by which time the demographic decline was serious and the threat to cultural</p>	

continuity was grave.

Since 2007 a part of Alsunga Castle has been set aside for the use of the Suiti Ethnic Cultural Centre as a research and exhibition centre. However, the castle requires extensive restoration before it can be put to such use, and the Centre does not at present have the funds to carry out this work.

Summer schools for Suiti children, organised since 2002, have concentrated on the musical aspects of their intangible heritage - drone singing, playing traditional instruments. Motivation to attend the schools is said to be high - this is a vital aspect of the element's cultural survival, and their continuance must be assured. No doubt the self-esteem of the younger members is increased by the success of performing groups in events outside the community.

The community's web-site, www.suitinovads.lv, is extremely well-written and informative, but so far available only in Latvian. As with other activities toward safeguarding the culture, financial constraints are hampering the expansion of effort, rather than lack of enthusiasm.

A detailed, budgeted set of proposals for safeguarding measures was presented. The budget itself was based on criteria which were not explained, so I will not comment on the amount of funding proposed. As to their usefulness and viability, I would comment:

1.1 Teaching traditional musical skills to young children is to be encouraged, but continued opportunities to practice them must be assured throughout their education. This problem is partly addressed under item 1.3 - the music school curriculum.

1.2 UNESCO Associated Schools Project: involvement is a sound idea.

1.3 - see above.

1.4 Preparations for this venture are evidently already under way.

1.5 It is not stated whether teaching materials for this item are already being prepared for the 2010/2011 school year.

1.6 will depend on the number and the willingness of participants

1.7 Support for adult folk song and dance groups is a vital part of the cultural heritage programme.

1.8 It is not evident how "the general public" will be made aware of the practical training seminars, or their content; a five-year programme of seminars is envisaged, but its purpose is not made clear.

1.9 Certainly summer schools should be encouraged.

2.1 Midsummer celebrations are an important element of Latvian culture generally, and the individual local traditions are highly appreciated.

2.2 Wedding traditions are indeed unique among the Suiti, but the attraction of the ritual for those who are actually being married might be outweighed by other practical considerations.

2.3 While those with the skills to pass on the traditions of costume making are still available, this should be organised and encouraged.

2.4 Bagpipe skills have already died out, but are well documented and can be restored.

2.5 A band of traditional musicians, able to perform outside the community, would attract prestige and possibly revenue.

3.1 Of course study and research should be carried out where possible - for whom and by whom?

3.2 Inscription on the Latvian List of Intangible Cultural Heritage is promised with the submission.

3.3 Making church register data publicly available will be an invaluable resource.

3.4 There is a wealth of folk-song material potentially available, but not yet collected in one accessible resource.

3.5 Toponym collection is vital in view of the demographic decline and the loss of collective memory threatened by an ageing population.

3.6 This publication venture implies a written form of the "language" (more correctly dialect). The orthography is not agreed. Perhaps transcription of oral sources is envisaged? This is not clear.

3.7 Codification of the "language" implies distinct differences from the surrounding dialect continuum. This is not proven in the material submitted.

3.8 See above. Would the potential circulation justify the cost of production? By volunteers?

3.9 Worthwhile continuation of an existing venture.

3.10 No doubt this documentary would raise interest within Latvia.

3.11 A Suiti Folk Festival could certainly be attempted.

3.12 Likewise and a continuation of an existing venture.

4.1 Restoration of Alsunga Castle as a research centre is the most expensive budget item, but if carried out, it could be very important as a resource.

4.2 An open-air museum is a well-tried means of preserving cultural heritage and could be encouraged. How would it be publicised to attract outsiders?

4.3 The need for this restoration has not been made explicit in the submission.

5.1 A "state support programme" is a vague objective with a vaguely stated outcome, and dependent on changes in central government priorities.

5.2 The present state of the road surface is not made clear; transport connections are not the evident reason for the communities' isolation.

5.3 Is the church not responsible for the upkeep of religious buildings?

These are my comments on the validity of the proposals.

Criterion U.4:	“The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”	
a. Participation of communities, groups and individuals		
Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.		
b. Free, prior and informed consent		
The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.		
c. Respect for customary practices governing access		
Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.		
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>Adequate documentation was provided with the submission to prove that the three local councils within the element, as well as the active cultural organisations (Suitu Novads and the Suiti Ethnic Cultural Centre), gave their wholehearted support to efforts to safeguard Suiti cultural heritage. It is clear that these two groups, so recently established, have galvanised public opinion in favour of action to save Suiti heritage. Public meetings were reported in a regional newspaper and stressed the unanimity of the participants, especially with regard to collaboration with UNESCO. The presence of representatives of the Ministry of Culture gave an assurance of support at government level.</p> <p>The recent photographs submitted with the application, as well as the documentary film material, further indicated to level of public support for heritage preservation.</p>	
Comments on their free, prior and informed consent (150 to 300 words)	
<p>As stated above, public meetings held on at least two occasions in the past year gave a clear indication that there is a general and growing support for organised efforts to safeguard Suiti heritage. If there are dissenters from this view, they have not at least been reported. The local councils were also unanimous in their support for a submission for Intangible Cultural Heritage site status. To inform themselves of what is implied in the submission, representatives visited designated cultural spaces in neighbouring Estonia in recent years.</p>	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>Consultation among community members within the element has been close and consistent throughout the process. Members of the community have, according to the press reports and minutes of council meetings submitted with the application, been kept informed of the implications of the application. No customary practices have been violated.</p>	
Criterion U.5:	“The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
<p>The Suiti Cultural Space has been included by the State Party in a "List of Most Important Values of Latvian Culture", as one of thirteen distinctive expressions of intangible cultural heritage, within the terms of a concept approved in December 2008, "On Preservation of Latvian Intangible Cultural Heritage". The Latvian Ministry of Culture will include this element on a separate inventory of intangible cultural heritage. This list is to serve as the Latvian inventory of intangible cultural heritage as defined under Articles 11 and 12 of the Convention. The State Party acknowledges the unique cultural heritage of this small and dwindling community and the need to safeguard its future.</p>	

Overall Recommendation

**According to the Operational Directives, the examination report shall include
“a recommendation to the Committee to inscribe, or not to inscribe,
the nominated element”.**

Recommend to inscribe:

Recommend not to inscribe:

Comments on your recommendation (not to exceed 300 words)

My recommendation to inscribe the nominated element is based on the following considerations:

Owing to the lack of employment opportunities in the community, there is a tendency for younger people of employable age, particularly men, to leave the community to work in more distant locations during the week, and to be “weekend Suiti”, a factor which they freely admit. This economic consideration is one of the threats to the continuity of the element. While it is true that the measures envisaged here will not guarantee economic independence and prosperity to the region, they will at least ensure that the wishes of the heritage population to control their own future and decide on their destiny from within will be respected, and their chances of survival as a social unit enhanced.

Low population growth represents a further threat to its continuity. A low birth-rate is general in Latvia, and the Suiti cultural space is no exception. The demographic danger is much greater in this case because of the scarcity of employment opportunities within the community.

Some activities which are preserved as cultural traditions are an integral part of daily life in the home and community; some are of occasional and ceremonial significance. I support the contention of the Suiti representative cultural organisations that the maintenance and restoration of Suiti cultural traditions is of vital importance and contributes to the cultural wealth of Latvia as a whole. If I have reservations about the submission, they concern those aspects which involve the “language” of the Suiti, aspects which were not adequately documented to make a convincing case.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Stiftelsen Rådet for folkemusikk og folkedans / Foundation Norwegian Council for Traditional Music and Traditional Dance**

Name of the expert: **Egil Bakka**

Date of the examination: **10 July 2009**

Nomination file No. 00314 - Latvia - Suiti cultural space

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

57. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
58. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
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60. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The Suiti Cultural Space is described as a complex cultural phenomenon, diverse in both content and its manifestations.

The description is focussed on a number of distinct features, mainly vocal drone singing performed by Suiti women, wedding traditions, traditional costumes, the Suiti language, local cuisine, religious traditions, celebrations of the annual cycle, and a large number of folk songs, dances and melodies recorded in the Suiti community. Old-fashioned extended family structures are seen still to be common here like different customs, traditions and unwritten rules. Suiti wedding rituals are seen to be distinctively different from what is today considered Latvian wedding traditions. Wearing of traditional costumes is gradually coming back. The blend of intangible cultural heritage in the Suiti community is marked by religion and religious rituals because the community is marked by being a religious minority in the region.

Today the Suiti community recognizes elements of this heritage as a significant part of their identity and lifestyle. Members claim to appreciate their difference and the importance of being preservers of a unique heritage inherited from previous generations and see as their obligation to pass it on to the generations to come.

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element (<i>Not to exceed 1,000 words</i>)</p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)</p>	
<p>The Suiti Cultural Space as a complex cultural phenomenon is meeting the criteria of Article 2 of the convention, and exemplifies more or less the whole range mentioned in the first bullet point: practices, representations, expressions, etc.</p> <p>The challenging point may be the descriptive phrase in bullet point 3 saying that a ICH “is constantly recreated by the communities and groups in response to their environment”, etc.</p> <p>On one hand a constant recreation might be seen as a threat to the identity of an ICH if it turns into conscious “improvement” or “modernisation”. On the other hand if a material with variation and improvisation is fixed into a few authorised, “correct” versions for teaching and performing, this also represents serious threats. The challenge for the application resides in evaluating how “the constant recreation” is functioning, and how it can be kept in a reasonable balance. These questions are extremely difficult and are not strongly focussed in the proposal, and could have been connected to a discussion of “the social and cultural functions at present” and “persons with specific responsibilities ...”</p>	

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p><i>(or)</i></p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>			
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>				
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; text-align: center;">Element satisfies Criterion U.2:</td> <td style="width: 25%; text-align: center;">Yes <input checked="" type="checkbox"/></td> <td style="width: 25%; text-align: center;">No <input type="checkbox"/></td> </tr> </table>		Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>		
<p>Assessment of the viability of the element (250 to 500 words)</p> <p>The rich complexity of the proposed ICH could at the same time be seen as an important quality and a major challenge to its viability. Many of the elements contained in this one ICH could have been seen as individual ICHs in their own right, for instance the singing or the costumes. Is the complex cultural phenomenon a system, where all parts are depending on each other, so if one practice stops, it will seriously harm the totality? Is the disintegration of what is here called a complex cultural phenomenon coming because some vulnerable elements are lost, or rather by other kinds of breakdowns? On the other hand can some practices be viable for years to come, whereas others are not, but can be in some later period. Can it be so that some practices have viability without any support, that others have viability with a strong support, and that some have lost their viability? If so, a focussed and heavy support for some selected elements at a time may strengthen the whole community and open up for improved viability in general. Further, the crossing from a non supported to a supported viability is a critical point and the viability in the second situation will in the evaluators mind be more depending on the methodology of the support than on the viability in the first situation. In conclusion the viability in the present situation is weak, but efficient safeguarding measures could bring about viability to many elements if not necessarily to the whole complex.</p>				
<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p> <p>No overhanging disaster or catastrophe is threatening this ICH, but depopulation and the slow processes of change towards main stream culture is probably just as important a risk even if not as acute as a disaster. The process of change seems to have come so far at present that many practices, for instance costume making and language are severely threatened of stopping. The urgency then is to bring about a contact between the very old and some younger practitioners in systematic ways and on a bit longer run to strengthen the community’s ability altogether to attract younger people to viable safeguarding activities. This ICH might be better off than many similar ICH’s in European countryside, because of it is distinctiveness, richness and colourfulness. It represents a cluster of typical ICH elements which at present seem to be at a very low ebb of recognition in most parts of Europe. Therefore a recognition of a couple of such ICH’s to stress that folklore as European ICH practices are near extinction, would be an extremely important</p>				

warning signal. It would have validity far beyond this one example of severely threatened European ICH.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The threats are mainly the low status the lack of support through cultural politics and the distrust in what is in many circles seen as low class amateur activity. If these attitudes do not change most ICH practices of the kind promoted in the Suiti proposal will be in urgent need of safeguarding in many European countries.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (*not to exceed 500 words*)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (*not to exceed 2,000 words*)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- nn) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- oo) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- pp) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (*not to exceed 500 words*)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)	
<p>The safeguarding measures proposed are very many, covering the broad spectre of manifestations and content of the ICH. Strong focus is on education, and many activities for transmitting knowledge, which is particularly important (1). The point with protection, restoration and popularization (2) may not seen as central to the intentions of the convention, since it is about restoring forgotten practices or popularising. It may, however be valuable for giving broader contexts to the central parts of the work with the ICH. The point with aims to facilitate research and publicity (3) has an important point about research. It seems, however that the whole project looks at its ICH as sufficiently documented. This is a weak point, since changes is necessarily taking place, and the view of documentation as something finished is problematic in an application that is so broad in design. This is particularly so when compared to the money and efforts planned for publication, which would mostly be needed by external users, this is of course useful and important, but hardly urgently necessary. Relatively large sums are also proposed for the restoration of material monument (4). Most of those seem to combine the need for restoration with ensuring localities for safeguarding work. It seems well documented that the local community is fully supporting the project. With as large a project as this, administration and management and coordination will be vital. All the activities which have already been carried out and the many partners involved with different kinds of expertise, seems to make the plans feasible. The involvement of the Suitu Novads Foundation, the Ethnic Culture Center Suiti Foundation, the Alsunga municipality and Alsunga Catholic congregation and the State Party well demonstrates the commitment at local and national level.</p>	
<p>Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”</p>	
<p>a. Participation of communities, groups and individuals</p> <p>Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.</p>	
<p>b. Free, prior and informed consent</p> <p>The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.</p>	
<p>c. Respect for customary practices governing access</p> <p>Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.</p>	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
The description of the process leading up to nomination is well described, including participation	

<p>of local institution/organisations and relatively large meetings with the local population, particularly the community meeting in Alsunga on August 17, 2008. The participation of all the institutions and organisations are well documented. The agreement of individual participants could also easily have been documented through a simple signed list by participants in the meetings, but no standards have been demanded in this respect from UNESCO, and there seem to be little reason to question the descriptions.</p>	
<p>Comments on their free, prior and informed consent (150 to 300 words)</p>	
<p>As mentioned above a simple signed list by individuals could have been an easy and convincing additional documentation, but no standards have been demanded in this respect from UNESCO, and there seem to be little reason to question the descriptions. I do fully recommend.</p>	
<p>Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)</p>	
<p>The brief statement given could have been stronger if mentioning examples of points from local discussions on the issue, if such did take place. A total unanimity in the community seem to underlie the description, but there is no documentation for that this was the case, letters from organisations and institutions would normally represent a majority, and may not necessarily be based upon unanimity. As far as the evaluator can see, however, hard documentation more than what is already given is not required, so the comments are reflections for future and no criticism for the Latvian candidate.</p>	
<p>Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”</p>	
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
<p>Element satisfies Criterion U.5:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)</p>	
<p>A State Agency of Intangible Cultural Heritage has been assigned the responsibility to draw up the Latvian List of Intangible Cultural Heritage. An expert group has been established and has drawn up a list of Most Important Values of Latvian Culture and the Suiti Cultural Space is on the list.</p> <p>An inventory list of intangible cultural heritage, as defined in Articles 11 and 12, has not been completed in Latvia yet. Work on this inventory is currently in progress. What has been achieved and submitted fully meets UNESCO requirements.</p>	

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p>
<p>Much of the European intangible cultural heritage in the fields of music, dance, costume and customs is in general threatened as depending largely on voluntary, amateur activity which is hardly recognised as anything of significant value. In many countries of western Europe the status and support has been extremely low for many years, and such ICH is really on the fringe of being lost if not already lost. The communist countries of Eastern Europe did give more support and higher status, but the new situation is mostly less favourable, even it may also give new possibilities. It would be important in general to grant one or a few European candidates the status of being in urgent need of safeguarding to draw attention to the urgent situation in many European countries with regard perhaps particularly to the field of dance. This applicant is a good candidate for representing European problems.</p>
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

Mali**The Sanké mon: collective fishing rite of the Sanké**

(file reference number 00289)

Overview of the Nomination and Examination Procedure

The nomination was received at the Secretariat on 26 September 2008.

The Secretary of the Convention requested additional information from the submitting State in a letter of 25 February 2009, and in a second letter of 10 June 2009.

Additional information to complete the nomination was received at the Secretariat on 14 April 2009 and again on 24 June 2009.

At its meeting of 7 May 2009 the Bureau appointed International Social Sciences Council – ISSC / Conseil international des sciences sociales – CISS of France and Dr Mary Jo Arnoldi of the United States as examiners for the nomination, with Professor Gérard Kedrebeogo of Burkina Faso as an alternate.

The examination report of International Social Sciences Council - ISSC / Conseil international des sciences sociales - CISS was received at the Secretariat in final form on 10 July 2009 and the examination report of Dr Arnoldi was received in final form on 30 June 2009.

These examination reports were provided to the submitting State on 28 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#289> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **International Social Science Council - ISSC**

Name of the expert: **Shamil Jeppie**

Date of the examination: **10 July 2009**

Nomination file No. 00289 - Mali - The Sanké mon: collective fishing rite of the Sanké

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

61. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
62. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
63. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
64. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

Sanké Mon is an annual popular festival in the Segou region of Mali. It is a relatively brief but very intense event that takes place in July annually and, according to locals, it has been hosted every year since centuries ago. The festival is composed of two parts: a popular procession of dances and masking, and a period of collective fishing by nearly everyone as they immerse themselves in search of fish in the pond or lake of Sanké. The festival entails public and secretive elements all of which serves to sustain communal relations and solidarity in a region made-up of various ethno-linguistic groups. The event has local ritualistic significance that predates the arrival of modernity and the "world religions" in the country; and despite all the changes wrought by these changes the festival has persisted apparently unchanged and without any or much outside interference. Thus the festival is invested with sacred and secret knowledge only available to locals deeply engaged in the workings of the festival. The festival therefore represents continuity amid change, an expression of social cohesion even if for a brief moment, an attempt to transcend time and place in the pleasures and practices of a rite whose origins are not questioned and that belongs to everyone.

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

Description of the element *(Not to exceed 1,000 words)*

A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.

The description should provide the Committee with sufficient information to determine:

- that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ”
- that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;
- that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;
- that it provides communities and groups involved “with a sense of identity and continuity”; and
- that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
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Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention *(250 to 500 words)*

This festival appears to conform very well to the definition of intangible heritage. The event comes and goes fleetingly every year and when it is not the season for the event it does not have a tangible presence yet it is known, remembered and recalled by everyone in the region. "Intangibility" is therefore at the core of the nomination. There are no physical memorials for it and the pond or lake is the only necessary physical element that endures after the festival and even this cannot be said to have an assured existence given climate change and its potential impact on the water levels of the pond. Masks, costumes and musical instruments are used but they seem not to be safely stored or specifically preserved for the festival. There is obvious expectation that the festival will happen again, and again. It enjoys massive public participation judging from the images we have seen. It seems to cut through gender and generational differences. It has been passed down over the generations and there is definitely a sense that the older generation, particularly among two of the leading families of the area, are committed to seeing the continuity of the festival into future generations. Even though it is a short-lived event in its intensity and range of activities involving men and women, young and old, and various ethnic groups, it does serve to build social cohesion and solidarity. There is definitely a rich oral tradition and memory of the event and its performance over the past decades if not centuries. These oral memories and performances need to be protected and fostered since it appears that there are no or hardly any print forms that preserve the traces of each festival annually. The event is thus both a palpable moment and in its transience a type of intangible heritage that requires attention and protection. There is no evidence that any of the activities associated with the festival could lead it to be viewed as contrary to international human rights and a contravention of acceptable standards to ensure sustainable development.

