



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

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## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

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

Fifth session  
Kenya  
November 2010

#### NOMINATION FILE NO. 00304 FOR INSCRIPTION ON THE LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING IN 2010

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| <p><b>A. STATE(S) PARTY(IES)</b><br/><i>For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed. (See 8.a. below.)</i></p>                                     |
| China  |
| <p><b>B. NAME OF ELEMENT</b><br/><i>See 1.a. below</i> <span style="float: right;"><i>Not to exceed 200 characters.</i></span></p>   |
| Meshrep  |
| <p><b>C. COMMUNITY(IES), GROUP(S) OR, IF APPLICABLE, INDIVIDUAL(S) CONCERNED</b><br/><i>See 1.c. below</i> <span style="float: right;"><i>Not to exceed 100 words.</i></span></p>                                      |
| The communities concerned are the Districts, Autonomous Prefectures, Cities and Counties of Xinjiang Uygur Autonomous Region of China. The Groups concerned are the Uygur people from the above-mentioned communities. |

**D. BRIEF TEXTUAL DESCRIPTION OF THE NOMINATED ELEMENT**

*The brief description of the element will be particularly helpful in allowing the Committee to know at a glance what element is being proposed for inscription, and, in the event of inscription, may be used for purposes of visibility.*

*Not to exceed 200 words.*

Meshrep could be simply construed as get-together or venue, which is widespread among the Uyghur communities of Xinjiang and held on seasonal festivals and according to the cultural needs. Meshrep is rich in expressions and forms varying with the localities or cultural connotations. In general, Meshrep is the important venue and practice which carries the traditional culture of Uyghur, including the performance arts such as music, dance, drama, folk performing arts etc. and acrobatics, games, oral literature, foodways etc. and also where to guide the public to learn and transmit the culture, arts, folk customs and ethics. Meshrep provides the continuous cultural identifications and cohesion for the concerned communities.

**E. BRIEF STATEMENT OF THE VIABILITY OF THE ELEMENT, ITS NEED FOR SAFEGUARDING AND THE PROPOSED SAFEGUARDING MEASURES**

*This statement should briefly justify why the element is being proposed for inscription on the Urgent Safeguarding List and how its viability might be strengthened through the safeguarding measures proposed below.*

*Not to exceed 300 words.*

So far, Meshrep, as a traditional practice, is still alive among rural communities in Xinjiang, but in different degrees in different areas. On the contrary, in urban areas the number of such traditional activities has greatly decreased, or they have become incomplete, or even ceased to be held. The traditional life and work styles being changed due to the urbanization and modernization, the lack of transmitters and inheritors, and the fact that the younger generations prefer modern fashion and neglect traditions, are seriously threatening the viability and development of the element. Rescuing and safeguarding this element is very important for the continuity of Uyghur historical traditions, for the preservation of the ethnic group's cultural identity, for maintaining cultural diversity of human, and for the promotion of dialogue and mutual respect between different civilizations.

By nominating the element in the Urgent Safeguarding List, the historical and cultural values of the element will be given full recognition and respect, while the efforts in safeguarding and transmitting the element by the nominating nation, the concerned communities and groups will be greatly appreciated and encouraged. We are to establish the culture preservation zones and safeguarding agencies, to encourage the concerned communities to hold the practice activities helpful to the viability of the element, to nominate and fund or subsidize the representative transmitters by the concerned community government and NGOs, encouraging them to train new transmitters. The above proposed safeguarding measures aiming at preserving unaltered as much as possible the cultural space that supports Meshrep tradition, its living environment and traditional rules, the forms and styles, and the transmission mechanism, is sure to boost the interest of the younger generations of the nation in learning and practicing this tradition, and to enhance its development vitality. Thus the threats and risks to its survival will be reduced or even removed.

