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Educational, Scientific and
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**CONVENTION FOR THE SAFEGUARDING OF THE
INTANGIBLE CULTURAL HERITAGE**

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

**Sixth session
Bali, Indonesia
22 to 29 November 2011**

**Item 8 of the Provisional Agenda:
Evaluation of nominations for inscription in 2011 on the
List of Intangible Cultural Heritage in Need of Urgent Safeguarding**

ADDENDUM

The following nominations have been withdrawn by the submitting States Parties:

| Draft Decision | Submitting State | Nomination | File No. |
|----------------------------|-------------------------|---|---------------------|
| 6.COM 8.11 | Kenya | Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community | 523 |
| 6.COM 8.14 | Mongolia | Coaxing ritual for camel calves | 548 |
| 6.COM 8.16 | Mongolia | Mongolian calligraphy | 545 |
| 6.COM 8.17 | Mongolia | Mongolian traditional Cham dance | 542 |
| 6.COM 8.18 | Mongolia | Mongolian traditional practices of the worshipping of sacred sites | 544 |
| 6.COM 8.19 | Mongolia | Performance of the Mongolian epic of Jangar | 541 |



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CORRIGENDUM

In paragraph 16, the table should read:

| Criteria | Files where this was the sole criterion not satisfied | Files where this was one of several criteria not satisfied |
|---|---|--|
| 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. | 1 | 9 |

The first sentence of paragraph 20 should read:

Similarly, criterion U.4 was problematic for a number of submitting States, being a contributing factor in nine recommendations not to inscribe and the sole factor in one such recommendation; in eight cases among these ten, the Consultative Body found that both U.4 and U.3 were not satisfied.



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Summary

At its fifth session, the Committee established a Consultative Body responsible, inter alia, for the examination of nominations to the Urgent Safeguarding List in 2011 (Decision 5.COM 9). This document constitutes the report of the Consultative Body which includes an overview of the 2011 nomination files and working methods (Part A), the recommendations of the Consultative Body (Part B), comments and observations on the 2011 nominations (Part C) and a set of draft decisions for the Committee's consideration (Part D). It should be read together with Document ITH/11/6.COM/CONF.206/7 and Document ITH/11/6.COM/CONF.206/INF.7.

Decision required: paragraph 34

1. In conformity with Article 17 of the Convention, the Committee 'shall establish, keep up to date and publish a List of Intangible Cultural Heritage in Need of Urgent Safeguarding, and shall inscribe such heritage on the List at the request of the State Party concerned'. In conformity with Paragraph 26 of the Directives, examination of such nominations is accomplished by a Consultative Body composed of six independent experts and six accredited non-governmental organizations.
2. At its fifth session (Nairobi, 2011), the Committee established a Consultative Body to examine such nominations in 2011 (Decision 5.COM 9). The Consultative Body also examined proposals to the Register of Best Safeguarding Practices and requests for International Assistance greater than US\$25,000. According to its terms of reference, the Consultative Body shall provide the Committee with an overview of all nomination files and a report of its examination, and shall, in particular, include in its examination an assessment of the conformity of each nomination with the inscription criteria as provided in Chapter I.1 of the Operational Directives, including an assessment of the viability of the element and of the feasibility and sufficiency of the safeguarding plan, and an assessment of the risks of its disappearing, as provided in Paragraph 27 of the Operational Directives, and a recommendation to the Committee to inscribe or not to inscribe the nominated element on the Urgent Safeguarding List.
3. Document ITH/11/6.COM/CONF.206/7, 'Report of the Consultative Body on its work in 2011', describes the working methods of the Body and presents its observations and recommendations on a number of transversal issues common to the three sets of files it examined (the nominations to the Urgent Safeguarding List, proposals to the Register of Best Safeguarding Practices and requests for International Assistance greater than US\$25,000). Document ITH/11/6.COM/CONF.206/INF.7 presents the 'Report of the rapporteur of the meetings of the Consultative Body in 2011'. The present document should be read together with those two, but focuses on those matters specific to the nominations for the Urgent Safeguarding List.
4. This document thus provides an overview of all 2011 nominations to the Urgent Safeguarding List and of their examination by the Consultative Body (Part A), a summary of recommendations concerning inscription on the basis of the assessment of each nomination's conformity with the inscription criteria (Part B), other observations and recommendations concerning nominations to the Urgent Safeguarding List (Part C) and a set of draft decisions for the Committee's consideration, with each draft decision addressing one nomination's conformity with the criteria and whether the nominated element should be inscribed or should not be inscribed on the Urgent Safeguarding List (Part D).