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p>(or)</p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>			
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>				
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Element satisfies Criterion U.2:</td> <td style="width: 25%;">Yes <input checked="" type="checkbox"/></td> <td style="width: 25%;">No <input type="checkbox"/></td> </tr> </table>		Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>		
<p>Assessment of the viability of the element (250 to 500 words)</p>				
<p>This event seems to have a long history. The exact antiquity of its roots is really unclear. No evidence is provided of its historic existence right into the 7th century when the settlement at apparently San came into existence. But such claims are not uncommon in cultural practices and festivals of this type. We have to accept the popular claims as evidence of the popularity of the festival not of its chronological history. Since it appears to be so popular across the region and across various levels of the society it appears that there are sufficient grounds that it will continue into the future with similar widespread participation. It seems that there is no conflict over the festival but a healthy competition between participants. Again, given the lack of scholarly or other independent evidence we have to accept the reports presented by the applicants about the pervasive popularity of the festival. No evidence of its origins or distant and continuous history was supplied but if we take the word of the locals that it is more than 600 year old then such it should be taken as. Similarly, there is very little data on the demographics of the participants and the nominators of the event did not supply such data but from the images and documentary we gather that there is a wide cross-section of the region that actively participates in the festival. It would be important to have a far more detailed sociological or ethnographic profile of the festival but from my own investigations it does seem that the festival enjoys vast popularity across groups, including in the capital Bamako by former residents of San. Furthermore, it seems to be particularly popular amongst the young men of the region who eagerly engage in the fishing activity. It is an annual event and while it covers a few days only it is clear that many more days and months must go into its planning and preparation; the leading families and their 'clients' must be involved in consultations and preparations with local government and others well before the festival. A general spirit builds up until its culmination in the days of the ritual performances. This temporal element is important in considering the festival in its full extent. Also, after the festival there must be a period of recovery and stories about the festival circulate for long after its completion.</p>				
<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p>				
<p>It does not appear that there is any imminent threat of the event disappearing in the near future. There is a popular vibrancy in the event and a high level of participation that gives the impression that the event will continue for long into the future. There is no evidence of outward migration of</p>				

young people from the Segou region or a lack of interest in the festival especially among the youth. This popularity and its deeply-rooted history leads one to believe that the event stands in no danger of disappearing and therefore in no need of special efforts to safeguard it. There are, however, threatening developments that need to be taken into account. The major concern for this reviewer is an ecological concern: the availability of fish to catch and the water levels of the pond/lake. What will happen if there are no fish or the pond dries up? The ecological setting seems to be the most important element in the event that needs careful consideration. Some research needs to be conducted to establish historic patterns of water levels and projections into the future. I am not really convinced by other factors that could lead to its disappearance at the moment or in the very near future. But one never knows what forces of change are brewing or emerging beneath the surface! The nominators only allude to some of the problems but they do not extensively elaborate on these threats. New media, religious groupings with strict Islamic views acting against popular rituals of pre-Islamic origin, for instance, and other diversions may in the future also lead to the decline in the popularity of the festival and then it may be too late to intervene to secure its future. Thus the concern at present would be that it is necessary to boost the festival more than to actually safeguard and protect it. An investment in its present enhancement and protection against future eventualities of change should really be how this application should be viewed.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

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Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- qq) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- rr) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- ss) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

<p>c. Commitments of States and of communities, groups or individuals concerned (<i>not to exceed 500 words</i>)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)</p>	
<p>The plan to secure the continuance of the festival appears to be coherent, comprehensive, and appropriate. It consists of a good range of events and activities that aim to create awareness of the festival and its significance. A focus on management that includes locals is a central part of the proposal. The plan also includes the documentation of the diverse elements that make-up the festival such as the dances and the music; such documentation is of absolute importance to protect the memory of the festival over time. It appears that the national government has already begun to undertake some of the measures to protect the event. It should also include a comprehensive study of the history of the event for it appears that it is a rather under-studied festival. Collection of more data not only on its history but also on the demographics of the event must be made part of the work of preservation. The collection of oral testimonies would be particularly important. The current plan also specifies the use of various media such as radio to promote education about various aspects of the festival. Promoting it as part of the tourism circuit could contribute to the economic life of the region; but tourism could also threaten the integrity of the festival so great care should be taken in this regards. If properly managed and monitored the aim of safeguarding and promoting the festival should easily be achieved. A budget and programme over four years are provided. This may require closer inspection and monitoring to ensure the feasibility of the time-frame and the budget.</p>	
<p>Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”</p>	
<p>a. Participation of communities, groups and individuals</p> <p>Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.</p>	
<p>b. Free, prior and informed consent</p> <p>The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.</p>	
<p>c. Respect for customary practices governing access</p> <p>Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.</p>	
<p>Element satisfies Criterion U.4:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>It appears that a process of consultation was followed with the local stakeholders in the festival. The village council and the mayor are fully in accord with the application. Furthermore, the historic families associated with the festival were consulted. Thus this initiative to protect the heritage of the Sanké Mon is not happening without the consent of the leading actors involved in the festival. Thus the local leadership of the festival appear to be fully aware of the application. But we will need to see how far the consultation proceeds and whether indeed all sectors of the community will be further consulted during the process of implementation of the project: the men and the women of the community, the various ethnic groups, those from the centre of San and those from outside, the families of lesser importance in the leadership of the festival but still nonetheless important to its performance, the musicians and the dancers. Consultation could therefore be much wider and extensive and entail much more genuine collaboration between various sectors of the San communities and the local and national governments.</p>	
Comments on their free, prior and informed consent (150 to 300 words)	
<p>It is clear that there is consent for this application. Satisfactory documentation to this effect was supplied by the nominators.</p>	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>Indeed, this event is a 'customary practice' and it is out of respect for it that this application has been made for its protection and promotion. It would be highly contradictory if this nomination were to transgress any of the customary practices of the region when it claims to be an attempt to safeguard a deeply-rooted 'customary' festival.</p>	
Criterion U.5:	“The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination's conformity with Criterion U.5 (100 to 200 words)	
<p>The relevant authorities in Mali appear to have given attention to the festival and have used local legislation to inscribe it as national cultural heritage. The Ministry of Culture has played an active role in ensuring the Sanké Mon is given prominence and some basic support. Furthermore, it has been placed on an inventory of national heritage in 2001. There are Articles in national legislation going back to 1985 that protect and promote the cultural heritage of the country and since 2001 the festival has been listed on the national inventory of cultural heritage. It is therefore clearly the case that there has been a long-standing interest in the protection of this festival. The meaning of this legislation and its effectiveness is unclear. However, it does point to the value placed on the festival in San.</p>	

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p>
<p>It is my recommendation that ‘the Sanké mon: collective fishing rite of the Sanké pond’ be placed on the List of cultural heritage that requires urgent safeguarding. Although I have some questions about certain elements of the nomination on the whole I am convinced that the festival is a worthy candidate to get UNESCO's support and it deserves to be listed for urgent protection. 'Urgency' is a relative notion and from within the Malian situation this event does appear that it requires the kind of international support and attention that UNESCO provides. The event is clearly of inestimable value in the culture and history of the peoples of the Segou region of Mali and also to the country as a whole. It is clearly a kind of intangible heritage; its dances, music, oral narratives, fishing ritual and other activities have a transient existence which appears then disappears. Could it be that in the near future it will mostly disappear? The event is very popular and is deeply rooted in the specific place of Sanké and region of Segou. Moreover, it is a nationally-recognized festival. It may not appear that the festival is under threat of disappearance given its widespread popularity but there are numerous factors that should be taken into account that leads one to conclude that urgent attention has to be given to the event. There is the ecological factor that water levels are lowering and fish may not be that abundant. These are most urgent and must be attended to. There are various practices that form an essential part of the festival that may soon be drastically changed or may disappear under the pressure of globalisation and migration. While change is inherent in cultural practice what is now practiced should be closely documented and studied before further transformations forever remove these practices (dances, masks, music, food) from the scene. By placing this festival on the List there will be immediate attention given to it and locals will give renewed attention to their own event apart from the value of outside investment in its cultural heritage.</p>
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Mary Jo Arnoldi**

Date of the examination: **30 June 2009**

Nomination file No. 00289 – Mali – The Sanké mon: collective fishing rite of the Sanké

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

65. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
66. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
67. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
68. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The Sanké mon, the collective fishing rite of the Sanké pond, is an annual festival in San, Mali. According to oral traditions it has been performed for over 600 years. The traditional date for the festival is the second Thursday of the seventh lunar month. The festival marks the coming of the rainy season, which signals the New Year in the traditional calendar, and the beginning of the farming season. It also celebrates the founding of the town of San in the 15th century. Today it serves as a potent contemporary expression of community identity and solidarity.

The current festival takes place over two days and has three key elements. On the first day it opens with a ritual sacrifice to the water spirits in order to ask that the collective fishing be successful. This ritual is not open to the public. The second day is the public festival. Young people from the town participate in the collective fishing in the Sanké marsh. This event is immediately followed by public dances and masquerades. Buwa troupes in traditional costumes lead the dancing, and Malinké and Bambara troupes perform elaborate masquerades.

Criterion U.1:	“The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”
<p>Description of the element <i>(Not to exceed 1,000 words)</i></p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)</p>	
<p>On every level, the Sanké mon, the collective fishing rite of the Sanké pond, conforms to the definition of “intangible cultural heritage” in the Convention. Each element in this event works to preserve specific bodies of traditional knowledge and social practices in important ways.</p> <p>The ritual sacrifice which opens the event and which is intended to appease the water spirits, who own the <i>Sanké</i> marsh, is an expression of a traditional world view. This ritual practice, which remains an essential part of the rite, also demonstrates the religious tolerance in this zone which is home to people who practice traditional religions, Islam, and Christianity.</p> <p>Equally important for the transmission of traditional knowledge and practices is the collective fishing activity. By preparing for and successfully participating in collective fishing, the young men and women in the town are exposed to practical knowledge about their local ecology. They are also exposed to a set of skills associated with fishing as a longstanding and important productive activity in this zone.</p> <p>Finally, during the public festivities the people of San recognize, invest in, and celebrate the dances and masquerades as an important part of their cultural heritage. These dances and masquerades support the maintenance and transmission of local traditional performing arts and they celebrate the ethnic diversity of this community.</p> <p>Finally, and most importantly the festival, which according to oral traditions has been ongoing for over 600 years, brings the different ethnic groups living within San together to celebrate a shared history. The festival recognizes the town’s cultural diversity as a positive value. In San and throughout Mali unity through diversity has been a long standing traditional social value and one that has also been consistently embraced not only locally, but nationally.</p>	

<p>Criterion U.2</p> <p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p>(or)</p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>			
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>			
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;">Element satisfies Criterion U.2:</td> <td style="width: 25%; padding: 5px; text-align: center;">Yes <input checked="" type="checkbox"/></td> <td style="width: 25%; padding: 5px; text-align: center;">No <input type="checkbox"/></td> </tr> </table>	Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
<p>Assessment of the viability of the element (250 to 500 words)</p> <p>The elders in the community and local government officials in San have been supportive of the initiative. They are proud of the history of the town and of the longevity of the Sanké mon festival. Elders see the value of involving young people in the festival as an important context to transmit knowledge about the history of the community and to foster respect for traditional cultural practices and values.</p> <p>The activities of this festival tie together cultural knowledge and practices with economic issues, ecological knowledge, and environmental awareness in meaningful ways. For example, through their participation in the collective fishing activity young people are exposed to traditional knowledge about their local ecology. In the best case scenario they will come away with an awareness of the threats to the sustainability of their local ecology and what that means to their own economic futures.</p> <p>City officials also see some potential economic benefit for the town that would result from maintaining a vibrant festival. This economic benefit would come initially from investments in the infrastructure to support tourism, and ultimately from tourists visits themselves. This has the potential of creating jobs within the local community and making it economically possible for more young people to stay in San.</p> <p>The festival would also call attention to the central place of the marsh in the community. This would help raise awareness of the need to progressively re-establish the water levels in the marsh which would support critical economic activities such as fishing and marsh agriculture.</p> <p>The festival also supports and safeguards core traditional values as it promotes tolerance and celebrates ethnic diversity. Three groups are mentioned in the proposal as active participants in the festival: the Buwa, Malinké and Bambara residents. Through their dance and masquerade performances in the festival each group’s contributions to the cultural heritage of the town, and by extension to the nation, is highlighted. Providing viable performance contexts for these traditional dances, drum rhythms, songs, and masquerades is also an important factor in sustaining them and transferring these artistic skills from one generation to the next.</p>			

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

The community, in collaboration with the Direction nationale du patrimoine culturel, has identified several important factors that threaten the viability of the festival in the future. Addressing and alleviating these risk factors will take time and will require collaboration among local populations, local officials, and a range of cultural, economic, and environmental agencies.

One critical factor that poses a threat to the festival is the general lack of knowledge about the history of the festival among local residents and especially among young people. When people have little knowledge of what role the marsh has played historically in the local economy, they have no way of imaging the role it might play in the future. Likewise without understanding the history of the festival young people can not fully appreciate how this annual event has and continues to contribute to the social cohesion of their community.

A second factor that has been identified is a growing failure by the older generation to transmit to the youth the necessary ritual knowledge to carry out the sacrifices to the water spirits, as well as the knowledge and performance skills that are associated with traditional dances, music, songs and masquerades.

A third factor that needs to be addressed and which has consequences for the viability of the festival in the future is the increasing diaspora of young people from San to other cities in Mali or abroad.

Finally there is the environmental degradation of the marsh which effects fish cultivation and marsh agriculture. This degradation is caused by many factors both natural and man made. Because the marsh is a fragile ecosystem, droughts can put excessive stress on the health of the marsh. But equally devastating are man made stresses such as the practice of diverting and blocking waterways into the marsh, and the practice of pulling out too much water through excessive irrigation.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

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Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- tt) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- uu) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- vv) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.
- Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

The applicants have proposed a safeguarding plan that while ambitious is generally feasible. The project has identified several interrelated objectives. The first objective involves educating the local residents and the local political and administrative authorities about the benefits of safeguarding the festival for future generations. The project will then help facilitate the national and international recognition of the festival. It will also work to document the festival and its history and to educate and facilitate the transmission of this knowledge to young people in the community. By working collaboratively with local officials, the project hopes to encourage best practices that will contribute to the future environmental health of the marsh. How to accomplish this objective and who would be the partners here is not clearly articulated in the work plan, but it is extremely important for safeguarding the future of the festival and needs to be better addressed. Finally by working with the Ministry of Tourism and tour agencies in Mali and abroad the project will work to insert the annual festival into the tourist circuit within the Segou region.

In order to accomplish these goals Mali has proposed a plan to be implemented over a four year period. During the first two months of the project a management structure will be put into place and the necessary materials will be secured. The project begins in earnest in 2010 when the staff will conduct ethnographic research on the festival. This would be an excellent opportunity to train young people in San to document their own cultural traditions. This process would also provide these young people with opportunities to ask their elders about the history of the festival, how it was organized in the past, and what it meant to them.

At the end of the research period the results of this ethnographic research will be tabulated and analyzed and the staff will create a research report which will be distributed to the various community members, government officials, and local associations who are involved in the project. Comments on the report by culture bearers would provide an excellent opportunity to acknowledge their participation in the project and to revise and refine the research report in collaboration with these knowledgeable residents.

Throughout 2011 the project will conduct a series of workshops in San and in neighbouring communities to educate residents about the history and importance of the festival. It seems prudent to devote such an extensive period to this education effort in order to reach as many people as possible and to allow members of the community to be able to participate in this

process. At the same time that the staff is conducting workshops the project will also prepare materials that can be used to create local radio programs that will also be devoted to educating listeners about the festival.

Between 2010 and 2012 the project will also work with local troupes to produce and record performances of traditional dances and masquerades on CDs and cassettes for distribution to the local troupes and to play on the radio. This activity will certainly engage young people and will contribute to their gaining important performance skills.

In 2012 and 2013 the project will create exhibitions about the festival to take to local schools. The project will also produce posters featuring the festival that can be distributed locally and sent to tourist agencies in various cities in Mali and abroad.

In 2013 at the end of the four years, the staff will organize workshops to evaluate the project and it will submit a final report to UNESCO.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

The Direction nationale du patrimoine culturel has taken an active role and demonstrated its commitment to supporting and promoting the Sanké mon festival. Its staff members have travelled to San to attend the festival and to photograph and film the events. They have also begun to work with the community elders and culture bearers to conduct historical and ethnographic research on the festival. As part of their mission the staff has also worked closely with the two families who have traditional authority over the event to help safeguard the festival. These include the Traore family, who are the descendents of the founder of San, and the Daou family, who are the water spirit priests. The staff has also collaborated with two associations in Bamako whose members are from San. Both these associations, l’Alliance Dofera ni Banabako e San and L’Association Entente Sanoise, are active in promoting and supporting the Sanké mon festival within San and bringing it to national attention as an important cultural festival with a long and rich history in Mali.

Comments on their free, prior and informed consent (150 to 300 words)	
<p>The application contains letters that attest to the interest of various segments of the San community in participating freely in the project to safeguard this festival. Along with these letters the video that was submitted with the application includes an interview with a traditional leader of the community. It is clear from the application that the staff of the Division Patrimoine Culturel clearly recognizes that this project will only be successful with the cooperation and collaboration among traditional leaders, city officials, as well as various government bureaus and local associations and NGO's working in San.</p>	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>The project is aware of the sensitivity of the ritual sacrifice and respects the fact that this aspect of the festival will not be open to the public.</p>	
Criterion U.5:	“The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination's conformity with Criterion U.5 (100 to 200 words)	
<p>The Sanké marsh and the Sanké mon cultural festival associated with it, was inscribed in Mali's Inventory of Natural and Tangible and Intangible Cultural Heritage on May 7, 2001 [Décision N 444/MC-SG]. This inventory is maintained and managed by the Direction nationale du patrimoine culturel, a section of the Ministry of Culture.</p>	

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p> <p>I strongly recommend that the Committee inscribe the Sanké mon festival onto the Urgent Safeguarding List. I do this for several reasons. First, this is the appropriate moment to begin to safeguard this festival. It is still a viable form and there are active culture bearers in place. However, it is increasingly under stress and its future viability will be enhanced through careful and well chosen interventions now rather than waiting until the festival reaches the point of requiring extremely urgent intervention. Secondly, although the safeguarding plan is ambitious, it has a good chance of success. The staff of the Direction nationale du patrimoine culturel has given a great deal of thought to shaping this project and to the work plan. They clearly understand that they must work cooperatively with community officials, the town’s traditional culture bearers, and San’s young people in order to meet the project goals. Over the past several decades Mali has demonstrated its leadership and its commitment to safeguarding its tangible cultural heritage. I am confident that it has made the same commitment to safeguarding its intangible cultural heritage and especially those cultural practices, like the Sanké mon festival, that are at urgent risk.</p>
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

Mongolia**Mongol Biyelgee: Mongolian traditional folk dance**

(file reference number 00311)

Overview of the Nomination and Examination Procedure

Mongolia received US\$6,500 in preparatory assistance for this nomination (Decision 3.COM BUR 1, 20 October 2008, contract number 4500050264) and satisfied its contractual obligations fully.