## 1. IDENTIFICATION OF THE ELEMENT

*Items 1.a. to 1.e. should clearly identify the element and specify how it should be referred to if it is inscribed in the List. The information in items 1.a. through 1.e. should be mutually coherent and provide the Committee a clear idea of the identity of the element being nominated for inscription.*

### 1.a. Name of element

*This is the official name of the element that will appear in published material about the Urgent Safeguarding List. It should be concise. Please do not exceed 200 characters, including spaces and punctuation. Names should be romanized, without special fonts or characters.*

Meshrep

### 1.b. Other name(s) of the element, if any

*This may include for instance the name in the language and script of the community concerned, or another name by which the element is also known.*

None

### 1.c. Identification of the community(ies), group(s) or, if applicable, individual(s) concerned and their location

*Because intangible heritage can only be identified with reference to communities, groups or individuals that recognize it as part of their cultural heritage, it is important to identify clearly the community(ies), group(s) or, if applicable, individual(s) concerned with the nominated element. The Convention provides no definition of a community, but the information here should allow the Committee to identify the primary parties concerned with an element, and should be mutually coherent with the relevant sections below.*

Meshrep is found among the Uyghur people largely concentrated in the Districts, Autonomous Prefectures and Counties of China's Xinjiang Province. It is an outstanding symbol of the Uyghur people's cultural identity, and is regarded as the most important part of the Uyghur cultural heritage.

The transmitters of the element, which belongs to the whole of the Uyghur people, include organizers (hosts) known as the yigetbixis elected by the local Uyghur people, as well as the folk artists that are gifted with special skills for various Meshrep activities.

### 1.d. Geographic location and range of the element

*This section should identify the range of distribution of the element, indicating if possible the geographic location(s) in which it is concentrated. If related elements are practised in neighbouring areas, please so indicate.*

Meshrep is mainly practiced in Xinjiang Uyghur Autonomous Region of China, in the area between east longitude 73°31' and 96°30', and between north latitude 34° and 49°31'. Xinjiang is located in the north-west border area of China, lying in the hinterland of the Euro-Asia Continent, covering a total area of 1.66 million square kilometers.

In general, Meshrep is more popular among the Uyghur communities in the rural areas surrounding the Tarim Basin on the south of Tianshan Mountain.

This element is also practiced in neighbouring Central-Asian countries, such as Uzbekistan, Kirghizstan and Kazakhstan

### 1.e. Domain(s) represented by the element

*Identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention.*

Meshrep is the cultural space for the practice of Uygur traditions and for the performance of Uygur Muqam, folk ballads, dances, folk performing arts, drama, acrobatics, games, oral literature, customs etc. Meshrep is also the major part of Uygur traditional festive events and folk custom activities. Meshrep falls within the domain listed in Article 2.2 (c) 'social practices, rituals and festive events' of the Convention for the Safeguarding of the Intangible Cultural Heritage.

### 2. DESCRIPTION OF THE ELEMENT (CF. CRITERION U.1)

*This is the key section of the nomination to satisfy criterion U.1: "The element constitutes intangible cultural heritage as defined in Article 2 of the Convention". 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.*

*Not to exceed 1,000 words.*

Meshrep, which in modern Uygur language means 'get-together' or 'venue,' is the developed version of the Uygur sacrificial offerings, blessings and ceremonial events of antiquity. Early records of Meshrep appear in the Chinese source The Biography of Gao Che in the Book of Wei (553 AD) and in the Arabic classic The Grand Dictionary of Turkic Language (1073 AD).

The Meshrep is an organized folkloric event that follows certain procedures and is often held in a spacious outdoor venue on seasonal and traditional holidays, or according to the needs of the people's life and work.

There are mainly three types of participants: a) the host of Meshrep, viz, the yigetbixi who, elected by the local people, has to preside over the rituals, ballads and dances, games, mock court proceedings and other events taking place in the Meshrep; usually he is aided by several assistants that ensure the orderly progress of the activities; b) the folk artists invited to perform and c) the general public. The event is normally attended by hundreds of people and all of them participate in the activities.