A. Overview of nominations and working methods

5. By the deadline for submission of nominations to the Urgent Safeguarding List for possible inscription by the Committee in 2011, the Secretariat received twenty-nine nominations from seventeen States Parties. In light of the debates of the Committee at its fifth session in Nairobi in 2010 that emphasized the importance of the Urgent Safeguarding List and the other work attributed to the Consultative Body, the Secretariat endeavoured to provide the fullest possible treatment for nominations to the Urgent Safeguarding List. For each nomination, the Secretariat processed the file and informed the submitting State of the information required to complete the nomination. In addition to assessing the technical compliance of the nominations, the Secretariat also sought to inform submitting States when the information provided in the nomination was unclear, out of place or not sufficiently detailed to allow the Consultative Body, and later the Committee, to determine readily the extent to which the criteria for selection had been satisfied. In three cases, the submitting State Party in each case decided that it was unable to revise the nomination in the time available, although it may wish to complete the nomination for a subsequent cycle; one additional file was withdrawn, and as a result the Consultative Body received twenty-five nominations from fifteen States Parties for examination.

6. As explained more fully in Document ITH/11/6.COM/CONF.206/7, the Consultative Body convened two meetings, the first on 17 and 18 January 2011 to organize its work and the second from 4 to 8 July 2011 to discuss the individual examinations of files and adopt its recommendations. The Secretariat established a password-protected, dedicated website through which the members of the Consultative Body could consult the nominations, including their photographs, videos and related documents. Also available to the Consultative Body were the original nominations and the Secretariat's requests for additional information. The members of the Body were given the opportunity to enter their examination reports directly through the dedicated site. Each of the members of the Consultative Body examined each nomination and prepared a report on it that assessed the degree to which it responded to the five criteria for inscription and included the member's comments regarding each criterion. When it met on 4 to 8 July 2011, the Consultative Body examined each nomination and decided whether to recommend inscription or not. The resulting recommendations and draft decisions presented below thus represent the unanimous consensus of the Consultative Body members except in four cases, described in paragraphs 14 and 15 below. In order to ensure that it provided a recommendation to the Committee on all of the files, the Consultative Body suspended its discussion on those four nominations and presents options to the Committee for its consideration.
7. As is also explained in Document ITH/11/6.COM/CONF.206/7, the Consultative Body decided that in two cases it was unable to complete its examination of the nominations as submitted, having found that large parts were identical between the two nominations. It consequently presents here recommendations concerning twenty-three of the twenty-five nominations that it received for examination.

B. Recommendations

Recommendations to inscribe

8. The Consultative Body recommends to the Committee to inscribe the following elements on the Urgent Safeguarding List:

| Draft Decision | Submitting State | Nomination | File No. |
|----------------------------|----------------------------|---|---------------------|
| 6.COM 8.6 | China | Hezhen Yimakan storytelling | 530 |
| 6.COM 8.8 | Indonesia | Saman dance | 509 |
| 6.COM 8.9 | Iran (Islamic Republic of) | Naqqāli, Iranian dramatic story-telling | 535 |
| 6.COM 8.10 | Iran (Islamic Republic of) | Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf | 534 |
| 6.COM 8.23 | Viet Nam | Xoan singing of Phú Thọ Province, Viet Nam | 538 |

Recommendations not to inscribe

9. The Consultative Body recommends to the Committee not to inscribe the following elements on the Urgent Safeguarding List at this time:

| Draft Decision | Submitting State | Nomination | File No. |
|----------------------------|--------------------------|---|---------------------|
| 6.COM 8.1 | Armenia | Ashoogh love romance: performance, music and text of the Armenian bard tradition | 529 |
| 6.COM 8.2 | Armenia | Vardavar, Armenian summertime water festival | 528 |
| 6.COM 8.4 | Cambodia | Long-necked lute and epic singing in Cambodia | 519 |
| 6.COM 8.5 | Central African Republic | Traditional Ango-Broto fanfare in Ouaka Prefecture | 492 |
| 6.COM 8.7 | Guatemala | Paach ceremony | 516 |
| 6.COM 8.11 | Kenya | Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community | 523 |
| 6.COM 8.12 | Mali | Secret society of the Kôrêdugaw, the rite of wisdom in Mali | 520 |
| 6.COM 8.14 | Mongolia | Coaxing ritual for camel calves | 548 |
| 6.COM 8.16 | Mongolia | Mongolian calligraphy | 545 |
| 6.COM 8.17 | Mongolia | Mongolian traditional Cham dance | 542 |
| 6.COM 8.18 | Mongolia | Mongolian traditional practices of the worshipping of sacred sites | 544 |
| 6.COM 8.19 | Mongolia | Performance of the Mongolian epic of Jangar | 541 |
| 6.COM 8.20 | Peru | Eshuva, Harákmbut sung prayers of Peru's Huachipaire people | 531 |
| 6.COM 8.21 | United Arab Emirates | Al Sadu, traditional weaving skills in the United Arab Emirates | 517 |
| 6.COM 8.22 | United Arab Emirates | Children's traditional games in the United Arab Emirates | 518 |