The nomination was received at the Secretariat on 11 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 30 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 15 April 2009 and again on 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Professor Peter K. Marsh of the United States and Tamil Nadu Rural Art Development Centre of India as examiners for the nomination, with Stiftelsen Rådet for folkemusikk og folkedans / Foundation Norwegian Council for Traditional Music and Traditional Dance of Norway as an alternate.

The examination report of Professor Marsh was received at the Secretariat in final form on 30 June 2009 and the examination report of Tamil Nadu Rural Art Development Centre was received in final form on 13 July 2009.

These examination reports were provided to the submitting State on 29 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#311> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Peter Marsh**

Date of the examination: **30 June 2009**

Nomination file No. 00311 - Mongolia - Mongol Biyelgee: Mongolian traditional folk dance

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: *(from the Operational Directives)*

69. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
70. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
71. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
72. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The Mongol biyelgee is a traditional folk dance form that is unique to several different Mongolian ethnic groups of the far western provinces. There are a number of different types of biyelgee dances, each of which is associated with one or the other of these ethnic groups. The biyelgee is both rooted in and reflective of the nomadic ways of life of these groups and the Mongol peoples in general. In traditional settings, nomadic herders of all ages and both genders dance the biyelgee as a part of their everyday lives, such as in the evenings in their family ger or during important festivals and communal rituals. It is a participatory dance, meaning that all members of a nomadic 'household' are expected to participate regardless of their actual abilities. Dance movements reflect specific elements of the Mongolian herding lifestyle. Male dancers might imitate the movements they make when riding horses, while female dancers might imitate the movements they make when making tea, beating felt, or combing their hair. The biyelgee not only demonstrates an awareness and appreciation that herders have of their own lifestyles but also embeds these physical movements into this art form, thus preserving the memory of these movements in bodily form.

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

Description of the element *(Not to exceed 1,000 words)*

A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention's definition of intangible heritage.

The description should provide the Committee with sufficient information to determine:

- that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ”
- that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;
- that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;
- that it provides communities and groups involved “with a sense of identity and continuity”; and
- that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Element satisfies Criterion U.1:

Yes

No

Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)

In the text documents, images, and film presented as part of this proposal, the project planners demonstrate a clear understanding of the biyelgee's connection to their ancient cultural heritage. They make a number of key points about this. The first is that this dance form is a unique expression of the Mongolian ethnic communities of Mongolia’s far western provinces. We see this in the pervasiveness of the dance in traditional contexts, when Mongolians perform it together in the evenings after a day of herding or during important festivals and communal rituals. It is clearly an art form that is widely shared and enjoyed in traditional contexts. We also see this expression in the ways that the biyelgee reflects the movements and activities of the nomads in both literal ways, such as by imitating the riding of horses, brewing of tea, or combing of hair, and in more abstract or purely expressive ways. The second key point is that the dance is deeply traditional, meaning that while there is a sense of continuity in what is passed on from generation to generation, there is also room for each successive generation to reimagine or recreate aspects of it to suit individual or changing communal expressive ideas. We see this in the participatory aspect of the dance. That all are expected to dance the biyelgee regardless of their abilities means that the value of this dance is centered on each dancer participating within, and helping to reinforce, the social life of the community rather than on showing individual virtuosity. The young learn from older generations, be it their brothers and sisters, mothers and fathers, or grandfathers and grandmothers. At the same time, talented individuals play important roles in moving this tradition forward. The materials presented for this application demonstrate how key individuals in these communities have brought a personal expressiveness to their dancing that reflects both the essence of the biyelgee tradition and important innovations. This is evidence of a tradition that is alive and well. Third, we see that the biyelgee is practiced in different ways by each of the different Mongol ethnic groups of the far west. Mongolians in this region are able to articulate the elements that distinguish the biyelgee of the Bayad people, for instance, from the biyelgee of the Dörvöd. This suggests that Mongolians identify this dance not only with their broader nomadic cultural heritage, but also with the heritage of particular ethnic subcultures as well. Furthermore, while marking differences within the Mongolian community of this region, the biyelgee also distinguishes Mongolians from the other ethnic and national communities that live there, including the Kazakhs, Tuvans (Uriankhai), and Chinese, none of whom dance this dance. I have seen no evidence that the maintenance of the biyelgee tradition is incompatible with the human rights or disrespectful of any of these other communities.

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned. (or) b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>			
<p>Viability assessment (<i>Not to exceed 500 words</i>)</p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment (<i>Not to exceed 500 words</i>)</p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>				
<table border="1" style="width: 100%;"> <tr> <td style="width: 50%;">Element satisfies Criterion U.2:</td> <td style="width: 25%; text-align: center;">Yes <input checked="" type="checkbox"/></td> <td style="width: 25%; text-align: center;">No <input type="checkbox"/></td> </tr> </table>		Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>		
<p>Assessment of the viability of the element (250 to 500 words)</p> <p>There was little quantifiable evidence in the application materials to support the question of the viability of this tradition in Mongolia today. This is partly because this tradition has long been rooted in the family home, making purely objective evaluation difficult. But the anecdotal evidence is compelling. For much of the past century (since about the 1940s on), fewer and fewer young people have chosen to learn and perform the biyelgee with the result that, today, the primary bearers of this tradition are mostly elderly individuals. This conclusion is evident in the materials submitted with this application. Nearly all of the performers and teachers featured appeared to be elderly. Furthermore, while these tradition-bearers are organizing classes and attempting to teach members of the younger generation, the classes shown appear to be small and mostly consisting of girls. This suggests that older children, and particularly boys, are increasingly unwilling to participate in learning this tradition. One teacher admitted in the accompanying film that typically only one or two students out of each class will continue to perform the dance after the course is completed. Such quantifiable and anecdotal evidence suggests that the critical mass of participants needed to maintain this tradition into the future may not be sufficient. In addition, other evidence suggests that the very nature of this tradition may be changing. That most of the performances and classes shown or described in the submitted documentation were centered in or around community centers suggests that the biyelgee may be changing from being primarily a ger- or family-centered tradition to one that is maintained primarily in community or state institutions. If so, then this presents further evidence of how the biyelgee is becoming distanced from the everyday lives of its traditional practitioners and raises still further questions about its long-term viability.</p>				
<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p> <p>I believe the submitted documentation provides strong evidence for the argument that, lacking additional efforts, the biyelgee dance tradition is at risk of disappearing as an integral aspect of the cultural life of these western Mongolian ethnic communities. The documentation makes a number of points in this regard. The first is the legacy of nearly seventy years of Soviet-backed socialist rule in Mongolia, which resulted in the disruption of the means by which this tradition is transmitted and maintained. By relocating many nomadic herders to collective farms, and many more to new urban centers, the state initiated a process of cultural change through which</p>				

Mongolians adopted new ways of relating to each other and their past. While there was some outright state suppression of traditional cultural forms, the decline in the practice of biyelgee beginning in the 1940s and '50s likely had more to do with a shift in cultural values. Soviet-backed state cultural institutions, charged with building a unified national identity, established folksong and dance troupes in cultural centers throughout the country. In creating a repertoire for these troupes, urban choreographers borrowed and blended together various elements of the different biyelgee forms in order to create a new “national dance” form. While elements of the biyelgee can still be seen in these dance forms, the essence of the tradition has been significantly altered. The national dance forms are maintained by professionally trained dancers who work within state cultural institutions. A principle aim of their dance is to objectify ethnic uniqueness within a unified national cultural identity. Subcultural distinctions are often represented in generalized and static ways that typically do not reflect the changing nature of the biyelgee as it was traditionally practiced. In short, the institutionalized forms of the dance have lost their connection to the everyday lives of the nomadic herders. They have become a form of passive entertainment, an activity to be watched from a distance but not participated in. As such, the national dance forms no longer help to define and reinforce specific communal identities. They instead represent a tradition that reflects “national” aesthetic values and goals that are typically at odds with those of the rural communities in which the biyelgee has been traditionally rooted. Furthermore, the adoption of a multi-party democracy and market-driven economic reforms and a multi-year drought has led to large-scale migrations of Mongolians from the far western provinces into urban areas (particularly the nation’s capital) in the past decades. These changes also helped facilitate the spread of global and globally inspired forms of popular music and culture to rural areas throughout the country. All of these developments have further challenged the maintenance of traditional cultural processes in the far west. Anecdotal evidence suggests that many Mongolian youths in these provinces, like their counterparts in the nation’s urban areas, often value the “modern” or “Western” cultural products over their own “traditional” or “old” ones. Such attitudes and values pose a profound threat to the maintenance of local cultural traditions.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The biyelgee dance tradition represents more than just a mere dance form. As pointed out above, the evidence is clear that, in its traditional contexts, the biyelgee dance represented a powerful means of maintaining social cohesion and ethnic identity in Mongolian communities of the western provinces. Beyond this, the dance exhibits some very ancient qualities of Mongolian nomadic culture. The ethnomusicologist Theodore Levin has examined various songs, instrumental, and dance traditions in Inner Asia, including the Mongolian biyelgee. He finds in the very oldest traditions an imitative aspect, one he calls mimesis, by which nomadic peoples of this region have incorporated into their art particular ways of hearing the ambient sounds of their environment. The most obvious examples include the imitation of the sound of a horse’s gallop on a two-stringed fiddle or the sounds of a gurgling brook through the use of khöömii or “throat-singing”, both of which are art traditions unique to this region. Levin suggests that such “sound mimesis” was a way that nomads appropriated the sounds of their environment and, with them, their spiritual power. He views the biyelgee as a means of physically imitating elements of their environment, and thereby also embodying some of their spiritual power. At the root of this idea is the suggestion that the biyelgee reflects traditional knowledge of the Mongolians’ relationship with their natural environment, a knowledge not found in more urban or cosmopolitan forms of music or dance. Thus, a case can be made that maintaining the viability of the biyelgee tradition could contribute to the maintenance of traditional knowledge, in this case traditional forms of interaction between Mongolians and their environment.

<p>Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>	
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element (not to exceed 500 words)</p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed (not to exceed 2,000 words)</p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>ww) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>xx) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>yy) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	
<p>c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)</p>	
<p>I agree that the project provisions proposed here are both feasible and sufficient to meet the goal of at least beginning the process of supporting the maintenance of the biyelgee tradition. I especially like how the activities do more than make new legal provisions for or increase research on the biyelgee. What is needed is to find ways to change people’s perception of this tradition and to support its primary tradition-bearers. The provisions to financially reward those in the western provinces who take up the performance and teaching of this dance, as well as to support local opportunities for the performance of the biyelgee, are very good ways to move forward given the difficult economic situation many in this region find themselves. Also important are the ideas of bringing the biyelgee to popular culture through broadcast competitions and the creation of VCDs</p>	

and DVDs. Such efforts will help young people of western Mongolia to understand that this is not merely an “old” tradition, one better left to museum exhibits, but rather an expressive form of art that can be relevant to their contemporary lives. If these projects are successful in encouraging young people of western Mongolia to embrace this tradition, then we may find that they, like generations before them, begin to recreate the dance tradition to suit their ideas about their ethnic identity, thus promoting the viability of the tradition. If there is something to criticize, it is the rather ‘top-down’ approach to finding a solution to a problem that I sense in this proposal. While many of the proposed ideas are good, I get the sense that the project planners came up with them while sitting in their offices in Ulaanbaatar or by referring to models of ‘cultural campaigns’ common to the socialist era. I wish they had been more transparent in explaining why they proposed the projects they did. Engaging local tradition-bearers--the local performers, teachers, and researchers--in helping to devise solutions to these problems will be critical, I believe, to the success of this project. These people might have a better ground-level view of the problems than cultural officials based in the capital thousands of kilometres away. In general, I think the threat of loss of cultural tradition has reached a point where the nation’s cultural institutions need to be open to solutions that fall outside of the bureaucratic boxes in which they have long operated.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

The project planners have made the case that they have included communal and individual tradition bearers in the planning and implementation of this project. They have sought out some of the most important organizations involved in the study and preservation of culture in Mongolia. I also see that they have secured the assent and support of many of the key performers, teachers, and researchers of the biyelgee. I just wish they had been more transparent in describing why they came up with the solutions that they did. These tradition-bearers may have voluntarily agreed to help with this project, but were they involved in the process of creating these proposed solutions? Securing such on-the-ground support and advice from people in this region will, I believe, be critical to the project’s success.

Comments on their free, prior and informed consent (150 to 300 words)	
I agree that the project planners have secured the participation and consent of the key performers, teachers, and researchers in a voluntary way. Having worked in this region on my own research projects, I found that traditional musicians are typically eager to help with projects like this. Such is their desire to see the promotion and preservation of these traditions.	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
I agree with the project planners that there should be no problem in the implementation of this project in regards to respecting customary practice.	
Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”	
Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
I agree that the inventory created in the process of carrying out this project will be kept within the appropriate cultural and historical institutions of the Mongolian government.	
Overall Recommendation According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.	
Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/>	
Comments on your recommendation (not to exceed 300 words)	
I support this project to list the biyelgee as an Intangible Cultural Heritage in Need of Urgent Safeguarding. While I have questions about the degree of involvement of tradition-bearers of the biyelgee of the western provinces in the development of the proposed solutions to the problems at hand, I do believe that the project is feasible and sufficient as designed, and that could mark an important first step in the long-term process of safeguarding the biyelgee tradition from loss.	
Certification by examiner	
By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.	

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Tamil Nadu Rural Arts Development Centre**

Name of the expert: **Wilfried Somasundaram**

Date of the examination: **13 July 2009**

Nomination file No. 00311 - Mongolia - Mongol Biyelgee: Mongolian traditional folk dance

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

73. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
74. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
75. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
76. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

The ethnic group of western Mongolian have a specific dance form called Biyelgee. Some of them depict typical functions of everyday life, some others portray the herdsman's life, or the work of the people in the field. Some present the history of the tribe. Dances are presented during celebrations, or festivals of local nobility or during ceremonies in monasteries. Dances are both gender specific and tribe specific. The dance has unique features, the dancers moving their upper part exhibiting their identity and gender. Dances have accompaniment of certain musical instruments ethnic identity. For example, Durved tribe dances are accompanied by songs, such as Khuntovshur, Morinkhuur to mention a few.

There are several tribes practicing this particular dance form. Each tribe has its own Buryats dance in circles, moving in the direction of the Sun. The bayads and a few others have balancing movements.

The video program submitted reveals that many of these basic elements are still practiced. They do not show the specific aspects of the folk dance as practiced by a particular gender or tribe. The accompaniment to the dance is provided by the musical instrument as seen in the video clipping.

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element <i>(Not to exceed 1,000 words)</i></p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention <i>(250 to 500 words)</i></p>	
<p>In my opinion, Biyelgee dance form of Mongolian folk art practitioner has to be protected according to the article 2 b, c, e of the Convention for the Safeguarding of the Intangible Cultural Heritage (October 2003).</p> <p>The folk dances belong evidently to traditional practices. Though, the theoretical background of the folk dance form is not available, it can be inferred that it involves certain fundamental rules with the firm theoretical base. The individual movements and group gestures follow a well established pattern. As they depict various facets of the life of nomadic ethnic group and as they are gender specific and culture specific, there must be a unwritten codes of conventions for concerts and individual performances.</p> <p>In addition to the theoretical background about the dance, there are specific skills required for each gesture or dance movement. This is evident from the video clip provided. It is clear that the dance form is part of the culture of the Mongolian group.</p> <p>Biyelgee folk dance is a performing art involving men and women of the tribe. It presents every segment of their life in unique forms depicting the particular event or the history of the people.</p> <p>This folk art form is part of the social fabric of the Mongolian ethnic group. It is a social practice in a sense that it provides a picture of their social life at the same time being part of social celebrations and festivities. The folk dance may be a ritual also but the available information is insufficient to prove it.</p> <p>The dance is an art form handed over from generation to generation. It is impossible to ascertain the date of origin of such art forms. Evidently, it must be an oral tradition perhaps preserved in monasteries but definitely inherited by families of the each ethnic group.</p>	

The musical instruments which are played in the dance sequences have two aspects: Playing them and Making them.

Criterion U.2

**“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”**

Viability assessment (*Not to exceed 500 words*)

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment (*Not to exceed 500 words*)

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

The dance form of Biyelgee is indeed a traditional folk art form with unique features. It has ethnic and cultural elements. It is a group of people who learn this from their previous generation and pass it on to the next. They perform them during particular seasons or festival days and celebrations which are both social and ethnic. The audiences during the performance will be people of their own group. They should be familiar with the conventions, gestures, and movements leading to a perfect understanding of the message behind each gestures, movements, and sequence. The audience will be able to understand the significance and meaning without an interpreter.

According to the proposal there are only 20 practitioners who are belonging to different ethnic groups who know this particular art form. It has no school or training centres to impart the nuances of each element to a set of aspirants to learn the dance. In the absence of such an institution or agency to transmit the format and conventions of the dance, there is an every likelihood of it getting distorted, forgotten and vanishing like any other traditional art form in danger.

There are other reasons too. Modernisation, globalization and the thrust of alien cultural norms will have an adverse effect on the traditional folk art. The evidences provided, it is clear that a few efforts are made to preserve this art. The government of Mongolia has passed decree No.10 on 14th Jan’ 2009 to safeguard the cultural Heritage. Mongolia has also joined UNESCO "Convention for the Safeguarding of the Intangible Cultural Heritage". The government has special programs for safeguarding Biyelgee.

However, there is a possibility of the ethnic group themselves forgetting the dance. The musical instruments themselves may go into disuse. The modern education and modern jobs will cause disintegration of this group and facilitate migratory tendencies. This will result in less number of people taking to the folk art.

Other forms of dance such as jazz and western forms may displace Biyelgee. Though evidence for such threat from other forms is not provided, it can be safely assumed because this is the fate of all traditional arts all over the world.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

Biyelgee is the National traditional dance which renders life agony of the custom of the Mongolian people. It reflects the culture of the ethnic groups of Mongolia. It is evident that it is in great danger of disappearing due to various factors. The first is internal as there are very few people who can perform the art. Further the purity of the form practiced by different ethnic groups is likely to be lost because of mutual influences. According to the proposal there are only twenty artists proficient in the art. They are also getting old and youngsters may not opt for learning them. Migration will also play an adverse role. The external forces like cultural domination and diffusion may also contribute to the disappearance of this art. Further, the tribal life itself will undergo dramatic changes in the next few decades. Even the ger may not be available for performing the art.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The threat to the Biyelgee is real and imminent. So there is an urgent need to safeguard the traditional art form. The efforts taken by the government may not be sufficient to prevent the deterioration of the dance form. So external agency must come forward to support the projects of the government.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- zz) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- aaa) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- bbb) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (*not to exceed 500 words*)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:Yes No **Assessment of the feasibility and sufficiency of the safeguarding plan** (250 to 500 words)

Yes, the project proposal submitted is feasible. It aims at protecting the engendered cultural heritage of Mongolian ethnic group. It proposes to do further research on the folk art, establish forums to preserve and propagate the art through awareness programs and training of future artists. It also proposes to identify the aging experts in different tribes, help them financially and use them as master trainers. As these aging talented Biyelgee dancers have given their acceptance and consent to take forward the art form to the next generation provided there will be some help from the government and international organisation's support for the protection of disappearing folk forms. This appears to be a very sensible proposal.