Meshrep contains a rich collection of traditions. A complete Meshrep event includes performances like the Uygur muqam, folk songs and dances, story-singing and drama, as well as other activities such as oral literature, tournaments and games, which people enjoy and actively take part in. Meshrep has both relation and difference with Uygur muqam. Usually, some

songs and dance music from it will be song, played in Meshrep event, for the public to enjoy it and dance by self-entertainment with the rhythm of the songs and dance music. In the Uygur “twelve muqam”, each set of muqam has such songs and dance music in its third part, therefore this part is also called “Meshrep”. Uygur muqam is the large comprehensive art form integrating song, dance and entertainment, while Meshrep is just one of the cultural space of Uygur Muqam. Meshrep is rather like a big stage for various arts or a carnival party, with the public freely participating in various activities, who are not only auditors, also players, even the participants and judge of the moral forum; there is no boundary between the spectator seats and the stage, while Uygur muqam artists are just a small portion of the mass participants of Meshrep. In conclusion, Uygur muqam is the art for the public to enjoy, while Meshrep is the important space accommodating various traditional cultural expression forms. Therefore, we can say that Meshrep is not only an important ‘moral forum’ and ‘stage’ for folk artists of various kind to display their brilliant skills, but also a ‘court’ where the host mediates conflicts and ensure the preservation of moral standards. Moreover, it is a ‘classroom’ where people learn about their traditional customs, nature, and different experience of economic production. It is a ‘playground’ where to entertain body and soul. Meshrep is the most important cultural venue carrier of Uygur traditions.

There are dozen varieties of Meshrep known so far, this is evidence of the diversity of its social and cultural functions. For example: the ‘Kok (Young crops) Meshrep’ is held in Springtime; the ‘Huoxalik (Festivity) Meshrep’ takes place at weddings, adulthood rites, harvest and festivals; the ‘Namakul (Apology) Meshrep’ is held to mediate conflicts or settle disputes; the ‘Keiyet (Disciplinary) Meshrep’ is performed with the aim of criticizing immoral behaviours or educating the public; the ‘Dolan Meshrep’ is meant to show admiration for the hunting life and bravery of the ancestors; and the ‘Ketaphan (storytelling) Meshrep’ serves as a sort of review of literature. Thus, the word put in front of ‘Meshrep’ indicates the social and cultural function it is meant to perform.

Meshrep is mainly transmitted and inherited by the hosts who know well its rules, sequence and cultural connotation, and by the virtuoso folk artists who frequently participate in Meshrep. They learn the tradition either from older hosts and skilled folk artists, or by frequently attending the Meshrep events. They become hosts of the Meshrep only after obtaining the appreciation and recognition of the local masses. At the same time, the transmission of Meshrep cannot dispense with the majority of Uygur people who participate in its actual practice.

Being a cultural space for the practice of Uygur people’s traditions, Meshrep has already become a part of their culture and folk customs. It provides the Uygur people with abundant knowledge about their traditions and sustains their cultural identity. Hence, it is considered one of the most important cultural heritages of the Uygur nation.

To rescue and safeguard Meshrep not only meets the demands for mutual respect among communities, groups and individuals, but it also answers to the need for improving its viability and achieving its sustainable development.

### 3. NEED FOR URGENT SAFEGUARDING (CF. CRITERION U.2)

*Items 3.a. and 3.b. are the key section of the nomination to justify why an element should be inscribed on the Urgent Safeguarding List. The nomination should demonstrate (Criterion U.2) either that:*

*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, that:*

*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.*

*N.B. In cases of extreme urgency, if the element meets the conditions of paragraph "b", the Committee may wish to expedite its examination of the nomination. Cases of extreme urgency may include, for instance, natural disaster, environmental change, epidemic, armed conflict, the destruction of or lack of access to places and/or natural resources important for its enactment or transmission, or other acute threatening conditions.*

#### 3.a. Viability assessment

*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.*

*Not to exceed 500 words.*

Meshrep of various forms is a traditional activity belonging to more than nine million Uyigurs and that thirty years ago was seen more frequently in Xinjiang. There are various types and functions of Meshrep performances which, besides traditional festivals and wedding ceremonies, are determined by needs of life and economy such as seasonal events, moral education and so on. Meshrep takes place at least once every month.