The workshops and seminars proposed will consolidate the individual characteristics of the dance forms by individual ethnic group who preserved the originality of the Biyelgee dance. They will serve as a starting point to codify each of the different traditions. The action plan for the protection of Mongolian traditional folk dance has three fold approaches; (1) - to increase the number of the Biyelgee dancers and learners and guarantee their livelihood; (2) - to document the nuances of the dance forms, and (3) - to take socio-cultural and legal steps. The procedures for the same constitute conducting the researches, documenting the elements and features of its dance form, encouraging the practitioners with incentives, conducting training programs, and organising seminars, workshops, concerts. By this they expect the number of Biyelgee practitioners to increase in the favourable socio cultural and legal environment.

The tentative action plan is well conceived and comprehensive. There are 14 different activities in the plan with specific budgeting, and time frame. The implementing body for each activity is also identified. As for the financial resources, there is an involvement of the state body along with the contributions of NGOs, companies, and individuals. The proponents also expect aids and support from the international communities. So the project proposed is feasible and to some extent sufficient to safeguard the heritage.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying

any single standard.	
c. Respect for customary practices governing access	
Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>Yes, the ethnic groups of Mongolia though from the same origin have divided into several groups. Some of them practice Biyelgee, each cultural group following a distinct form. It appears that each of them performing the dance form has only a few surviving artistes. As an analysis of the documents provided indicates that there are at least three major strategies followed to protect the art form, namely the government intervention projects, NGO participation and individual efforts. The government has taken various steps. It has taken legislative measures by enacting laws. There is a national program for the protection and development of Biyelgee-Mongolian Traditional Folk dance approved by the Government of Mongolia. The state government is committed to support the program. The Mongolian National Commission for UNESCO and other associations are extending help for academic research. It has tried to enlist the cooperation of international bodies. There are a number of NGO's who have taken initiatives for research projects, identifying performing artists and pointing out the defiance in the present programme for protecting the art. It is also organizing various activities to bring about a national consciousness about the need for urgent measures to be taken. Individual efforts are also being made in the right direction and there are experts and folk artist working to register the performers. However it is evident that these steps are inadequate when one takes into account the fact that the Biyelgee is practised in remote parts of Mongolia spreading over vast regions.</p>	
Comments on their free, prior and informed consent (150 to 300 words)	
<p>The document provided shows that the bearers of Intangible cultural heritage have voluntarily come forward to register themselves. Further the involvement of the NGOs in the program is necessarily voluntary. The proponents have collected applications, proposals, letters and digital recordings from the bearers, under free consent. The visual document provided helps one to infer the participants in the program have given free, prior and informed consent for the protection of the Intangible cultural fork form "Biyelgee". The information given in this regard has to be further strengthened. Though the names of the performers have been provided, other documentary evident is lacking such as the copies of letters, copies of applications and consents. The involvement of the people should have been ensured by the getting the signatures of the communities and ethnic groups for the proposal.</p>	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>The very purpose of the project is to safeguard the customary practice with particular reference to an art form. It is clear that the proponent wants to establish the purity of the art form by avoiding intermixing. So, there is no threat to the existing customary practices. The proponent also assures that there will be no encroachment on the customary practices. Thus the question of respect for customary practices governing access to the elements does not arise.</p>	

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”	
Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
<p>Yes, as per the proposal given. The nominations in conformity with the criterion U5 for the following reasons:</p> <p>It is a traditional art form of the Mongolian ethnic groups. "Biyelgee"- has dance movements and features specific to certain ethnic groups. Out of the 20 ethnic groups mentioned the art form survives in only 8 groups. Even among these 8 groups, only 20 bearers are practicing this art form and they are also aging. Youngsters do not come forward to learn from these masters. The inter group contacts will affect the purity of the art as practiced by individual groups. In addition to external influences and diffusions of other art forms due to modernisation and globalisation. Thus, there is a real threat to the survival of Biyelgee from its original pure form. The steps taken by the local bodies, government and NGOs are inadequate to safeguard the art form. The nomination is in conformity with the criterion U5 and the element has to be included in the inventory of the ICH present in territory of the submitting state party as defined in articles 11 & 12.</p>	

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p>
<p>I strongly recommend that the element can be included in the urgent safeguarding list as it satisfies the criteria given for nominating the folk art form into list of intangible cultural heritage of UNESCO.</p> <p>The reasons are as follows:</p> <ol style="list-style-type: none"> 1. It is an ancient folk art form practiced by the tribes of Mongolia 2. It originated as the nomadic way of life of the Mongolian people. <p>Biyelgee has typical art form performed in gers. Each group has specific features and they are flexible body movements with particular forms according to genders. The performers depict the life style, household chores, traditional beliefs, and religious rituals.</p> <ol style="list-style-type: none"> 3. It is a performing art still used in celebrations and ceremonies. 4. There are a few distinct varieties of the same form practiced by individual tribes. There is a possibility of each one losing its identity and purity due to cross cultural diffusion. Further, the impact of urbanisation, modernisation and globalisation will cause the disappearance of this traditional form. 5. It is clear that the govt of Mongolia is taking steps by promulgating decree and following it with the program to be launched in 2010. However this effort may not be sufficient to undertake such a delicate and obligated exercise. 6. There is another great threat as there are a few practitioners only available as of today and they are also aging. The younger generations are not ready to learn the art. So it is necessary for the UNESCO to offer all possible help to preserve the art form by rendering assistance to the Mongolian government.
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

Mongolia**Mongol Tuuli: Mongolian epic**

(file reference number 00310)

Overview of the Nomination and Examination Procedure

Mongolia received US\$6,000 in preparatory assistance for this nomination (Decision 3.COM BUR 1, 20 October 2008, contract number 4500050260) and satisfied its contractual obligations fully.

The nomination was received at the Secretariat on 11 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 26 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 14 April 2009 and again on 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Professor Chao Gejin of China and Professor Ngo Duc Thinh of Viet Nam as examiners for the nomination, with Professor Alma B. Kunanbaeva of Russia as an alternate.

The examination report of Professor Chao was received at the Secretariat in final form on 1 July 2009 and the examination report of Professor Thinh was received in final form on 8 July 2009.

These examination reports were provided to the submitting State on 30 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#310> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Chao Gejin**

Date of the examination: **30 June 2009**

Nomination file No. 00310 - Mongolia - Mongol Tuuli: Mongolian epic

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: *(from the Operational Directives)*

77. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
78. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
79. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
80. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

Mongolian Tuuli epic tradition commonly refers to the immense and diverse body of heroic poetry that extending a wide spectrum at levels of story morphology, function, transmission, performance, reception, and singers of oral narratives in situated contexts such as ritual, festival, rites of passage, as well as traditional Nammdam games, reflecting a vast panorama of Mongols' nomadic culture, lifestyle, social behaviours, religion, mentality and imaginations. Today, this living epic tradition has been primarily maintained among the ethnic Uriankhai and Bayad communities in the western region where is identified as the last survived homeland of epics in Mongol, blending with a variety of oral heritage, including benedictions, eulogies, spells, idiomatic phrases, fairy tales, myths and folk songs. As an "immanent art," Tuuli epic singing features a great length of verses to specific melodies, accompanying by traditional musical instruments, namely morin khuur (horse-headed fiddle), tovshuur (a stringed instrument), ekil and khuuchir, and it greatly adds to the artistic appeals of the music if the traditional melody lingered on humii, or throat singing. Although a large number of epics have ever been recorded so far, nowadays there are fewer and fewer epic singers can practice and transmit their oral performances in traditional styles of storytelling. The principal threats stem from a severe shortage of young inheritors and the decreasing degree of epic proficient in the traditional repertoires.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element (<i>Not to exceed 1,000 words</i>)	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>The present element demonstrates its main demand and purpose with sufficient information that completely meet the Convention’s definition of intangible cultural heritage in detailed descriptions as following: (i) Tuuli epic tradition is a living oral practices in Mongolian cultural expressions and speech acts featured by performing art and skilful techniques associated with traditional musical instruments playing, probably vocal techniques in some cases (for instance, throat-singing recitation), furthermore, it has close linkage with cultural spaces, since it takes place in situated contexts under traditional coding; (ii) the related communities and performers show great awareness of the value of their intangible cultural heritage, which is reflected in the efforts put into the nomination work and in the wide involvement of participation; (iii) the age-old heroic songs have transmitted for generations, while their significant features, social values and cultural functions still being maintained by epic singers and their audiences in remote western regions of the Mongol country, representing a unique heritage that is crucial for the cultural identity and historical continuity both to traditional nomadic lifestyle and to the ethnicity of Mongols as a whole, even though under the pressure of disappearance; (iv) as a living vehicle, it conveys in a sense immense humankind creativity and comprehensive ability of composing gigantic stories in elevated style and graceful expressions; it is obviously a vivid testimony to be in conformity with existing international human rights instruments, showing mutual respect among different ethnic groups and even civilizations. The core notion the epic tradition reveals has been and will be beneficial to human society’s sustainable development in direct and indirect ways.</p>	

<p>Criterion U.2</p> <p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p>(or)</p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>	
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>	
<p>Element satisfies Criterion U.2:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the viability of the element (250 to 500 words)</p>	
<p>The impressive determination of viability of the element was based on a thorough review and careful consideration, as its on-the-spot field survey conducted by the professional enterprise team associated with UNESCO in November, 2008. Focusing on existing circumstances of Uriankhai ethnic epic performers living in Duut soum of Khovd aimag, experts summarized the current level of viability of the element in perspectives of historical diplotogenesis, the frequency and extent of its practice, the strength of traditional modes of transmission, the age pattern analysis and the demographics of practitioners and audiences and its sustainability of the Tuuli epic tradition. While there were individual representative performers’ considerations, such as N. Damdindorj and A. Baldandorj, their sincerity added much more authority to the Assessment, no single factor was critical to the assessment. Rather, the ultimate determination of viability was based upon a total consideration of all relevant factors, taken as a whole.</p> <p>The survey revealed that the Tuuli epic tradition still exists at present as proved by following direct evidences: (i) the originality of Uriankhai epics are relatively well preserved and maintained; (ii) native people insist on practicing their oral epic performance within traditional contexts or on sacred sites, for instance, worshipping rituals, festival events, wedding ceremonies and the Naadam Game; (iii) some epic masters try to teach and transmit to promising learners in the way inherited from their ancestors; and (iv) the scope of interested audience, international and domestic scholars, students and learners is growing gradually year by year. On all accounts, it is indicated to a bright future for sustaining the viability of Mongolian heroic epics.</p> <p>As a convinced result, the element still has positive viability to be revitalized and developed in modern environmental transformation, though it is under threats of disappearing. And the most urgent action should be taken in regards to advance epic masters' social status and their cultural self-confidence, which would be more or less enhancing performance skills and singing techniques so as to safeguard the lifeblood of heroic epics in no time. Hopefully, international and domestic communities and individuals are becoming aware of the critical reality and making efforts to uphold and transmit their ICH to younger generations.</p>	

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

The intergenerational transmission of the Tuuli epic tradition has actually encountered the real challenge of being in severe danger. A few striking facts bear witness to its decline in the assessment: (i) Tradition-ecology: the increased internal migration and industrialization processes have constituted an erosive effect on the cultural space and tradition-ecology that sustaining the Tuuli epic tradition itself, bringing about the outright disintegration of nomadic lifestyles, traditional ideologies and communal values towards transmitting ethnic narrative and oral culture; (ii) Social share: oral epic performance has been losing social share to its traditional audiences in current social practices and collective activities, such as worshipping sacred mountains, festive events of wedding ceremonies and the Naadam Games; (iii) Lack of inheritors: as the epic master singers have passed away, few practitioners and successors can be found among young generations who have been in the tide of migration to cities from rural areas due to urbanization and globalization, in particular, their interest in learning and practicing the age-old oral heritage is drastically shrinking; (iv) Repertoires: the number of veteran singers has reduced abruptly in the past decades, while the active epic performers' repertoires tend to become slimmer; (v) Mass media: there has been also a challenging to the oral tradition and folk culture, since young people have increasingly become strangers to the epic legacy of their ancestors, while traditional audiences increasingly shift their attention to the modern media and enjoy themselves in entertainment world. Such a complicated situation which has greatly impacted the performance and transmission of epic singing practices. In general, the socio-cultural space and conditions for the long-standing survival of an oral epic tradition have radically declined.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

It is notable that an interactional mismatch emerged between the traditional conception of identifying an "epic performer" in terms of conventional taste and the realistic difficulty for mastering the demanding epic performance, as the assessment indicated: nowadays, "the existing small number of epic performers tend to perform epics partly or incomplete which eventually deviates the originality and viability of heroic epics," a situation which by and large brought more threats. As a grand narrative in connection to diverse oral genres, epic singing competence needed to be developed step by step in a long-term process: one cannot grasp the fundamental storytelling skills without traditionalized trainings in epic dialects and archaic languages of heroic songs from persistent practicing, which is critical to a continuing transmission to young generations. Additionally, while the underway efforts hold promise, it will likely be too difficult to be learned successfully in the short-term without a more practical reshaping in which many of the epic traditional changes are needed to take into consideration as variation in cultural adaption.

Criterion U.3: "Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element."

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- ccc) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- ddd) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- eee) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

In terms of current efforts, governance, resources, and time schedule, the plan proposed opens vast vistas about the feasibility and sufficiency of safeguarding. The community, group, and individuals concerned spontaneously strive to maintain the transmission of the Tuuli epic tradition through teaching and learning epic performance and revitalizing traditional activities. Meanwhile, with the support of UNESCO, Mongolian government at all levels has made great efforts to reinforce this significant ICH. Recent years have witnessed ongoing process devoted to safeguarding the element, which laid a fairly good foundation of carrying out the present safeguarding plan.

The feasibility of the 4-year-action plan demonstrated in its primary objectives in clarity, tradition-centered activities, strategies for management and implementation, reasonable timetable and budget, as well as expected results in analytical probation, all that are the result of a careful analysis of urgent needs and long-term goals on the common ground for plan implementation strategies. A few highlights: (i) aiming at enhancing the vitality and viability of the element, it gives the top priority to training qualified young performers in order to sustain the intergenerational transmission of living epic performance within native tradition-ecology; (ii) it shows deep concerns to handle the relationship between recreation, safeguarding, and transmission so as to achieve the long-term goals at establishing a holistic system for promoting the continuity and sustainability of the present element; (iii) through taking gradual and sound steps, a coherent set of safeguarding measures could be implemented substantially for enabling the main goals and ensure the endangered ICH can be effectively revitalized and carried forward; (iv) a working

mechanisms for the full participation and commitment of concerned communities, groups, and individuals in the proposed safeguarding measures depends on social involvement and available resources that would provide favourable conditions to reinforce the practice and transmission of the element. In short, the plan contemplates that each of its constructing initiatives will continue well into a bright future of the element.

However, it is hard to change the traditional perspectives in native lands towards judging the qualification of being an epic singer, as the change of concept means the change of culture status and social value. Consequently, there would be a long distance from the targeted reshaping of the Tuuli epic tradition in an intracultural framework for safeguarding ICH as a shift in paradigm. In short, the change in perspectives is part of the larger move in the urgent need of safeguarding the element which took roots in traditional rules and customary practices.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

During preparation of nomination at all stages, the submitting State Party has taken a series of solutions for constructing a positive interoperability for safeguarding the element with the participation of a wide variety of other concerned parties. With the impetus of building up a working mechanism to coordinate various governmental departments, neighbouring communities, NGOs, research institutes, centres of expertise and other human force at all levels, the action scheme proposed also raised awareness from local communities to traditional practitioners for the transmitting and safeguarding of their oral heritage. All in all, a nationwide awareness of safeguarding the traditional oral singing has been stimulated, and it is predictable that along with the nomination process, the participation of the community, group and individuals concerned would involve in the action plan in a wide range.

Comments on their free, prior and informed consent (150 to 300 words)	
<p>Various Mongolian ethnic communities, relevant organizations, epic performers and their descendants are extremely worried on the gradual disappearance and its extinction and thus they have strong commitments to bear the obligation to restore and develop the epic heritage. Especially, the individual practitioner representatives coming from “the last homeland” for Tuuli epic tradition greatly show their devoted enthusiasm to participating in the Nomination and to transmitting their heroic songs in their own ways. All that ensures the free, prior and informed consent of the related communities, groups and individual singers, and therefore have obtained relevant parties’ confirmation and their authorization, demonstrating the agreement of the communities or individuals concerned the present element. And it is notable that the indigenous societies and individuals concerned are not only well informed, but are also respected in appropriate ways.</p>	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>The respect for customary practices has been recognized in existing and proposed for the safeguarding of traditional cultural expressions and is support by:</p> <ul style="list-style-type: none"> • having had a keen awareness of relevant traditional rules and the role of customary practices both in the whole process of oral performance and in the ordinary life; • having had customary practices as “epic laws” to help improving the element’s visibilities and reducing the misreading between the insiders and the outsiders; • having strived for building bridges between indigenous customary practices and national or international governing access to element; • all the communities and individuals concerned care about the application of the punishments to balance those who ignore the tradition, so as to enforce the respect to the local rules; and • all parties concerning the nomination have put in practice the rules and to take responsibility for supervising its implementation. <p>As mentioned in the Safeguarding Plan proposed however, its interoperability between local communities and national agencies could be strengthened by more substantive examinations on local rules adopted by different communities according to their given conventions adhering in epic performance and its narrative boundary in customary practices. It is demanded to attach more importance to “social gender” issue that enabling cultural liberty available for local participants. This is a challenging question indeed.</p>	
Criterion U.5:	“The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
<p>The present element has been included as “Mongol Tuuli: Mongolian Traditional Heroic Epic” in</p>	

the three national inventories as following: (i) The Category of Rare and Outstanding Cultural Heritage in terms of the Law on Cultural Heritage Protection of Mongolia; (ii) National Registration of Representative forms of the Intangible Cultural Heritage in the territory of Mongolia; and (iii) National List of the Intangible Cultural Heritage in Need of Urgent Safeguarding. All that shows the submitting State Part has attached a high importance to safeguarding the Tuuli epic tradition and given its top priority to rescue the endangered oral heritage in the territory of Mongol, even though the relevant information about these inscriptions' date as well as the body responsible for maintaining the relative inventories were somewhat inadequate in the nomination proposed.

Overall Recommendation

**According to the Operational Directives, the examination report shall include
“a recommendation to the Committee to inscribe, or not to inscribe,
the nominated element”.**

Recommend to inscribe: **Recommend not to inscribe:**

Comments on your recommendation (not to exceed 300 words)

The Tuuli epic tradition encompasses a vast repertory of heroic songs, accompanied by traditional instruments. It embraces numerous oral genres, featured improvisational vocal modes that invoking specific rhythmic patterns. In particular, the epic melodies combine several narrating techniques, singing in heavy bass voice or ordinary voice with low and high tones, or eloquent poetic reciting. Heavy bass tones are regarded as a type of huumii - another unique form of folk throat-singing, endowing an independent quality to the typical traits of Mongolian epic performance. This time-honoured oral performance provides a wealth of information on the cultural creativity of the Mongolian people and the nomadic influences that have dominated as major cultural type for many centuries. However, due to the internal and external constrains, the living oral performance has been drastically declined in most places throughout the country in the past decades, only about 10 epic singers inhabiting in “the last homeland” for maintaining the significant ICH in the remote western region of Mongol. In comparison to the current situation of Mongolian epic singing tradition in neighbouring countries, the Tuuli epic has been obviously in more urgent need for taking action to rescue it from the suspending threats in no time. Based upon the nomination paperwork, the assessment of the viability of the element, as well as the feasibility and sufficiency of the safeguarding plan proposed, I recommend the element under examination for inscription on the Urgent Safeguarding List.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

<p>Report on the examination of nomination files for inscription on the Urgent Safeguarding List in 2009</p>	
<p>Original: English</p>	
<p>Name of the examiner: Ngo Duc Think</p>	<p>Date of the examination: 8 July 2009</p>
<p>Nomination file No. 00310 - Mongolia - Mongol Tuuli: Mongolian epic</p>	
<p><i>Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.</i></p>	
<p>Examination of nominations: (from the Operational Directives)</p>	
<p>81. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.</p>	
<p>82. Examinations shall include assessment of the nomination's conformity with the inscription criteria.</p>	
<p>83. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.</p>	
<p>84. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.</p>	
<p>Brief textual description of the nominated element</p>	
<p>The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. <i>(175 to 225 words)</i></p>	
<p>The Mongolian epic is an oral traditional art genre with great length of lyrics, some reaching thousands of verses. These are narrated in Mongolian by local communities using unique melodies. The epic combines several performing arts including singing, vocal improvisation, musical composition and theatrical drama.</p> <p>Epics have existed in Mongolia for many centuries. They therefore reflect Mongolian nomadic lifestyle and civilization. Epic singers are famous for their outstanding skills and talents and their well-versed intelligence in performing and accompanying lyrics with traditional Mongolian musical instruments.</p> <p>Nowadays, there are only about ten epics performers living in remote Western regions of Mongolia who have preserved and who can transmit the art of performing traditional epics to the next generations.</p>	

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element (<i>Not to exceed 1,000 words</i>)	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>"The Mongol Tuuli epic" has been proposed to UNESCO for inscription on the world Urgent Safeguarding List 2009 by the Mongolian National UNESCO Commission. This is in line with the definition of intangible cultural heritage in the Convention as follows:</p> <ol style="list-style-type: none"> 1) The Mongolian heroic epic is an oral art genre and a rare intangible art form across the world. These epics reflect the nomadic lifestyle of Mongolians, and display features that make them unique when compared with epics of other nations in other regions of the world. 2) The heroic epics Tuuli are associated with a cultural phenomenon which appeared about 1000 years ago, during the 5th century, immortalizing and praising the heroic history of Mongolian people and their brilliant victories. 3) The corpus of heroic epics Tuuli includes more than 280 registered works like "Geser", "Janggar", "Zu-Aldar Khan", "Uayn Mungun Khanddaasan", "Luu Mergen Khaan", "Taliin Khar Bodon". Within these works, there are a lot of impressively develop epics, counting thousands of verses. 4) An important particularity of these epics is that they are very vivid and are still performed live by Mongolians in combination with lyrics, musics (more than 170 pieces of music), and dramatic performance. Epics are often performed in rituals and festivals. 5) Epic is also a literary genre which transmits ideology, sentiment, and traditional pride from generations to generations. As a result, it plays an important role in the traditional education of younger Mongolians living in communities were epics are performed. 6) However, in the process of modernization and globalization, the Mongolian epic is now on the verge of extinction. We urgently need to find ways to protect this traditional oral genre and, in 	

doing so, to prevent the disappearance of a unique component of the world's cultural heritage.

Criterion U.2
“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

While the Mongol Tuuli epic is threatened and on the way to disappear, it still displays many features suggesting that this genre has the capacity to survive within Mongolian society:

1) In some regions of Mongolia, especially in the Western part of the country (e.g. Uvs province - Bayad epic tradition and Khovd Province - Uriankhai epic tradition), we still find masters of the epic genre whose have inestimable performance skills, talents, and techniques. Realizing the great value of the epics, these masters are trying to transmit performance techniques to younger generation. For instance, in the video, children are taught and involved in epics' performances.

2) The Mongolian Government and Mongolian National Commission for UNESCO deployed much effort to protect the epics through development of folklore art, preservation and development of intangible cultural heritage, with a particular focus on heroic epics. Both legal and financial measures were put in place to protect Mongolia's intangible cultural heritage.

3) With UNESCO's support, collectors and folklore researchers have carried out field surveys to collect and research epics, preserving them through audio and video recordings. Epics were also published to popularize them among the general public and therefore ensure a better protection.

4) Local people in general and epics' masters in particular are still very proud of the epics. As a result, they are proactive in setting up clubs to teach the art of epics performance to younger generations.

With such positive factors, we assess heroic epics as a viable immaterial heritage of Mongolia that can be preserved, maintained and developed.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

In spite of the elements listed above that demonstrate the viability of Mongol Tuuli, the epic is still in danger of disappearing in the context of the development of an industrial and modern Mongol society:

1) Epics are the product of a traditional society, in the case of Mongolia, is a nomadic society. However, in the late 20th century, nomadic lifestyles are pressured by industrialization and

modernization processes. These processes at once contribute to the disappearance of Mongolia's traditional social environment and create a need to perform and enjoy the cultural values of epics.

2) Epics have a tight connection to traditional rituals, festivals and folklore customs, which are the ideal environment for performing and enjoying epics. Yet, in a modernizing society, traditional festive events are drastically minimized and this directly threatens the performing environment of epics.

3) Languages used in epics are often native ancient dialects that are rarely known by younger generations. As a result, it is difficult for young people to understand and master epics. Moreover, epics often contain thousands of lines, making it complicated for learners to study and learn it by heart. The environment for oral transmission of epics is begin thoroughly transformed and severely impinges upon the training processes.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

It is necessary to get more information and evidence about the nature and extent of the threats of disappearance and viability of the Mongol Tuuli epic. Such information and evidence would create a stronger foundation for the the inscription and development of an urgent safeguarding plan. For instance, the part about the viability of Tuuli epic in the inscription discusses the case of two provinces (Uvs and Khovd) without discussing what the situation is in other provinces. What are the regions in which epics has disappeared and which call for urgent safeguarding actions? Where have the 280 registered epics been distributed? Were they only distributed in these two provinces or elsewhere? It is recommended that we assess the situation and get more detailed information on regions where epics are still performed and on regions where epics are not performed anymore but are still remembered by local people.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

fff) What primary **objective(s)** will be addressed and what concrete **results** will be expected?

ggg) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.

hhh) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (*not to exceed 500 words*)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

1) The inscription clarifies the resolutions for safeguarding and developing Mongol Tuuli epics. It justifies the need to: i) restore and develop traditional home-tutoring and apprenticeship methods of epic; ii) establish training centres; iii) improve the legal and economic frameworks to ensure the transmission and development of Mongolian epics; and iv) restore the rituals and customs related to epic performance.

2) The inscription offers detailed measures to preserve and develop Mongolian epics. This includes the possibility to shorten some of the longer epics to facilitate training and performances by new learners. While this is a sound strategy, it should be implemented in a flexible way so that young performers' potential is not underestimated. Those with the ability and patience to learn entire Mongolian epics should not be refrained to do so.

3) In line with that, keen learners should rather be encouraged. It is indeed important to put in place mechanisms to allow the selection of talented individuals who can be trained to become the next generation of epic masters and bearers.

4) The inscription does not present a priority list of heroic epics. Such a list should be established according to criteria (to be determined) such as their original, popularity, and artistic values. This should be done at the regional level, acknowledging possible variations across the Mongolian territory and society. I also recommend to assess the possibility of include old epics that are not performed anymore within such a list.

5) It is recommended to diversify the modes of transmission used and ensure that each of them is appropriate to the ethnic groups and areas where they are implemented. It is also recommended to popularize epics across different parts of society (regions, class, urban, rural, etc.) and encourage local people to get involved in safeguarding and developing epics. For instance, the majority of population needs to understand what epics are and realize their cultural values. Wide popular support is needed in order to protect this immaterial heritage. Preserving epics through other forms of arts and literary genre (poems, novels, television drama, radio, etc.) are options that should be considered as complements to the approach proposed in the current inscription document.

6) The implementation plan should provide more details on how epic training will be organized in the community and on the role of each category of participants in the proposed 4-year project.

7) To guarantee the effectiveness of these resolutions, it is recommended to develop small-scale pilot-projects. These should be used to evaluate and adjust the strategy, approach and measures proposed in the inscription project. Such pilot-projects could also allow early achievements (rather than aiming for a 4-5 year target).

8) Finally, the proposed inscription project should demonstrate clearly what measures will be taken to sustain the organizers' efforts and enthusiasm, appropriate financial support and time for

implementation.

In short, the plan and solutions proposed by the nominator are systematic and feasible but need to be diversified. The combination of different strategies should contribute to ensure the sustainability and viability of the epics' safeguarding and development program.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

The inscription indicate the participation of a wide range of stakeholders including government bodies, scholars and communities who have already demonstrated interest in preserving and developing Mongol Tuuli. This includes the Government, local authorities, the Ministry of Education, Culture and Science of Mongolia, the Mongolian National Commission for UNESCO, administrative bodies of Khovd and Uvs province, the Centre for Intangible Heritage of Mongolia, the Institute of Language and Literature. It also includes some scientists such as Dr. Bayangalan (Institute of Language and Literature), Dr. Tunurtogood and epic performers such as: Mr. Seseer.kh, Mr. Dorjpalam. A, Mr, Ankhbayar. N, Mr. Batzaya. However, the inscription should point out more clearly which communities in Khovd and Uvs provinces will be the primary targets of this project.

Comments on their free, prior and informed consent (150 to 300 words)

The inscription presents detailed information about the informed consent of Mongol epic singers (see listed names in Annex 5b). Epics bearers, in particular, were involved in the aforementioned updated registration voluntarily by their own choice. Additionally, all the documents, handwritings, photographs and other documents related to Mongol Tuuli epic inscription have been approved by the Minister of Education, Culture and Science of Mongolia.

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)

The inscription points out some criteria in learning and performing Mongol Tuuli heroic epics. These include transmitting epics only to male, strictly prohibiting the learning of epics incompletely or wrongly or alternatively, making up sure that epics are performed in the right environment and dressing.

I share the opinion put forward in this inscription about the need to strike a balance between traditional and new rules. This is necessary to safeguard and develop epics. There is a need strike a balance between keeping epics in their original form and renovating them so that they fit contemporary setting, needs and abilities of a modern society. In doing so, we have to be careful. If we give up traditional customs, we will easily lose our original heritage and transmit epics wrongly to the future generations.

For instance, it seems reasonable to me that women learn and perform epics. In Vietnam, many women have been masters in singing epics using wonderful performing techniques as men do. However, I do not agree that epics be renovated by learning and performing only parts of them. Besides learners who can perform some parts of a given epic, we should also train some masters who are able to learn and perform one or some entire epics. It is the best way for us to transmit valuable cultural heritages.

Criterion U.5:

“The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”

Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Element satisfies Criterion U.5:

Yes

No

Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)

This National Inventory of Intangible Cultural Heritage is the results of efforts by the Party-State who invited all stakeholders (bearers, researchers, governmental officials, representatives of the community, NGOs) to discuss on make an inventory for ICH in Mongolia.

The inscription is in conformity with Criterion U.5. It includes the list of names and addresses of administrative bodies and representatives from the nominated State. It includes all the necessary documents for examining the nomination (including 10 pictures, 10 minutes-video introducing heroic epic performances), as well as information about involved agencies, individuals and heroic epic bearers.

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p>
<p>I agree with the recommendation to inscribe Mongol Tuuli on the Urgent Safeguarding List 2009 due to its original, long-standing character and cultural and historical values. Moreover, this nominated element is now under the pressure of social changes.</p>
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

Mongolia

Traditional music of the Tsuur

(file reference number 00312)

Overview of the Nomination and Examination Procedure

The nomination was received at the Secretariat on 16 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 30 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 15 April 2009 and again on 25 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Asia/Pacific Cultural Centre for UNESCO – ACCU of Japan and Dr Mark Van Tongeren of the Netherlands as examiners for the nomination, with Professor Peter K. Marsh of the United States as an alternate. The Asia/Pacific Cultural Centre for UNESCO – ACCU being unable to undertake the examination, Professor Marsh was contracted in its place.

The examination report of Dr Van Tongeren was received at the Secretariat in final form on 1 July 2009 and the examination report of Professor Marsh was received in final form on 8 July 2009.

These examination reports were provided to the submitting State on 30 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#312> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Mark Van Tongeren**

Date of the examination: **1st July 2009**

Nomination file No. 00312 - Mongolia - Traditional music of the Tsuur

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: *(from the Operational Directives)*

85. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
86. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
87. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
88. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

In West Mongolia the Altai Uriankhai have perpetuated an archaic tradition of playing an end-blown pipe while adding a vocal drone to enrich the sound. The combination of the two sound sources gives rise to a perceptually complex timbre, which in the hands of masters is exploited, to great effect, to evoke distinct sonic impressions of the environment. The last great performer of this type of music was Narantsogt, an Altai Uriankhai from Khovd Province. He carried the tsuur tradition into the third millennium, but died in 2003, aged 81. His passing away, and that of his son and musical heir in 2001, forms the dramatic backdrop for this proposal.

The genius and the technical mastery of Narantsogt are well remembered by members of nearby communities who share an interest and active participation in the tsuur tradition. In the hands of a master like Narantsogt, the tsuur is the instrument par excellence to convey the uniqueness of the dramatic geography of West Mongolia in a performative, non-verbal way. It is played alone while pasturizing, or in social gatherings, rituals and theatrical contexts. Tsuur playing constitutes a dynamic and imaginative link between the timeless, archaic practices of Mongolian herdsman and hunters with their wider social communities. The rich, symbolic sound textures of the tsuur can function as a bridge between ancient and contemporary Mongolian realities.

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element <i>(Not to exceed 1,000 words)</i>	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>The element Traditional Music of the Tsur has a number of characteristics that can be outlined as follows. Tsur playing involves first of all the knowledge and skills to fabricate a tsur. The old way of fashioning a ‘disposable’ pipe out of materials that easily break has not been found in recent times. Nowadays pipes are made by splitting a larch branch into two halves, hollowing them out and joining them together again with gut or thread. Sometimes an intestine (or esophagus) fixes the elements more solidly. Three holes are burned at the end of the pipe, using a fixed order of the fist and fingers as a measure. The mouth piece is beveled, and the pipe is held asymmetrically and in a specific angle against the teeth.</p> <p>Before playing, some tsur players stick the pipe into a bowl of water and inhale forcefully to moisten its interior. The invisible aspects of playing, most notably adding the drone and changing the timbre with the vocal cavities, are learned by aural imitation.</p> <p>The tsur is traditionally played by herdsmen while tending their flocks and other activities related to the nomadic lifestyle, and at home during celebrations or rituals. The core body of musical works for the Altai Uriankhai tsur represents dynamic, sonic properties of livestock, wild animals, wind and water. Inspiration for (re-) interpreting environmental sounds derives, for every new generation, from time spent (alone) in the mountains and hills. Music making in social circumstances seems to be built around this repertoire. The recent emergence of theatrical performance contexts is a source for new repertoire.</p> <p>Transmission within the family lineage seems important. The grandson of the late Narantsogt, Buyandelgeriin Naranbat, is the seventh generation tsur player and embodies the only known lifeline with a period that reaches well before the communist period. He is active as the foremost player, teacher and promoter of the Altai Uriankhai tsur.</p>	

New performance practices and ways of transmission based on sedentarized lifestyles are now being introduced in the tradition. At the same time young generations are reevaluating ancient practices that declined during their underground existence in socialist times. In the two turbulent post-socialist decades a new breeding ground has taken shape that has altered most existing (and pre-socialist) performance traditions. It is clear that the tsuur tradition is currently adapting to new socio-economic and political realities, in order to find its place in the third millennium.

Some other, neighboring ethnic groups (Kazakhs, Tuvans) are the bearers of traditions that closely resemble the one of the Altai Uriankhai tsuur. The latter's ambition to elevate tsuur playing to the level of a national instrument, that is, far beyond its original ethnic and geographical territory, could theoretically lead to tensions with the former. At this point there is no reason, however, to assume that requirements of mutual respect will be violated.

Criterion U.2

“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element's continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

Though the genius of a true master like Narantsogt is no longer among the Altai Uriankhai, there seem to be more individuals interested in learning the tradition now than during the end of his lifetime. Perhaps this circumstance was partly triggered by the sudden and unexpected death of Narantsogt's son, Gombojav, shortly before his father's death. He learned from an early age from his father and was an active tsuur player who began to transform its older ways and meanings to adapt to his own new situation as a sedentarized, modernized citizen. Narantsogt's apprentices and descendants have actively committed themselves to preserving the legacy of their late example, under the guidance of Narantsogt's grandson Naranbat. He chairs The Hunnic Tsur Performer's Association, the official NGO founded for the purpose of preserving and reviving the tsuur tradition.

More importantly, the National Centre for Intangible Cultural Heritage, in collaboration with the Swiss Development and Cooperation Agency, sought out about ten talented performers in two provinces during a two year field study in 2007-2008. They have proven that there is both talent and willingness to continue the performing art of the tsuur. There are more people able to play the tsuur than this number, but they are not considered to be able to carry on the tradition on the level that is needed to ensure the continuation of its unique features. The learners are all young and inexperienced, and may partly learn their skills in the new context of having actual lessons, instead of imitating by ear and with trial and error what they pick up naturally during. This is the inevitable effect of the changing lifestyles of many Mongols. That the tradition itself will be changed is equally inevitable.

The re-appreciation in people’s minds of a nearly-lost tradition is an important, if not the essential, first step in the continuation of the tsuur tradition. The involvement of many people in a local, regional, national and international level indicates that sufficient support has been developed to make safeguarding viable.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

West Mongolia, as most other parts of the world, is increasingly becoming a part of worldwide cultural, political and economic forces. Unlike previous large-scale political and economic systems (in socialist and pre-socialist eras), contemporary developments pose more severe threats on local cultural practices. Younger generations become exposed, and influenced, by cultural products that find their source in the Western, industrialised world. They acquire new tastes that bear the stamp of mass culture, such as pop and rock music. These go hand in hand with processes of urbanization and industrialization, which began in socialist times. Then and now, changing circumstances have led to a dramatic decline of tsuur performances. The special skills and knowledge connected with tsuur playing are threatened in their existence from inside out, as the modes of subsistence and social practices out of which they are borne are disappearing or being transformed.

Tsuur players and their audiences shared, through the medium of musical sound, a unique body of knowledge, perceptions and expressions that are intimately tied to the features of the landscape. This body of knowledge, perception and expressions cannot be learned through Western musical (or cultural, or performance) models: it can only be learned within the context of the local sound world and broader cultural/performance context.

Skilled tsuur players of past times were able to fashion up to three distinct sound layers in their playing and to create very specific timbre effects. They used these elements as a means to (re)create images of animals and other aspects of the local environment. The special talents of gifted tsuur players included a refined ear to perceive subtleties in their environmental sounds and in their own sonic art. In addition to playing, then, listening is among the skills of the tsuur player: he can be regarded as an educator who discovers, reveals and recreates aspects of the environment that his audience is not usually aware of. Excellent artists such as Narantsogt found ways to tap into sources of creative imagination that few people can access: with a few well-directed exhalations into their simple, sounding pipes they were able to create music full of meaning and sound symbolism. When performing during social gatherings and rituals, they shared their unique outlook on the world in non-verbal ways, and made important contributions to the community’s inner, symbolic representations of their situation. It takes many years to develop the creative and listening skills of such a tsuur player. It takes many musicians to produce one such exceptional talent. And it takes a lasting effort and interest of the community to appreciate the sonic textures and their rich symbolism.