A relatively complete Meshrep is spontaneously organized by the people according to customs and traditional principles transmitted by generations. The format of a performance is decided on the basis of the specific purpose intended. Usually, after meticulous preparation, the people from a village or a community belonging to this ethnic group (the number may vary, from dozen to hundreds people), invite each other or announce the event to which villagers freely take part. At the venue of the celebration, attendees temporarily select together a person of high moral standard who will act as host, and preside over and manage all aspects of the Meshrep.

In recent times, the Meshrep remains alive mostly among the villages of Xinjiang, in the districts where the about 5-million Uyigurs live. It continues giving the people a chance to practice their traditions and to maintain their cultural identity. However, the factors endangering the viability of the element are still many, such as the social changes resulting from urbanization and industrialization, the youngsters going to cities to work, far away from their communities; the younger generation being influenced by the modern and foreign cultures, and knowing little about the traditions, cultural connotation and social functions of the element, lacking interest in it with very rare times of participation; in countryside, the frequency of its occurrence and the number of people taking part are progressively diminishing; the number of transmitters who understand the traditional rules and rich content of the element has been sharply reduced from hundreds to tens, with uneven distribution in territory; in villages closer to the cities, less often complete Meshrep performances can be seen; Especially in the urban communities, changes in the living environment and pace of life, as well as the lack of hosts have brought about variations in the practice of this element. Only the smaller performance in a family or friend get-together or wedding could be seen, which has been already simplified to purely singing and dancing of self entertainment, and lost the traditions, rich content, and the unique cultural values of a complete Meshrep.

With the help of the government's effort in implementing Intangible Cultural Heritage Safeguarding Project and the active participation of the inheritors and the people, in recent times urgent measures have been taken in order to improve the conditions for the continuity and viability of this heritage. Inscribing the element on the Urgent Safeguarding List is good for

defining the responsibilities of the government, activating the enthusiasm of the people from the concerned communities to involve in the salvation actions, eliminating the treat and risk with comprehensive measures, remarkably improving the viability of the element.

### **3.b. Threat and risk assessment**

*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.*

*N.B. In cases of extreme urgency, please identify the grave threats to the element's viability and demonstrate that the element cannot be expected to survive among the concerned community, group or, if applicable, individuals without immediate and effective safeguarding.*

*Not to exceed 500 words.*

Even though local governments, as well as NGOs and the general public have taken appropriate safeguarding measures, Meshrep is still facing severe threats and great risks.

Firstly, the speed of urbanization and modernization is changing people's modes of economic production and lifestyle. The number of Meshrep performances organized spontaneously by the Uygur has diminished, while their frequency has also decreased, turning it into an occasional event or a performance taking place once every few months. Secondly, some brilliant Meshrep hosts and folk artists, such as Yolwas Yimin (1924-2003) of Kashgar city, Kasim Aziz (1936-2006) of Turpan city and Abudu Razak (1938-2008) of Kucha county, have passed away, while many others are aging. In other words, very few outstanding folk artists able to host a Meshrep according to traditional conventions remain. This situation has led to changes in the cultural morphology and content of this heritage whose version now appears incomplete. Especially in the urban districts, the practice of Meshrep no more comprises singing of maqam, juggling, games and similar rich numbers; what instead remains is mainly self-entertaining dances. Thirdly, the most important cultural functions of this heritage within society have been greatly reduced and weakened. Many Meshrep devised to produce a special function are now hardly seen. Fourth, young people are much more attracted by new fashions, while less and less interested in taking part in the practice of traditional culture.

Meshrep is gradually losing its traditional appearance and social functions. The vitality of this heritage is weakening, so much so that his survival and sustainability are now under serious threat. Meshrep's outstanding hosts and folk artists do not find replacement since young people are more attracted to the latest fashions and progressively distancing themselves from tradition. As a result, this heritage chain of transmission is facing the great risk of being broken.

## **4. SAFEGUARDING MEASURES (CF. CRITERION U.3)**

*Items 4.a. to 4.c. request the elaboration of a coherent set of safeguarding measures as called for in Criterion U.3.*

*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.*

*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.*

*N.B. In cases of extreme urgency, the Committee may accept that, at the time of nomination, the safeguarding measures proposed do not yet form a well-elaborated action plan for safeguarding; elaboration of a comprehensive plan might thus be among the safeguarding measures outlined in such cases.*

#### 4.a. Current and recent efforts to safeguard the element

*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.*

*N.B. In cases of extreme urgency, it is recognized that conditions may not have permitted the communities, groups, individuals and State(s) Party(ies) to initiate efforts for safeguarding the element at the time of nomination, and this lack should not prevent possible inscription of the element. If the element is inscribed, their involvement will of course be crucial for safeguarding to be successful.*

*Not to exceed 500 words.*

1. Actions safeguarding the intangible culture heritages of various ethnic groups have been taken under the guidance of both the Chinese national government and Xinjiang local government. These include promoting greater attention and awareness of non-governmental organizations and the public about the issue safeguarding Meshrep. Active measures have also been taken to increase the scope and frequency of its practice.

2. In 2006, led by Xinjiang Culture Department and with the participation of relevant non-governmental organizations, the Meshrep Rescue Team was established with the purpose of carrying out rescue and safeguarding measures. Such measures include the nomination of three different types of Meshrep for inscription on the National Representative List of Intangible Cultural Heritage from 2006 to 2007, meanwhile, six Meshrep of different forms have been inscribed on the representative list of the Autonomous Region, Districts, and Counties respectively, and also select and nominate the representative transmitters; in a rescue effort, audio and visual recordings of 31 Meshrep with different cultural connotation were made from 2007 to 2008, and relevant audio-visual documentations have already been published.

3. Since 2006, pursuant to the principles of graded safeguarding, the funds appropriated by four levels of government of the Nation, Autonomous Region, District and County, have work and living subsidy to the Meshrep transmitters who have been nominated in the List of Intangible Cultural Heritage at these four levels. For the national level, it is 8000RMB Yuan each per annum, 3600 Yuan for Autonomous level, 2400 Yuan for District level and 1200 Yuan for County level. There are 120 transmitters in total receiving the safeguarding subsidy.

4. In the Xinjiang Uygur communities, especially among the rural communities, under the advocate and support of the Cultural Department, Meshrep events voluntarily organized by NGOs and the general public are widely held on traditional holidays so as to attract participation by the local people and to remind them of their traditions.

5. In 2008, the Xinjiang Intangible Cultural Heritage Safeguarding Research Centre succeeded in having Meshrep selected as one of China's national research projects. Some institutes of higher learning in Xinjiang have listed Meshrep among their research subjects. Xinjiang TV and other media also increased publicity on Meshrep.

However, in spite of the great efforts made by the governments at all levels, the concerned communities, NGOs and the public, Meshrep is dying out at a far quicker pace. The reasons behind this state of affairs are: external pressure from a modern society in transition; the fact that the group of transmitters is quickly shrinking; the fact that day by day it is increasingly difficult to find passionate talents with those good understanding and skills that are necessary for hosting and performing properly; and the fact that the young generation is living further away from traditions. Indeed, to improve the social environment and enhance the viability of the element is a great challenge.



#### 4.b. Safeguarding measures proposed

*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.*
- d) *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.).*

*Not to exceed 2,000 words.*

#### I . Targeted objectives, Measures to take and the Implementation effects

In the next four years (2009-2012), while consolidating previous achievements, the following major rescue and safeguarding measures will be taken so as to attain four major objectives. These objectives are: rebuilding and safeguarding Meshrep mechanism of social transmission; attaching importance to train and form the new transmission group of Meshrep hosts and folk artists; recovering and revitalizing its rich and diverse social and cultural functions; promoting the enthusiasm and passion of the public, especially of the youngsters, and their participation in Meshrep events. Under the guidance of the government, the NGOs and the general public will be encouraged to participate in taking the following rescue and safeguarding measures:

1. From 2009 to 2012, will be dedicated to establishing a safeguarding and cultivation mechanism for Meshrep transmitters. The safeguarding funds for Meshrep representative transmitters appropriated by four level of government of the Nation, Autonomous Region, District and County, are designated to improve their working and living conditions, help them cultivate new host and folk artist, to cure and enhance the transmission chain of Meshrep and sustain the viability of traditions of Meshrep and promote the cultural connotation. The total estimated budget for the four years will be of 2.4 million Yuan, born by Xinjiang local government and NGOs.
2. From 2009 to 2011, pursuant to the provisions set by “the Safeguarding Regulations for Intangible Cultural Heritage of Xinjiang Uygur Autonomous Regions”, the Xinjiang Intangible Cultural Heritage Safeguarding and Research Centre is to conduct further supplementary survey on Meshrep in different places of Xinjiang, and to film and record Meshrep practices and the outstanding skills of the representative transmitters and compile and publish the recordings as the basis for research and the template for promotion. The total estimated budget for implementation of the measure in these three years is of 3 million RMB Yuan: 2.5 million will be allocated by the National and Xinjiang governments, while the 0,5 million remaining will be raised by the concerned communities.
3. From 2009 to 2012, under the support of Central Government and Xinjiang local government, the Xinjiang Intangible Cultural Heritage Safeguarding and Research Centre, together with the local communities, shall establish zones of cultural preservation and safeguarding agencies in those areas where Meshrep is prevalent. This project will be realized progressively, by stages, with the aim to support and encourage the concerned communities to practice, publicize and conduct exchange activities which are beneficial to the preservation of the element. The measure strives to maintain both the ecological environment and the sustainable development for Meshrep as it adapts to social transformation and reform. For the four years plan there will be an estimated investment of up to 4 million RMB Yuan: 3,5 million will be from the State and Xinjiang Government, and the remaining 0,5 million will be raised by the relevant communities.

4. In the three years from 2010 to 2012, the Xinjiang Cultural Department is to establish a Meshrep database and a specialized website, so as to promote the visibility and cognition of Meshrep by means of modern media, while promoting the exchange and mutual respect between different cultures. The estimated investment will be of 400.000 Yuan, of which 3 hundred thousand will be provided by the State and Xinjiang local government, and the rest will be raised from the public.
5. From 2010 to 2011, the Xinjiang Cultural Department is to hold a yearly academic conference on Meshrep, one domestic and one international respectively, with concurrent exhibitions on safeguarding China's Uygur Meshrep, in an effort to promote academic research and theoretical guidance to this element. The estimated input will be of 1,8 million Yuan, covered by Xinjiang government.
6. From 2010 to 2012, postgraduates majoring in Meshrep will be recruited, so as to train specialized professionals for the sustainable development of this element. The estimated input for the three years will be of 450.000 Yuan, to be covered by Xinjiang local government.

With the gradual implementation of the above-mentioned safeguarding measures in a rescue manner, the aged and weak outstanding transmitters will be safeguarded and respected, whose conditions for transmitting and practicing Meshrep activities and the living status will be apparently improved; the cultivation of the transmitters of the younger generation will be put into practice, which will exemplify and attract more youngsters to learn the cultural meaning of Meshrep traditions and enjoy it; Meshrep in traditional style in the concerned communities will be reinstated to some extent, with the visibility and participation rate of the public apparently increased; the establishment of eco-safeguarding zone will relieve the threats from urbanization and industrialization, leaving the element sustain and develop in an original environment; through exhibition and media to raise the spreading territory and the influence of Meshrep, promoting the exchange and mutual respect among different culture.

## II. Management and Execution

A mechanism for rescuing, safeguarding and transmitting Meshrep is to be established with support from governments at all levels in Xinjiang. This will be managed by special NGO organs with participation by experts, scholars and various Uygur communities, transmitters and the general public.