These are conditions that are not easily met when the members of younger generations identify strongly, and with more ease, with foreign musical forms, tastes and consumption patterns. The tsuur can co-exist with these foreign influences, but is likely to lose many of its unique features without the dedicated effort of its musicians and their audiences.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

A word of caution must be expressed here. The point has often been made, in any part of the world (that is, within the industrialised and the non-industrialised worlds), that safeguarding cultural heritage should be nothing else than giving special attention and care for the elements at stake. Any other form of support, (for example financial; or the involvement of government bodies or NGOs) will affect them and cause them to break away from the natural development as it

unfolds when the bearers of the tradition do what they deem necessary.

In a similar vein, one may say that the element currently under discussion does not suffer from “the lack of means of safeguarding and protecting,” since no special means are needed other than the dedicated attention of the tradition bearers and the communities they live in. And one can observe that the unwanted “processes of globalization and social ... transformation” are in fact entering the heart of the tradition when the proposed safeguarding measures would take effect. These measures may be said to become one of the forces that accelerate the tsuur’s transformation to a more globalized phenomenon, by adopting, for example, transmission methods, presentations in theatre settings, a financial reward system and dissemination to other ethnic groups that were not part of Narantsogt’s way of the tsuur.

However, Narantsogt’s late son Gombojav did embrace a new understanding and practice for the tsuur, thus accommodating the changing outlook of post-socialist Mongolia. The above remarks are made, then, to point out some conflicts of interest that at least some of the tradition bearers are no doubt aware of. If nothing is done to promote the tsuur, individuals like Gombojav may adapt it to fit contemporary realities; but without a talent like Gombojav currently alive, it is more likely to die.

Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- iii) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- jjj) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- kkk) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the

will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

Given the recent death of the two elder tsuur players, who represented the oldest generations perpetuating the tradition, it is a fortunate circumstance that several people and organisations have documented their repertoire for eternity, in time before their passing away. The National Center for Intangible Cultural Heritage has, within the framework of the Mongolian Oral Heritage Documentation Project implemented in 1999-2002 under the aegis of UNESCO, collaborated with local performers and with the Swiss Development and Cooperation Agency to execute a survey in all relevant counties at the far Western borderlands of Mongolia. They provide a clear picture of the current state of affairs, and concluded that there is a sufficient number of talented players to make safeguarding a realistic, feasible goal. In fact a portion of the work that needs to be done has already been executed, for example by setting up experimental courses, forging a network between institutions, local government bodies and the local communities, and the aforementioned collection of a database of key repertoire.

The preparatory work is essential in view of the ambitious list of safeguarding measures which has been set up, consisting of fifteen actions to be undertaken between 2009 and 2014. The list contains many useful and even essential points of attention that will certainly contribute to a revitalisation of the tsuur tradition, once the financial support has been found. Raising the legal status of tsuur, supporting performers and teachers, seeking out aspiring players outside the Western Mongolian region, preparing audio-visual training materials and releasing and preparing audio and video documents for public domains are among the measures proposed.

In other respects the list may be over-ambitious, namely, in the sense of what can realistically be accomplished in the time given, and regarding the question which activities fall within the limits of core interests of tsuur performances. Enrolling talented players in professional music schools and seeking to professionalize tsuur playing (# 5 on the list) is hardly in conformity with most characteristics of the traditional tsuur, and possibly undermines the interests of some players or communities. A choice may have to be made between this goal and that of # 11 on the list: promotion of tsuur “in households, in connection to its livelihood and traditional customs.” In general, the stated wish that ‘a nation-wide program must be launched’ seems to be a step that is better taken after initial, local initiatives secure the most salient aspects of the tsuur tradition in transition, in close consultation with local representatives. Overambitious and large-scale goals within the very short time span of five years can easily obscure the precious memories and echoes of the master players, with whom new generations of players seek to (re)connect.

Altogether, the proposal can be evaluated as extremely detailed and ambitious, and supported on many levels, rather than lacking of ideas and support.

Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”	
a. Participation of communities, groups and individuals	
Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.	
b. Free, prior and informed consent	
The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.	
c. Respect for customary practices governing access	
Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
<p>The core activities in safeguarding revolve around the younger members of a long lineage of tsuur players, most notably Buyandelgeriin Naranbat, a seventh generation tsuur player. Naranbat founded the Hunnic Tsuur Performers’ Association NGO and is active as a performer on local and international platforms. Besides family members, apprentices that have worked with Narantsogt are part of the community of tradition bearers. Clan members (of Narantsogt’s Tsagaan Tsug) in Duut County, players in other counties, cultural workers and scholars are also part of a network of people ‘bound by the love of tsuur performance.’</p> <p>There is a strong emphasis on Narantsogt’s lineage in the nomination proposal, for obvious reasons. He (and/or his son and grandson) have in recent decades been sought out as remarkable musicians using the three-holed tube with a vocal drone by scholars (Desjaques, Pegg, Levin). Of the two other ethnic groups within Mongolia’s borders that have a similar tradition, the Kazakhs and the Altai Tuvans, only the Kazakhs are mentioned in the proposal. In case that the tsuur is actively promoted among communities outside Khovd Province, and in particular when the territories of Kazakhs and Tuvans are covered, it is worthwhile to consult representatives of those ethnic groups about their wish to participate (or not to participate) in the revitalisation and dissemination of their respective traditions of sybyzga and shoor playing.</p>	
Comments on their free, prior and informed consent (150 to 300 words)	
As is clear from previous paragraphs, many efforts have been made to establish the willingness of communities in a variety of counties to initiate actions around tsuur playing. Members of communities have been able to learn about the early initiatives leading to the measures presented in this document, in the span of a decade (1999-2009). In addition, the Hunnic Tsuur Performer’s Association, representing a number of active people in the local communities, has formally requested to be included in the Urgent Safeguarding List.	

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>According to the proposal the intention is to make the tsuur more widely accessible (or disseminated) to the members of the original Altai Uriankhai community, and to promote it among other ethnic groups within Mongolia.</p> <p>The only reservation in the proposal is made for a local custom where the tsuur is played outside in solitude. It is stated that the rights of individuals to perform their own rites in solitude must be respected, and may not be jeopardized, when the tsuur is included in the UNESCO Urgent Safeguarding List.</p>	
Criterion U.5:	“The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
<p>The inventory under which the element ‘Traditional Music of the Tsurur’ of the Altai Uriankhai people is listed is ‘Extremely Rare Elements,’ according to the Law of Mongolia on Cultural Heritage Protection. It is included in the National Urgent Safeguarding List of Elements of Mongolia and the National Registrar of the Elements of Intangible Cultural Heritage. The nomination is approved by the Minister of Education, Culture and Science of Mongolia, Otgonbayar Yondon, and all relevant documents are kept at the Cultural Heritage Center of the same Ministry, and also signed by the Secretary-General of the Mongolian National Commission for UNESCO, Dr. Norov Urtnasan.</p>	

Overall Recommendation

According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.

Recommend to inscribe: **Recommend not to inscribe:**

Comments on your recommendation (not to exceed 300 words)

From a worldwide perspective, the Altai Uriankhai tsuur is an extremely rare phenomenon. In most places similar traditions have suffered a severe blow during the twentieth century, bringing the traditions to an end or at the brink of extinction. Mongolia is among these places. It is a small miracle that a single extremely talented performer has been able to hand down the knowledge and skills of making and playing the pipe into the third millennium. The memory of his example lives forth for the people who could, still, save the tradition from fading away. The same holds true for many of the social, cultural, ritual and other practices with which tsuur playing is traditionally associated: they still exist or can be vividly remembered. This means that if the tsuur is to be revitalised, there can be no doubt that now is the time for it. This examiner therefore supports the proposal. Even if the proposed five-year programme for safeguarding cannot be fully realised, because it may be too ambitious, the communities involved in the art of tsuur are likely to benefit from support. The intentions and efforts of many show that it is still possible for the tsuur tradition to be continued with renewed vigour.

Certification by examiner

By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.

<p>Report on the examination of nomination files for inscription on the Urgent Safeguarding List in 2009</p>	
<p>Original: English</p>	
<p>Name of the examiner: Peter Marsh</p>	<p>Date of the examination: 8 July 2009</p>
<p>Nomination file No. 00312 - Mongolia - Traditional music of the Tsuur</p>	
<p><i>Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.</i></p>	
<p>Examination of nominations: (from the Operational Directives)</p>	
<p>89. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.</p>	
<p>90. Examinations shall include assessment of the nomination's conformity with the inscription criteria.</p>	
<p>91. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.</p>	
<p>92. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.</p>	
<p>Brief textual description of the nominated element</p>	
<p>The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. <i>(175 to 225 words)</i></p>	
<p>The tsuur is a vertical flute associated with the Uriankhai Mongolian ethnic group of the far western provinces of Mongolia. Though of a simple design, the flute is complex in the ways it is constructed and performed. It consists of two pieces of wood, typically a narrow tree branch that has been split in half and hollowed out, that are held together by sheep's intestine wrapped around the outside of the instrument and allowed to dry. The flute is played by simultaneously blowing and singing into the opening at the top. The singing is a form of "khoomii," a vocal method by which performers sound two or more individual pitches at the same time. Like the tsuur itself, khoomii is, by all account, indigenous to this mountainous region of Inner Asia. The resulting sound of the tsuur, mixing the sounds of the flute and voice, is unique and ethereal. It is unlike the flute traditions of any other musical culture except the Kazakh peoples, who share a similar type of flute (the sybyzga). The performance of the tsuur is closely associated with the nomadic ways of life practiced in the region of the Altai Mountains in north-western Mongolia. It is believed that the instrument was created as a means of imitating the sounds of the environment of this region, specifically the sounds of water flowing down a river or stream (often identified as the River Ev). Scholars have associated the sound quality, or timbre, of this instrument to the traditional relationship between the Mongolian nomads and the spirit world.</p>	

Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”	
Description of the element (<i>Not to exceed 1,000 words</i>)	
<p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
Element satisfies Criterion U.1:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)	
<p>I agree with the project planners that the tsuur represents an important element of Mongolia’s “intangible cultural heritage.” The instrument appears to be truly ancient, though I take issue with the statement that the tsuur is uniquely Mongolian. No evidence is given that the instrument was in use in the time of the Khunnu Empire of the third and second centuries BC, nor in believing that the Khunnu represented a Mongolian people. Given what we know, it is safer to say that while its origins are unclear (the Kazakhs share a similar type of flute tradition), the tsuur is truly ancient in this region. The proposal does a fairly good job of describing how deeply the flute is rooted in the nomadic ways of life of the people of the Altai Mountain range of northwest Mongolia, specifically the Uriankhai Mongolian ethnic group. The flute is constructed from materials that come from their local environment and the contexts in which it is performed are closely linked to their nomadic ways of life. The tsuur tradition is primarily centered in the nomadic “household” or ger and its daily activities, such as in accompanying storytelling or animal herding or as part of religious ceremonies and rituals. The tsuur is closely associated with the herders’ interaction with their natural environment. It is believed that the instrument was created to imitate the sounds of water flowing down a stream or over a waterfall, such as those commonly found throughout the Altai Mountain range. The project proposal could have explored the spiritual significance of this interaction more deeply. Within the traditional spiritual worldview of the Mongolians of this region mountains, and mountain streams and rivers, are considered to be spiritually powerful. As such the sounds they create may embody some of this spiritual power. Imitating these sounds, such as on the tsuur, may be a way of appropriating this spiritual power and projecting it back to the spirits as a means of respect. Showing respect for powerful spirits, particularly mountain spirits (known as ezen), is an important part of people’s relationship with their natural environment and a critical element in assuring their survival within it. The study of the tsuur holds the potential for scholars to</p>	

learn important clues as to how Mongolians traditionally related to their natural and spiritual worlds.

Criterion U.2

**“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.
(or)
b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”**

Viability assessment *(Not to exceed 500 words)*

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.

Threat and risk assessment *(Not to exceed 500 words)*

This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.

Element satisfies Criterion U.2:

Yes

No

Assessment of the viability of the element (250 to 500 words)

I agree with the project planners that viability is a critical issue. The passing of tsuur performers P. Narantsogt and his son N. Gombojav in the past decade considerably weakened efforts to maintain this tradition in the north-western provinces of Mongolia. They were performers with an immense knowledge about the tradition and its history. The problem in general is that too much of this tradition rest upon too few shoulders. At some point any traditional practice could lose the “critical mass” of practitioners it needs to be considered relevant. The tsuur tradition clearly appears to be nearing this point. This situation is all the more striking given the assertion in the accompanying documents that as late as the mid-twentieth century nearly every household in the region owned a tsuur flute. If correct, then this is a stunning collapse of traditional practice over a short period. But it also points to the legacy of the cultural and social changes implemented in Mongolia following World War II, changes which effected the way many Mongolians related to their past. I believe that the problem of tradition loss in this region (and in Mongolia more broadly) these past fifty or sixty years has been less a product of outright suppression than of the ever-growing appeal of the cosmopolitan lifestyles promoted by the Soviet-backed socialist-oriented government, a process that accelerated in the 1990s and 2000s. That said, the forces at work on traditional practice are complex. The rise in the popularity of global cultural forms in this region has also contributed to a growing awareness and concern about local and regional traditional cultural forms. The appearance of the locally organized “Hunnic Tsur Performer’s Association” is an example of this new interest. But without national and international support, such small scale organizations by themselves will not likely be able to do enough to slow the loss of traditional practitioners. Another problem working against the continued viability of this tradition is the persistent disappearance of the cultural world-view or context in which this instrument has played an important role. As fewer Mongolians choose to herd for a living in this region (given the effects of long-term drought, economic migration to urban areas, and other factors) fewer are interacting with the natural and spiritual worlds as their ancestors did. The loss of the cultural contexts for the practice of the tsuur raises the question of the instrument’s continued relevance. Those who work to preserve this tradition will need to take these issues into account as they plan their efforts.

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

As stated above, I believe the risk of losing the tsuur tradition is high given the advanced age of the tradition-bearers in this region and the dwindling number of younger people choosing to learn and practice it. Being primarily orally transmitted, the tradition is particularly vulnerable to loss of the 'critical mass' of practitioners. The causes of this decline include a decades-long shift in the cultural, economic, and political make-up of Mongolian society that has effectively undermined traditional social relationships and disrupted traditional contexts in which this tradition was practiced. This shift has also facilitated the appropriation of 'global' cultural products and 'cosmopolitan' ways of life in Mongolia, even in rural regions, that compete with older, often indigenous, cultural practices and ways of life. Concerted efforts of the Mongolian government and local cultural organizations that seek to push against these trends have started only recently. National cultural policies in past decades appear to have been focused more on collecting and cataloguing traditional practices than on working to promote their continued relevance, viability, and vitality. There has been a real lack of attention focused on safeguarding and promoting the tsuur tradition in Mongolia, the results of which we are seeing now in the apparent dissipation of traditional practitioners.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

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Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

III) What primary **objective(s)** will be addressed and what concrete **results** will be expected?

mmm)What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.

nnn) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs,

etc.).	
<p>c. Commitments of States and of communities, groups or individuals concerned (<i>not to exceed 500 words</i>)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
Element satisfies Criterion U.3:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)</p>	
<p>I agree that the project planners have provided a framework for action that could enable the community to continue the practice and transmission of the tsuur tradition. A number of good and thoughtful ideas have been suggested, some of which have the potential, I think, to have a real impact. Locating and financially supporting living tradition-bearers (4.b.2) is important, as is establishing a role for them in the training process (4.b.3). Documenting the tradition in film or audio productions, in books and study guides (4.b.7, 8, 10), and then discussing them at conferences (4.b.13) are all fine. (The planners should also consider whether the Internet could play a positive role in achieving these ends.) There are, however, some ideas that demand further clarification. The plan pledges, for example, to select young performers to enrol in professional musical schools in order to pave “the foundation for training professional Tsur performers” (4.b.5). But which music schools in Mongolia teach the tsuur flute? If none, would such new programs be implemented? Where would trained tsuur performers go once they graduate? And has there ever been a professional class of tsuur players? Amateur tsuur players have performed for pay in local cultural centres, and some professional musicians have picked up the instrument, but could a professional tsuur tradition exist in the way that a professional morin khuur (horse head fiddle) or long song tradition exists? If the project planners envision professionalization as a way to ensure the viability of this tradition, then they need to state this clearly and explain how they intend to achieve it. The plan further pledges to revive the tsuur traditions “not only on stage, but also in households, in connection to its livelihood and traditional customs” (4.b.11). While an important goal, it’s not clear how this is to be achieved. Project planners need to identify the forces that have worked against the revival of the tsuur as a household tradition up to now and how they plan to overcome them. Similarly, promoting “wide public participation in supporting the traditional art of Tsur” (4.b.14) is a very good idea. But again, how would this be achieved and how involved do they expect to public to be in this project? How involved was the public in shaping these ideas? As a framework for action, I think the ideas promoted in this plan are appropriate. I expect that the project planners will fill in the details of how these plans are to be implemented as they move forward. They need to make sure that their projects embody a series of safeguarding measures that collectively strive towards the goal of ensuring the viability of this tradition. Before they move forward, I encourage the project planners to spend time seriously considering what a viable tsuur tradition will look like in contemporary Mongolia. How do they plan to encourage people in this region of Mongolia to embrace a very old and important tradition as relevant to their lives even though the context in which they live is very different from that of the distant past?</p>	

Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”	
a. Participation of communities, groups and individuals Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.	
b. Free, prior and informed consent The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.	
c. Respect for customary practices governing access Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.	
Element satisfies Criterion U.4:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)	
I agree that tsuur-playing members of the community in this region, and particularly Narantsogt's descendents, have expressed their eagerness to participate with this project. I also understand that they were actively involved in the process of drafting this plan, both of which are good to see. But at the same time, the tradition is much larger than that embodied by this family. Should the project be implemented, I hope they seek the inclusion of performers throughout the western provinces, including not just Khovd but also Bayan-Olgii and Uvs provinces. The success of this project will also require the active involvement of non-musician members of the communities, as well. This project, like this tradition, will not survive in isolation. The list of cultural organizations and NGOs who will partner on this project is significant.	
Comments on their free, prior and informed consent (150 to 300 words)	
I agree that the project planners have secured the participation and consent of the key performers in a voluntary way. Having worked in this region on my own research projects, I found that traditional musicians are typically eager to work on projects like this. Such is their desire to see the promotion and preservation of these traditions.	
Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
I agree with the project planners that there should be no problem in the implementation of this project in regards to respecting customary practice.	

<p>Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”</p>	
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
<p>Element satisfies Criterion U.5:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)</p>	
<p>The project planners have made it sufficiently clear that the inventory created in the process of carrying out this project will be kept within the appropriate cultural and historical institutions of the Mongolian government.</p>	
<p align="center">Overall Recommendation</p> <p align="center">According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>	
<p align="center">Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>	
<p>Comments on your recommendation (not to exceed 300 words)</p>	
<p>The project planners have come up with a feasible and sufficient safeguarding plan to promote the viability of the tsuur flute in western Mongolia, though more work needs to be done. The framework presented here needs to be filled in with much more detail. The planners must also have a clear overarching vision of what a viable tsuur flute tradition looks like before they begin. Given the importance of this tradition and the rare opportunity provided by this UNESCO project, the planners need to ensure that every activity they initiate is aimed toward the goal of improving the relevance and viability of this tradition. A clearly defined destination is the only way to know if you are moving in the right direction. Given the quality of this plan and the need to begin efforts to support this tradition as soon as possible, I give my full support with the conditions stated above.</p>	
<p align="center">Certification by examiner</p>	
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>	

Viet Nam**Ca trù singing**

(file reference number 00309)

Overview of the Nomination and Examination Procedure

Viet Nam received 4,362 euros in preparatory assistance for this nomination (Decision 3.COM BUR 1, 20 October 2008, contract number 4500050327) and satisfied its contractual obligations fully.

The nomination was received at the Secretariat on 13 March 2009.

The Secretary of the Convention requested additional information from the submitting State in a letter of 30 March 2009 and in a second letter of 9 June 2009.

Additional information to complete the nomination was received at the Secretariat on 13 April 2009 and again on 24 June 2009.

At its meeting of 7 May 2009 the Bureau appointed Professor Barley Norton of the United Kingdom and International Council for Traditional Music – ICTM / Conseil international de la musique traditionnelle – CIMT of Australia as examiners for the nomination, with Dr Yoshitaka Terada of Japan as an alternate.

The examination report of Professor Norton was received at the Secretariat in final form on 30 June 2009 and the examination report of International Council for Traditional Music – ICTM / Conseil international de la musique traditionnelle – CIMT was received in final form on 27 June 2009.

These examination reports were provided to the submitting State on 7 July 2009.

The complete nomination, including the required documentation, is available on-line at <http://www.unesco.org/culture/ich/index.php?pg=00246#309> or on request from the Secretariat.

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **Barley Norton**

Date of the examination: **30 June 2009**

Nomination file No. 00309 - Viet Nam - Ca trù singing

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: *(from the Operational Directives)*

93. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
94. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
95. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
96. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

Ca trù refers to a range of musical and dance practices, which have had different historical manifestations and performance contexts. Ca trù performances feature a female singer, who sings poetry using a distinctive, highly ornamented vocal style. In the main Ca trù ensemble that exists today, the singer – who also beats rhythms on a set of bamboo clappers (known as phách) – is accompanied by a lutenist, who plays a long necked, three-string lute called the dan day, and a drummer who plays the “praise drum” (trống chầu). This chamber ensemble became firmly established during the nineteenth century when Ca trù was performed as an elite entertainment for scholars and wealthy individuals in “hat chôi” (lit. “singing for entertainment”) performances. Hat chôi was also very popular in the first half of the twentieth century when it was performed in “singing bars” (ca quán) in urban areas in northern Viet Nam.

Historical records suggest that an early form of Ca trù existed during the Le dynasty (1428-1783) and that during the seventeenth and eighteenth centuries, Ca trù performance, which on some occasions included dance as well as music, was an important aspect of ritual and cultural life in Vietnamese villages in performances known as hat cúa dinh (lit. “singing in the village communal houses”). Following a sustained break in the performance of Ca trù from the 1950s to the 1980s, the Ca trù repertoire that has survived in contemporary Viet Nam consists mainly of pieces from the hat chôi repertoire and a small number of music and dance pieces that have roots in the hat cúa dinh repertoire and other earlier forms of Ca trù.

<p>Criterion U.1: “The element constitutes intangible cultural heritage as defined in Article 2 of the Convention.”</p>	
<p>Description of the element (<i>Not to exceed 1,000 words</i>)</p> <p>A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.</p> <p>The description should provide the Committee with sufficient information to determine:</p> <ul style="list-style-type: none"> • that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ” • that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”; • that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”; • that it provides communities and groups involved “with a sense of identity and continuity”; and • that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. <p>The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.</p>	
<p>Element satisfies Criterion U.1:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)</p>	
<p>The element conforms to the definition of intangible cultural heritage in the Convention in that it is a performing art – embodying a range of musical and dance practices, and expertise and knowledge of poetry – which is recognised by some individuals, communities and groups as part of their cultural heritage. Ca trù has undergone a process of historical development at least since the fifteenth century and it has been performed in a wide variety of contexts in different historical periods. Due to a number of factors - including Ca trù’s long history, the recent promotion of Ca trù as “cultural heritage”, and the use of old poetry as song texts (much of which dates from the eighteenth and nineteenth centuries) - it is reasonable to suggest that Ca trù provides a sense of identity and continuity, at least for the communities and groups involved in the performing art. Historically, all aspects of Ca trù performance were transmitted from generation to generation through professionalized “guilds” (giao phuong) dedicated to performing, teaching and developing the tradition. These guilds sustained close-knit communities that specialised in Ca trù performance and through the guild system, distinctive regional styles of performance developed. Although these guilds no longer exist, since the early 1990s, a number of Ca trù clubs have been established by performers and enthusiasts in an attempt to develop performance contexts and teaching environments for transmitting the tradition to the next generation. These clubs currently perform Ca trù in venues such as temples and village communal houses as well as occasionally in Western-style proscenium arch theatres.</p> <p>Based on my knowledge of Ca trù and the description of the element in the file, I have no reason to believe that Ca trù is incompatible with existing international human rights instruments or with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.</p>	

<p>Criterion U.2:</p> <p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned.</p> <p>(or)</p> <p>b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>			
<p>Viability assessment <i>(Not to exceed 500 words)</i></p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment <i>(Not to exceed 500 words)</i></p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>			
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 5px;">Element satisfies Criterion U.2:</td> <td style="width: 25%; padding: 5px; text-align: center;">Yes <input checked="" type="checkbox"/></td> <td style="width: 25%; padding: 5px; text-align: center;">No <input type="checkbox"/></td> </tr> </table>	Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Element satisfies Criterion U.2:	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	
<p>Assessment of the viability of the element (250 to 500 words)</p> <p>The viability assessment in the nomination file makes clear that there are small groups of committed performers who have established Ca trù clubs since the early 1990s. In addition, Ca trù conferences have been held and a short programme of Ca trù teaching classes, funded by the Ford Foundation, has been carried out with the aim of enlarging the number of Ca trù performers and strengthening the viability of Ca trù culture. As Ca trù is currently not taught in state-run music schools and academies, Ca trù clubs are the main forums in which Ca trù is taught and performed. Although Hanoi-based clubs hold performances regularly (usually once or twice a month), Ca trù performances outside of Hanoi are more sporadic and infrequent, and the clubs vary in the extent to which they provide opportunities for the transmission of the element. The performers at Ca trù clubs are often a mix of elderly players (who are often over 80 years of age) and younger players, some of whom are still learning Ca trù and developing their technical skills. In its contemporary form, Ca trù consists of a small, “chamber” ensemble, and the performance of Ca trù is suitable for small audiences. The events of Ca trù clubs are typically attended by reasonably small audiences (usually in the region of 20 to 50 audience members), and the majority of the audiences are usually elderly. In order to ensure the sustainability of Ca trù in the future, it would be good if greater numbers of younger people could to be attracted to attend Ca trù events.</p> <p>In my assessment – based on the information in the file and my own experience of participating in these clubs – the clubs constitute an important base for developing a sustainable Ca trù culture in a modern context. The growth in the number of Ca trù clubs and their increased geographical reach since 2004 has significantly improved the viability of the element. However, the current level of viability of Ca trù is still not exceptionally high, and further safeguarding is needed in order to increase its viability. Traditional modes of transmission have strengthened with the increase in the number of Ca trù clubs, but they are still not very robust. At present Ca trù performances are not sufficiently frequent or well supported to create a strong environment to enable a substantial group of Ca trù artists to refine and develop their expertise.</p>			

Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)

My assessment is that Ca trù is threatened for a number of reasons. Although clubs have been established, many have only been running for a few years and some of the performers at the events of Ca trù clubs have not yet mastered all of the existant Ca trù repertoire and have not yet reached the highest standards of Ca trù performance. Crucially, only a small number of musicians have sufficient competence, knowledge and skill to perform and teach Ca trù to a very high level. If this issue is not addressed with urgency, performances of Ca trù that do not meet standards of excellence will become the norm, and this is likely to lead to continuing impoverishment of the genre. Many Ca trù clubs have also encountered difficulties securing the financial resources necessary to sustain and develop their activities, and they have sometimes found it difficult to find appropriate venues for performance and training. This has hampered the efforts of clubs to teach and perform Ca trù. If the means for safeguarding and protecting the element is not strengthened, developed and broadened – especially in regard to the infrastructure and methods of teaching and performing Ca trù – then the future of Ca trù will be at risk.

Another threat to Ca trù relates to the position of Ca trù in contemporary society and its popularity with audiences. Due to several factors – including the suppression and absence of Ca trù from public life from the 1950s to the 1980s and the impact of rapid processes of economic, social and cultural change since the late 1980s – Ca trù is not well understood or appreciated by many sectors of the Vietnamese population. This means that some Ca trù performances lack a knowledgeable and appreciative audience, especially concerning the poetry used as song texts and Ca trù musical forms and aesthetics. This is especially important for the future of Ca trù culture because the intimate dynamics and mutual understanding between performers and their audiences are very important aspects of Ca trù performance.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

The nomination file states that 21 Ca trù folk artists were identified in 2005 and lists these artists under item 1.c.. The youngest of these folk artists was born in 1927. Under item 3.b. it goes on to state that four of 21 folk artists identified in 2005 had passed away by 2008. The nomination file suggests that the loss of these elderly folk artists is a major threat to Ca trù and creating good conditions for the remaining, elderly folk artists to transmit their expertise and knowledge is an urgent priority. Based on my own research with some of the elderly folk artists listed in the nomination file, I agree that there is an urgent need to support the remaining folk artists efforts to transmit the tradition in order to help safeguard Ca trù culture. However, it is important to note that most of the most renowned and skilful Ca trù performers who learnt the art prior to the 1950s have already died and few of the living, elderly folk artists are able to transmit Ca trù effectively to the highest standards. In my assessment, in order for Ca trù to be successfully safeguarded it is necessary to not only support the transmission of the tradition from the best elderly living exponents of the genre, but also to support accomplished younger folk artists, who were born after 1950. Some younger Ca trù folk artists, such as some members of the Ca trù Thai Ha Club, studied directly with the most renowned Ca trù artists of the twentieth century before they died, and have already acquired a good knowledge and expertise of the tradition. Historical research and understanding – including analysis of historical recordings of the most renowned Ca trù artists and other historical materials (e.g. old song texts, historical information on past ritual practices and dances) – could also be used to inform the safeguarding and transmission of Ca trù.

<p>Criterion U.3: “Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element.”</p>	
<p>Safeguarding measures</p> <p>Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.</p>	
<p>a. Current and recent efforts to safeguard the element (not to exceed 500 words)</p> <p>Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.</p>	
<p>b. Safeguarding measures proposed (not to exceed 2,000 words)</p> <p>This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:</p> <p>ooo) What primary objective(s) will be addressed and what concrete results will be expected?</p> <p>ppp) What are the key activities to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.</p> <p>qqq) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.</p> <p>Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).</p>	
<p>c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)</p> <p>The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.</p>	
<p>Element satisfies Criterion U.3:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)</p>	
<p>The current and recent efforts to safeguard Ca trù have primarily focused on assessing and gathering information on the current state of the tradition and on raising the profile of Ca trù through the organisation of several conferences and large-scale performances in large theatres. While these recent efforts have been important in increasing levels of respect and prestige for Ca trù at the national level, they have often taken a “top-down approach” and have not always been sufficiently directed towards Ca trù activities and sustainability at the local level.</p> <p>The planned safeguarding activities go far beyond the current and recent efforts to safeguard the element. The proposed set of safeguarding measures outlines an ambitious, well-funded plan to safeguard Ca trù. In my assessment, these measures are coherent and sufficient, and if</p>	

effectively implemented they would have a significant impact on the sustainability of the practice and transmission of Ca trù singing and develop understanding of Ca trù culture. In general, I think the set of proposed safeguarding activities exhibit a good level of feasibility. However, in order for these different activities to be successful a high degree of co-ordination is required between governmental departments, cultural organisations and other communities, groups and individuals with expertise and knowledge of Ca trù culture. For example, it would be beneficial for historical research into Ca trù (item 4.b.2) to inform the work of restoring and transmitting Ca trù (item 4.b.3), and for the organisation of Ca trù festivals (item 4.b.4) to be related to the restoration of some vestiges related to Ca trù (item 4.b.5). Also, the safeguarding plan in the nomination file lacks detailed information regarding the mechanisms that will be set up to ensure the full participation of relevant communities, groups and individuals, who will be key to the successful implementation and coordination of the safeguarding measures. To cite one specific example, under item 4.b.3 under “Detailed Work – Supporting the life condition for twelve senior folk artists”, the mechanisms and criteria necessary to facilitate the participation of these “folk artists” is not specified and in my view younger folk artists should be included alongside the most elderly folk artists within this measure (cf. “Other comments” section under Criterion U.2.)

Furthermore, I would like to raise three specific concerns regarding the sufficiency and feasibility of particular safeguarding measures. First, the measure to organise fourteen “transmitting classes in fourteen cities and provinces” under item 4.b.3 does not provide full details of the teaching methods and although it states that the students in each class will “have to learn for 3 consecutive years” an indication of the approximate number of teaching hours over these 3 years is not given. For students in the classes to “master” the musical forms and dance of Ca trù in 3 years, deep immersion is required, as traditionally Ca trù musicians were trained over a much longer period of time. Also, a great deal of attention needs to be paid to the teaching methods of these classes in order to ensure that the improvisatory techniques, which are central to Ca trù performance, are transmitted. In this regard it would be beneficial to use historical research and materials – particularly historical recordings of recognised masters of Ca trù, who are now deceased – to inform the teaching of Ca trù musical forms and techniques. Second, measure “4.b.5 Restoration of some vestiges related to Ca trù”, which has by far the largest expenditure on the list, stipulates that 3 “relics” which hold historical importance for Ca trù will be restored. While the development of appropriate, historic spaces for the performance of Ca trù is important for the sustainability of Ca trù culture, the time-frame for this restoration is 10 years (rather than the recommended time-frame of “approximately four years”) and the measure does not stipulate how the “relics” will be managed and used once they are restored. Therefore the outcomes and benefits of this important measure are not made fully explicit. Third, measure “4.b.6 Dissemination and popularization of Ca trù in high schools and universities,” attempts to increase knowledge and understanding of Ca trù amongst Vietnamese youth. This objective is vitally important for the sustainability of Ca trù culture and for developing a higher level of popular support and understanding of Ca trù amongst a broad cross-section of Vietnamese youth. While measure 4.b.6 details some important steps to assist in raising awareness and understanding of Ca trù, questions remain about the sufficiency and effectiveness of this measure because there is little information about how the “materials introducing Ca trù”, which will be compiled and printed as part of the measure, will be integrated and used within the school and university sectors. It should also be noted that it is important to focus on education programmes that raise awareness of the poetry used as Ca trù song texts as well as Ca trù musical forms and aesthetics.

The commitment of the States and of communities, groups and individuals concerned in the safeguarding measures, which are outlined in the nomination file, seems to be sufficient.

<p>Criterion U.4: “The element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent”</p>	
<p>a. Participation of communities, groups and individuals</p> <p>Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.</p>	
<p>b. Free, prior and informed consent</p> <p>The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.</p>	
<p>c. Respect for customary practices governing access</p> <p>Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.</p>	
<p>Element satisfies Criterion U.4:</p>	<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)</p>	
<p>Item 5.a of the nomination file briefly describes the participation of Ca trù musicians and Ca trù clubs and the support given to these musicians and clubs by local government authorities. The activities outlined in item 4.a, 4.b and 4.c also refer to the participation of a broader range of communities, groups and individuals (including several government departments and research institutes, in addition to the Ca trù clubs and musicians). However, the nomination file does not specifically outline how consultation with relevant communities and clubs informed the safeguarding plan. The nominated element might also benefit from the involvement of a wider range of interested parties from the private and NGO sectors. More participation from parties in these sectors might, for instance, help the development of Ca trù performance venues and the promotion of events and festivals.</p>	
<p>Comments on their free, prior and informed consent (150 to 300 words)</p>	
<p>The nomination file includes documentation outlining that free, prior and informed consent has been received from a representative selection of relevant government departments, as well as Ca trù clubs and their individual members. It is surprising, however, that there is no documentation of consent of the most prominent Ca trù clubs, which are singled out and specifically listed under item 3.a. of the nomination file, i.e. “Thai Ha Ca trù Club”, “Thang Long Ca trù Club” and the “Hanoi Ca trù Club”. While it may be that these clubs are not included simply because the representative list is already sufficient and substantial, the involvement of these clubs – especially the “Thai Ha Ca trù Club”, which includes some of the most knowledgeable and skilled Ca trù performers who have released CDs on international record labels (e.g. Inédit, Nimbus) – is important for the safeguarding of the element.</p>	

Comments on respect for customary practices governing access to the element, if applicable (not to exceed 300 words)	
<p>The nomination file includes brief references to a few customary practices governing access to Ca trù culture, but it does not list specific, detailed measures to ensure customary practices will be respected in the process of inscription and implementation of the safeguarding measures. This is partly due to the fact that many of the customary practices which historically governed the access to the element, particularly the system of Ca trù guilds and some of the practices governing Ca trù performances in a variety of different ritual and entertainment contexts, have been lost or weakened. Given this situation regarding the customary practices related to Ca trù, the inscription and implementation of the safeguarding measures appears to pay adequate respect for the aspects of customary practices which still have pertinence and relevance for those participating in Ca trù cultural practices.</p>	
Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”	
<p>Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.</p>	
Element satisfies Criterion U.5:	Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>
Comments on the nomination’s conformity with Criterion U.5 (100 to 200 words)	
<p>The nomination file states that Ca trù has been put on the inventory list of “Vietnamese musical heritage and performing arts” administered by the Vietnamese Institute for Musicology and provides some brief information on the content of the inventory and how it will be updated. It is also stated that the inventory was established in consultation with regional community members, musicians and clubs, but it does not outline specific issues raised by these communities or specify how these issues are reflected in the inventory. Although the content of the inventory and the involvement of relevant communities in carrying out the inventory are not discussed in detail, the nominated element’s inclusion on this inventory seems to satisfy criterion U.5.</p>	

<p>Overall Recommendation</p> <p>According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.</p>
<p>Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/></p>
<p>Comments on your recommendation (not to exceed 300 words)</p>
<p>I recommend to the Committee to inscribe the nominated element, “Ca trù singing” on the Urgent Safeguarding List. Ca trù constitutes intangible cultural heritage and is in urgent need of safeguarding because its viability is at risk and because it faces significant threats. In general, the set of safeguarding measures outlined in the nomination file are coherent and sufficient, and if effectively implemented they would have a significant impact on the sustainability of the practice and transmission of Ca trù. I am also generally satisfied that the element has been nominated with the participation of a sufficiently wide variety of concerned parties, and that there is adequate evidence of the free, prior and informed consent of these parties.</p> <p>In this report I have made some comments on the nomination file which in my view would assist the effectiveness of the safeguarding measures. These include: 1) ensuring that there is a good degree of coordination between the different safeguarding measures outlined and the parties involved in their implementation; 2) ensuring that there are robust and transparent mechanisms in place to enable the full participation of relevant communities, groups and individuals. The nomination file emphasises the importance of supporting elderly folk artists (who are over 80 years of age) in transmitting and safeguarding the tradition. While this work is important, in my view it is also essential to include support for younger folk artists, who have a good knowledge of the tradition and are able to transmit the tradition to other interested parties. Furthermore, the careful use of historical research and recordings to inform the performance and transmission of Ca trù would help contemporary artists maintain a degree of continuity with the past. In the report, I have also made some specific comments for consideration on the safeguarding measures outlined in items 4.b.3, 4.b.5 and 4.b.6 of the nomination file.</p>
<p>Certification by examiner</p>
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>

**Report on the examination of nomination files
for inscription on the Urgent Safeguarding List in 2009**

Original: English

Name of the examiner: **International Council for Traditional Music - ICTM**

Name of the expert: **Gisa Jähnichen**

Date of the examination: **27 June 2009**

Nomination file No. 00309 - Viet Nam - Ca trù singing

Note: Information in shaded boxes is provided for the examiner's reference; it is excerpted from the Operational Directives or from the explanations given to submitting States Parties and to examiners.