### 1. Organizations responsible for execution

The Cultural Department of Xinjiang Uygur Autonomous Region (the cultural administration department of Xinjiang Government)

The Intangible Cultural Heritage Safeguarding and Research Centre of Xinjiang Uygur Autonomous Region (the non-governmental organization undertaking the organization and guidance of the safeguarding, transmission and research work for the Intangible Cultural Heritages in Xinjiang)

### 2. Representative transmitters

- (1)Rozi Supi, Uygur, Male, born in 1932, resident of Hami, Xinjiang, peasant, host of "Kok Maxirap"
- (2)Bakri Kader, Uygur, Male, born in July, 1946, resident of Kucha, Xinjiang, peasant, the representative transmitter of a Uygur folk dance named "Samval"
- (3)Talip Kuwan, Uygur, Male, born in March 1949, resident of Markit, Xinjiang, peasant, host of "Dolan Maxirap"
- (4)Sadek Awut, Uygur, Male, born in 1938, resident of Bachu, Xinjiang, peasant, host of "Dolan Maxirap"
- (5)Eslam Musa, Uygur, Male, born in Mar. 1927, resident of Awati, Xinjiang, host of "Dolan Maxirap"
- (6)Emauniyaz Aat, Uygur, Male, born in May 1925, resident of Arksu, Xinjiang, peasant, host of "Qierikumu Maxirap"
- (7)Yurayim Amudul, Uygur, Male, born in 1940, resident of Turpan, Xinjiang, peasant, host of

“Keiyet Maxirap”

(8)Matniyaz Yusiyin, Uyгур, Male, born in May 1931, resident of Mori, Xinjiang, peasant, host of “Tahmai Maxirap”.

#### **4.c. Commitments of States and of communities, groups or individuals concerned**

*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.*

*Not to exceed 500 words.*

In recent times, this element has already been added by the Government of Xinjiang in the list of heritages under the protection of the Autonomous Region. The government has also started surveys, rescue recordings, organization of activities and the like – actions all aiming at the protection of the element. Groups from the communities concerned, non governmental organizations, representative inheritors and common people, moved by the urgent hope to preserve and develop this heritage, have actively joined in the safeguarding enterprises described above. When in 2007 and 2008 rescue video recordings were taken, more the 60 thousand people (not even one professional actor) from the concerned communities took part, cooperated and expressed very clearly their desire that the preservation work be undertaken. The provincial and local Governments of the Autonomous Region have provided almost one hundred items of documents, source material, pictures and videos about this heritage. Dozen of representative inheritors have directly joined the work leading to the application for the nomination in the Urgent Safeguarding List. They have been unanimous in expressing their willingness on behalf of the people from the concerned communities to take part in and cooperate in the implementation of various safeguarding measures, and to be devoted to reinstating Meshrep traditions, expanding the scope and frequency of relevant activities, and training new young inheritors. They will not spare any effort towards improving the conditions for the continuity of this heritage and the reconstruction of its system of transmission.

The Chinese Government commits itself to the obligations and responsibilities set by the Convention for the Safeguarding of the Intangible Cultural Heritage, pledge to comply with relevant requirements of UNESCO in the management of Urgent Safeguarding List, support the efforts for implementing the safeguarding program and will create favourable conditions for that purpose. The Ministry of Culture of China and the Cultural Department of Xinjiang Uyгур Autonomous Region will take responsibilities for supervision and inspection of the implementation of the safeguarding program of the element. According to the regulations of different levels of the safeguarding system, the Chinese Government and Xinjiang local government will respectively finance the safeguarding of the element.

## 5. COMMUNITY INVOLVEMENT AND CONSENT (CF. CRITERION U.4)

*This section asks the submitting State Party to establish that the nomination satisfies 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".*

### 5.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 U.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.*

1. The population and the Intangible Cultural Heritage Safeguarding and Research Centres of the concerned communities of Xinjiang (such as Kashgar District, Aksu District, Hami District, Yili Prefecture etc.) request that the application for the nomination of Meshrep in the Urgent Safeguarding List be presented. They also have taken active part in the work for the application. Representative inheritors of different local Meshrep identify with and support the application for the nomination. During the work for the writing of the application and for the video recordings that complement it, they have provided on their own initiative the texts, pictures, audio-visual documentation and research findings, which for a long time have been collected, collated and studied. Their efforts constitute an important basis for the production and improvement of the nomination documentation.

2. In the course of composing and producing the nomination form and video clips, five workshops were held consecutively. They were attended by relevant experts from China Arts Academy, the Chinese Academy of Social Sciences, Jilin University, Xinjiang University, Xinjiang Arts College, Xinjiang Television, and Xinjiang Intangible Cultural Heritage Safeguarding and Research Centres. Experts have expressed important opinions on aspects related to the cultural morphology and importance of this heritage, as well as about the assessment of the causes behind the situation of danger and the urgent safeguarding policies to be adopted. Their contribution further improved the nomination documentation.

Main experts and scholars who took part in the workshops are:

- Zhang Zhentao, Han nationality, researchers from the China Arts Academy
- Tian Qing, Han nationality, researchers from the China Arts Academy
- Liu Kuili, Han nationality, researchers from the China Academy of Social Sciences
- Wu Bingan, Manchu, professor at Jilin University
- Yiming Aihemaiti, Uygur, professor at Xinjiang Arts College
- Abudukelimu Reheman, Uygur, professor at Xinjiang University
- Aidiya, Uygur, professor at Xinjiang Arts College
- Li Jilian, Han nationality, researcher from the Xinjiang Intangible Cultural Heritage Safeguarding and Research Centre
- Wumaier, Uygur, first level TV/film director at Xinjiang Television

3. In October 2008, three video production teams went to three autonomous counties and six rural prefectures in the districts of Kashgar, Hami and Yili. They spent more than two weeks in filming today's actual practice of Meshrep. In each place more than 200 Uyigur people who had been informed in advance took part very enthusiastically. They participated in the Meshrep according to the traditions. Representative inheritors, such as Rozi Supi, Talip Kuwan, Sadek Awut and others, consistently declared that the nomination for inscription on the Urgent Safeguarding List has a great significance for their nation and is a wish they have been cherishing for years. They give their active support to the nomination. Thanks to their involvement, the video prepared for the nomination has been successfully completed.

**5.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 prefers to welcome a broad range of demonstrations or attestations of community consent rather than specifying any single standard.*

Work towards the nomination of this element has been carried out with support and spontaneous approval of groups and representative inheritors from the Uyghur communities of Xinjiang who had been previously kept informed. They unanimously declared that nomination of Meshrep on the Urgent Safeguard List is their common hope. Thus, work on this application has received their strong support and active participation. (Please, refer to the attachment for corroborating material).

**5.c. Respect for customary practices governing access to the element**

*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.*

We have shown full respect for the following customary practices when accessing the element:

- in the course of practice, definitely obeying the directions of the Meshrep host, not violating the traditional rules and procedures of Meshrep;
- the parties will take turns according to certain rules in hosting the Meshrep, and the hosting party is to provide food to the participants, who in their turn will offer their help either materially or physically;
- the participants are to clean themselves in the Muslim way before Meshrep and be properly dressed.

**6. INCLUSION ON AN INVENTORY (CF. CRITERION U.5)**

*This section is where nominators establish that the nomination satisfies 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.*

*N.B. In cases of extreme urgency, the Committee may wish to interpret this requirement more flexibly in its evaluation of nominations.*

"Dolan Meshrep" has been inscribed in May 2005 on the National Intangible Cultural Heritage List (First Part), "Qierikumu Maxirap" and "Tahmai Meshrep" have been inscribed on the National Intangible Cultural Heritage List(Second Part) in June 2008, under the administration of the Ministry of Culture of the People's Republic of China.

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| <b>DOCUMENTATION</b>                                    |
| <b>a. Required and supplementary documentation</b>      |
| Required documentation provided.                        |
| <b>b. Cession of rights including registry of items</b> |
| Annexed.  |
| <b>c. List of additional resources</b>                  |
| None  |

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| <b>CONTACT INFORMATION</b>   |
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| <b>b. Competent body involved</b>  |
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| <b>c. Concerned community organization(s) or representative(s)</b>   |
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**SIGNATURE ON BEHALF OF THE STATE PARTY**

Name:

Title:

Date: 31 August 2009

Signature: <signed>