Examination of nominations: (from the Operational Directives)

97. With a view to their evaluation by the Committee, nominations shall be examined by preferably more than one advisory organization accredited in conformity with Article 9.1 of the Convention. In conformity with Article 8.4, the Committee may invite public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage, in order to consult them on specific matters. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination.
98. Examinations shall include assessment of the nomination's conformity with the inscription criteria.
99. Each examination shall include assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan. It shall also include assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation.
100. The reports of these examinations shall include a recommendation to the Committee to inscribe, or not to inscribe, the nominated element.

Brief textual description of the nominated element

The examiner should provide a brief description of the nominated element, suitable for publication. This may draw upon item D of the Cover Sheet, but should also draw upon the nomination as a whole to provide a summary overview of the essential features of the element. (175 to 225 words)

Ca trù is the highly sophisticated part of the traditional Hat a dao, which has its roots in local music performances of Vietnamese communities since the 11th century. Ca trù singing became a more independent music genre in the 15th century, when it was semi-professionally refined and stylized crossing local borders, thus it could serve as a comparable medium for music competitions, which reached the court. Until 1945, it was performed in royal palaces and in rich private houses as well as it continued to live on among village communities of the North, from where it spread into the South together with migrating people along the Vietnamese coastline.

Performing Ca trù has as a precondition an existing group of families which serve with musicians and organizers of those regular though outstanding musical events. The respective communities have had to be of a certain complexity and had to be well connected to other villages. It is a musical art that could be cultivated to such a unique extent only in times of peace and relative prosperity.

Until now, main acting persons are a lute player, playing the long necked lute dan day, which is unique in the world as well, the singer with her clapper phach, and, as a representative of the audience, a drummer of the trong chau with a rod instead of a drum stick, who has to take part in the performance as well as to evaluate the performance with special percussive patterns. Despite this core ensemble exists a dance tradition in the context of local temple rituals and special festivities of the court. This part together with the repertoire for competitions is rarely to find in

contemporary performances.

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

Description of the element *(Not to exceed 1,000 words)*

A clear and complete description is essential to demonstrate to the Committee that the nominated element meets the Convention’s definition of intangible heritage.

The description should provide the Committee with sufficient information to determine:

- that the element is among the “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – ”
- that “communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage”;
- that it is being “transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history”;
- that it provides communities and groups involved “with a sense of identity and continuity”; and
- that it is not incompatible “with existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”.

The description should refer to all the significant features of the element as it exists at present, and should include discussion of its social and cultural functions at present, the characteristics of the bearers and practitioners, any special roles or categories of persons with specific responsibilities towards the element, among others. Nomination files need not address in detail the history of the element, or its origin or antiquity.

Element satisfies Criterion U.1:

Yes

No

Comments on the element’s conformity with the definition of intangible cultural heritage in the Convention (250 to 500 words)

Ca trù singing is a performing art that represents the cultural heritage of large parts of Vietnamese communities. The art to sing, to beat the clapper, to play the lute and the drum is transmitted orally. The uniqueness of the lute, on which the player is able to recall the lyrics through forming micro-melodic phrases by lowering and heightening of frequencies at a single position, or the clapper, which is played by one and two half round sticks, made the genre to become an identity marker of Vietnamese music traditions. Until the 19th century, the singer and the lute player memorized poems and lyrics by heart, later on, in a more urban context, poets became active and wrote in Han Nom (then followed by romanized Vietnamese) poems that could be performed instantly according to a certain musical frame. This practice presumed further education of the musicians, who were always respected as literary well cultured. Despite of the rich literature of Ca trù lyrics, musical skills and refinement are personally transmitted by the musicians themselves in a non-formal way. The most difficult part is the deep understanding of complexity of the art coupled with the matureness of the musician’s personality in which the whole knowledge of the previous Ca trù guild has to be manifested. Presently, those non-formal education structures are not practicable anymore. Facing the danger of complete oblivion, the musicians agreed to teach all interested people regardless of their family background. Clubs and groups were founded to promote Ca trù singing. Especially the very rare lute players are forced to instruct whoever is able to play. Thanks to a still recognizable knowing audience, the quality of lute playing is acceptable, although the repertoire is shrivelled.

Criterion U.2	<p>“a) The element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned. (or) b) The element is in extremely urgent need of safeguarding because it is facing grave threats as a result of which it cannot be expected to survive without immediate safeguarding.”</p>	
<p>Viability assessment (Not to exceed 500 words)</p> <p>Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability.</p> <p>Threat and risk assessment (Not to exceed 500 words)</p> <p>This section should identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats.</p>		
Element satisfies Criterion U.2:		<p>Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
<p>Assessment of the viability of the element (250 to 500 words)</p>		
<p>In the early 1980s, Ca trù singing was nearly forgotten as a regular part of public music performances. Only a few musicians were still practising from time to time within their private scope. There were partly economic reasons seen from the musicians' side, who could not afford the time to practise. But there were also respective decisions made in the country's cultural policy, which meant to ban cultural decadency, unfortunately without further understanding of the subject. Though these decisions were corrected later in some details, a great part of the entire knowledge passed away with the elder generation. It was necessary to revive not only still available personal resources but also to search for public recognition such as scientific researches on Ca trù singing lead by Nguyen Xuan Khoat and To Vu, promoting Ca trù through publishing houses and to organise informal Ca trù meetings. Presently, Ca trù singing is performed in 22 Clubs of 14 different towns at least once per month. In Hanoi, Ca trù singing is also part of national performances for international guests, which are well visited by Vietnamese from overseas. Although the repertoire of such stage performances is very limited, the great success of that performance 'item' encourages the musicians and organizers to care about talented students. Festivals, competitions and conferences conducted were of different quality and contradicted partly in a certain way the performing practice of Ca trù singing, which needs an intimate or at least well informed audience. Musicians and representatives of the audience try hard to place the activities of their smaller clubs, where these conditions are given, in an appropriate context.</p>		
<p>Assessment of the risk of its disappearing, due, inter alia, to the lack of means for safeguarding and protecting it, or to processes of globalization and social or environmental transformation (250 to 500 words)</p>		
<p>Plain facts: The amount of practicing musicians is very small, even considering the professional background needed that always limits the number of performers. Furthermore, the audience, which also takes part in the performance through their actively expressed appraisal embodied in the person of the drummer, shows a lack of deeper literary and musical knowledge, which enables the musicians to get into a satisfying interaction with it.</p> <p>Political background: Official prejudices that were already named in point U.2 go back to the time between 1900 and 1954. During this time it was customary in some areas that an audience found access to Ca trù singing that was more interested in the subsequently erotic entertainment connected to urban performances rather than the intellectual or the artistic pleasures of it. In the port city Hai Phong, there were also French citizens, who incidentally belonged to these guests. In</p>		

some of the houses it was common practice to offer opium and smoking stuff at the end of the serious presentation at that time.

Even if most of the people know that musicians were not involved in this additional business, those prejudices were the reason for a restrictive cultural policy against Ca trù singing that led to the abandonment of performing places in urban and rural areas.

Economic situation: The loss of traditional performing places such as cultivated communal houses, special buildings on the district's temple ground, and well equipped pavilions of wealthy families, was primarily caused by economic turmoil after 1954 and only secondly by administrative restrictions. Both reasons were followed by a period of time with hard consequences. Thus, most of the musicians and singers had no means of income and were therefore forced to change their profession. It was impossible to raise young talents and thus the repertoire fell into oblivion.

Intellectual communication: At the beginning of the 1990s, publications and sound recordings not only contributed to open a view on the naked existence of Ca trù singing among the younger generation, but it emphasized its special artistic quality. As it is often to observe in times of urgent need, instead of using the spread vigor, dedicated researchers faced a strict reservation from the musicians' side. Not just between natives and outsiders, but within the country, there existed a destructive reluctance between musicians and researchers. After 2002, it became certainly clear that only an open minded and democratic approach concerning access to historical material can create as a minimum a partial balance for the negligence and ignorance, which lasted for decades. Thus real recovering and serious studies could take place. These studies and an immediately decided preservation project led to the current situation, which is much better but not yet stable.

Globalization and social changes: The strong orientation on economic aspects and competitiveness concerning music performances is the highest risk for the further existence of Ca trù singing. It destroys great parts of the interactive performance situation and thus the repertoire and the highly cultivated literary and ethic understanding of the art is in danger to get lost within a short time span.

Other comments on the urgent need of safeguarding the element (150 to 300 words)

Ca trù singing is a complex art that is not only involving literature and poetry, instrumental versatility, voice training, motoric coordination and a set of customary behavior. Before anything else, it expresses in a very far reaching way "Vietnameseness". Therefore it can be stated that Ca trù singing is extremely important to their ethnic identity, the only seemingly stable element of trust in a more and more socially dislocated and culturally multilayered community.

Criterion U.3: "Safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element."

Safeguarding measures

Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3. The safeguarding measures, if effectively implemented, should be expected to contribute substantially to the safeguarding of the element within a time-frame of approximately four years. They should include measures aimed at ensuring the viability of the element by enabling the community to continue its practice and transmission.

a. Current and recent efforts to safeguard the element (not to exceed 500 words)

Describe the current and recent efforts of the concerned community, group or, if applicable individuals to ensure the viability of the element. Describe efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints such as limited resources.

b. Safeguarding measures proposed (not to exceed 2,000 words)

This section should identify and describe a coherent set of safeguarding measures that, within a time-frame of approximately four years, could substantially enhance the viability of the element, if implemented, and provide detailed information as follows:

- rrr) What primary **objective(s)** will be addressed and what concrete **results** will be expected?
- sss) What are the key **activities** to be carried out in order to achieve these expected results? Please describe the activities in detail and in their best sequence, addressing their feasibility.
- ttt) Management and implementation: describe the mechanisms for the full participation of communities, groups or, if appropriate, individuals in the proposed safeguarding measures. Describe the implementing organization or body (name, background, etc.) and the human resources available for implementing the project.

Timetable and budget: provide a timetable for the proposed activities and estimate the funds required for their implementation, identifying any available resources (governmental sources, in-kind community inputs, etc.).

c. Commitments of States and of communities, groups or individuals concerned (not to exceed 500 words)

The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned and the support and cooperation of the State Party concerned. This section should demonstrate that the community, group or, if applicable, individuals concerned have the will and commitment to safeguard the element if conditions are favourable and that the State Party concerned has the commitment to support the safeguarding effort by creating favourable conditions for its implementation.

Element satisfies Criterion U.3:

Yes

No

Assessment of the feasibility and sufficiency of the safeguarding plan (250 to 500 words)

Commendably collaboration between musicological researchers, Ca trù artists, and cultural managers lead to a comprehensive plan for preservation through documentation, restoration, transmission and dissemination of knowledge on Ca trù singing. Most of the activities were performed under the administrative instruction of the Ministry of Culture, Sports and Tourism as well as of some non-governmental organizations such as the 22 Ca trù clubs with a few outstanding activists. An increasing official and public recognition of Ca trù performances contributes to its growing cultural status and attracts more students.

Conferences and festivals were properly prepared and held between 1998 and 2008. They helped to activate resources and to promote Ca trù among the younger generation although the competition rules of festivals as described in point 4.b.4. do not fit entirely into the traditional concept, which already implies evaluation carried out by the audience though in a quite different way. There I see still a discrepancy between administrative efforts and the necessary knowledge about the subject matter. The provided additional information shows again some tendencies to evaluate a successful implementation from a mostly quantitative point of view. (It may result from a certain insecurity in dealing with qualitative analysis in international communication). However, relying on the still existing basic knowledge in the participating communities, especially among their internally leading families, I verify the planned actions as well-suited for the sufficiency of the safeguarding plan.

The proposed safeguarding measures can enable the respective communities as named in the nomination file to ensure a further viability of Ca trù singing though some methods could be refined as for example an appropriate audiovisual safeguarding concept, which is not yet complete. The inventory and systematization of documents on Ca trù singing as a performing art has urgently to include aspects of correct audiovisual preservation standards with repeated recordings, safety and unrestricted access management. Research and publication efforts seem

to reach a very high level.

Restoration and transmission work is concentrated on the most important aspects as supporting life conditions of the most outstanding senior artists who carry on teaching instrumental and vocal specialists, to enable them to train the following students. This method can work very well. Specialized Ca trù classes will have a very positive effect on the amount of students and the quality of performances. The planned activities are kept in the scope of personnel and material possibilities thus their implementation seems to be fully practicable.

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

a. Participation of communities, groups and individuals

Describe how the community, group and, if applicable, individuals concerned have participated in the nomination process at all stages, as required by Criterion R.4. States Parties are further encouraged to prepare nominations with the participation of a wide variety of other concerned parties, including where appropriate local and regional governments, neighbouring communities, NGOs, research institutes, centres of expertise and other interested parties.

b. Free, prior and informed consent

The free, prior and informed consent of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.

c. Respect for customary practices governing access

Demonstrate that inscription and implementation of the safeguarding measures fully respects customary practices governing access to specific aspects of such heritage, if such practices exist (cf. Article 13). Describe any specific measures that might need to be taken to ensure such respect.

Element satisfies Criterion U.4:

Yes

No

Comments on the participation of the community, group or, if applicable, individuals concerned (150 to 300 words)

For Ca trù singing and its endangerment was discussed since the late 1980s, nearly all involved parties as individual musicians, communities, researchers, and cultural managers were positively taking part in its rescue. In the process of revitalization, participating communities and individuals could clear misunderstandings and solve problems to the benefit of their joint cultural heritage. The number of actively supporting Ca trù musicians as shown in the supplementary material (01212-EN.pdf) is nearly identically with the number of Ca trù musicians in general. All of them mobilise their audience thus they are the best multipliers in their community.

It is very important to emphasize the positive role of governmental institutions and their close collaboration with non-governmental organisations thanks to an open minded approach to contemporary challenges in the field of cultural policy. It ensures a certain continuity of development and actions concerning Ca trù singing independent of individual preferences.

Comments on their free, prior and informed consent (150 to 300 words)

There was a broad consent of all participating parties as communities, groups of musicians, their families, and their supporters about safeguarding and revitalizing Ca trù performance practice. The provided list of commitments of communities, groups or individuals concerned proves the

free, prior and informed consent. Some of the lists show a strong sense to integrate complex family structures, which is very important to the musicians' status in their communities. Joint agreements of that format ensure viability and continuity of the tradition even in rural areas far from government institutions. In the course of creating the nomination file were different issues discussed such as missing basic literature on Ca trù singing as well as poor living and teaching conditions resulting from the decades-long subtextual disregard of Ca trù singing. The cooperating communities as well as individual musicians and singers proposed their measures, which were included in the safeguarding plan.

Comments on respect for customary practices governing access to the element, if applicable

(not to exceed 300 words)

Customary practices were well respected before and during the period of revitalization for its tremendous importance to the communities where Ca trù is practised. Without special attention to the rules concerning various rituals, local believes and family matters, the whole undertaking could not be successful to that extent that this nomination file was created.

It is in the nature of things that Ca trù singing as a public performance art was, is, and will be accessible to everybody without any restriction.

Criterion U.5: “The element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) as defined in Articles 11 and 12”

Identify the inventory in which the element is included and the office, agency, organization or body responsible for maintaining that inventory. The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of meeting its obligations to draw up one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Element satisfies Criterion U.5:

Yes

No

Comments on the nomination's conformity with Criterion U.5 (100 to 200 words)

Ca trù singing was included in the inventory of the intangible cultural heritage by the Vietnamese Institute for Musicology, Area CC2, My Dinh - Me Tri, Tu Liem District of Hanoi, Vietnam. The named institute was one of the most important agents in researching, documenting and promoting Ca trù singing in general. As a state institute it reports to the Ministry of Culture, Sports and Tourism. It collaborates with all non-governmental organisations concerned, especially with the 22 Ca trù clubs. The institutional care about the nomination process and the following planned safeguarding program ensures continuity and versatility in problem solving and personnel resources, which are necessary for inter-institutional coactions.

Overall Recommendation
According to the Operational Directives, the examination report shall include “a recommendation to the Committee to inscribe, or not to inscribe, the nominated element”.
Recommend to inscribe: <input checked="" type="checkbox"/> Recommend not to inscribe: <input type="checkbox"/>
Comments on your recommendation (not to exceed 300 words)
<p>I warmly recommend the Committee to inscribe Ca trù singing on the List of Intangible Cultural Heritage in need of Urgent Safeguarding.</p> <p>Although the proposed nomination file may not have met all detailed requirements concerning a clear division of past and present positions, the proposing parties and the performers as well as a great part of the Vietnamese people care well about the highly endangered and unique art. They deserve all our support.</p>
Certification by examiner
<p>By submitting this report, I hereby certify that I am not a national of the State(s) Party(ies) submitting this nomination and that this report truly and accurately reflects my examination of the nomination.</p>



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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ITH/09/4.COM/CONF.209/14 Corr.
Paris, 2 September 2009
English only

Item 14 of the Provisional Agenda:
Evaluation of the nominations for inscription on the
List of Intangible Cultural Heritage in Need of Urgent Safeguarding

CORRIGENDUM

DRAFT DECISION 4.COM 14.06: paragraph 1 should read as follows:

1. Takes note that Kenya has nominated the **Traditions and practices associated to the Kayas in the sacred forests of the Mijikenda** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Mijikenda include nine Bantu-speaking ethnic groups in the Kaya forests of coastal Kenya. The identity of the Mijikenda is expressed through oral traditions and performing arts related to the sacred forests, which are also sources of valuable medicinal plants. These traditions and practices constitute their codes of ethics and governance systems, and include prayers, oath-taking, burial rites and charms, naming of the newly born, initiations, reconciliations, marriages and coronations. Kayas are fortified settlements whose cultural spaces are indispensable for the enactment of living traditions that underscore the identity, continuity and cohesion of the Mijikenda communities. The use of natural resources within the Kayas is regulated by traditional knowledge and practices that have contributed to the conservation of their biodiversity. The Kambi (Councils of Elders) acts as the custodians of these Kayas and the related cultural expressions. Today, Mijikenda communities are gradually abandoning the Kayas in favour of informal urban settlements. Due to pressure on land resources, urbanization and social transformations, the traditions and cultural practices associated to the Kaya settlements are fast diminishing, posing great danger to the social fabric and cohesiveness of the Mijikenda communities who venerate and celebrate them as their identity and symbol of continuity.