No consensus recommendation from the Consultative Body

10. The Consultative Body was not able to achieve consensus concerning the following nominated elements:

| Draft Decision | Submitting State | Nomination | File No. |
|----------------------------|------------------|---|---------------------|
| 6.COM 8.3 | Brazil | Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order | 521 |
| 6.COM 8.13 | Mauritania | The Moorish epic T'heydinn | 524 |
| 6.COM 8.15 | Mongolia | Folk long song performance technique of Limbe performances – circular breathing | 543 |

C. Observations on the 2011 nominations and additional recommendations

General observations

11. The members of the Consultative Body were cognizant throughout their work that they were in a sense pioneers as the first Body charged with the examination of nominations to the Urgent Safeguarding List. Several members had previously served as examiners for Urgent Safeguarding List nominations in the 2009 or 2010 cycle, but the prior experience was qualitatively different. As independent examiners, the experts previously had the opportunity to assess a single nomination file in isolation. As members of the Consultative Body, the experts had twenty-five nominations to the Urgent Safeguarding List as well as the proposals to the Register of Best Safeguarding Practices and requests for International Assistance, giving them the opportunity to examine a sizable number of files and see their strengths and weaknesses on a comparative scale.
12. Members each formed their own opinions of the sufficiency of each nomination prior to meeting together in July. As explained in Document ITH/11/6.COM/CONF.206/7, the Secretariat compiled the individual reports of each examiner on all of the criteria to serve as the Body's working documents when it met in July. There was great divergence among the reports of the examiners: only a single nomination (**Xoan singing of Phú Thọ Province, Viet Nam**, submitted by Viet Nam) received the unanimous approbation of all Body members when they conducted their individual examinations. In every other case, there was at least one Body member who initially concluded that the criteria were not all satisfied. Yet in the course of their collegial discussions, the members of the Body were nevertheless able to achieve complete consensus on nineteen of the twenty-three nominations, and largely achieved consensus on most criteria for the remaining four files.
13. However, the final consensus recommendations presented here could not be derived mathematically by summing or averaging the individual reports: one of the elements recommended here for inscription had initially received a large majority of negative examinations. The minority of four members who saw the virtues of the nomination were nevertheless able to convince the majority of seven who found it to be deficient. Conversely, a minority of three or four members who had negatively examined one or another file were able to rally the majority to their viewpoint, having identified weaknesses or flaws that – once pointed out – were readily acknowledged by the other members. For the five nominations that are recommended for inscription (paragraph 8), only two of the eleven members favourably examined all five files before the Consultative Body met. For the fifteen nominations that are not recommended for inscription (paragraph 9), not a single member of the Consultative Body examined all fifteen negatively prior to the meeting of the Body.

14. Clearly, although members had formed their own views of each nomination before coming together, they were also willing to be convinced of views other than their own and to join a consensus during the debates of the Body. This was not always fast or easy, but in most cases the Consultative Body was able to achieve consensus after careful but not difficult discussion. In other cases the Consultative Body had to devote considerably more time to debates before all members were comfortable joining the consensus. In a few instances – notably the four nominations on which the Body was unable to reach total consensus – the members decided that additional discussion would not sway the advocates of the different opinions. They regretted not being able to reach consensus, but felt an obligation to devote adequate time to discussing the other nominations, proposals and requests and consequently suspended their debates without being able to offer a clear recommendation to the Committee concerning all nominations.
15. In the case of **Performance of the Mongolian epic of Jangar** submitted by Mongolia, although there is a split opinion on criterion U.3, there was also consensus that criterion U.4 was not satisfied. Consequently the Body could agree that, since one criterion was not met, inscription could not be recommended. In the other three cases (**Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order**, submitted by Brazil; **The Moorish epic T'heydinn**, submitted by Mauritania; and **Folk long song performance technique of Limbe performances – circular breathing**, submitted by Mongolia) there is only a single criterion on which the Consultative Body was unable to reach consensus, and the Body therefore offers a YES option and a NO option both on the criterion in question and consequently on the overall recommendation.

Observations on applying the criteria for inscription

16. As shown in paragraphs 8-10 above, five nominations received a recommendation to inscribe, fifteen received a recommendation not to inscribe and three were the subject of split decisions, where the Consultative Body was unable to reach a consensus. In the case of four files, a single criterion was not satisfied, leading to a recommendation not to inscribe; for those four cases, criterion U.3 was eliminatory. In two additional cases the Body reached a split decision where criterion U.3 was the only problematic one; in one case the Body reached a split decision concerning criterion U.1. Criteria U.3 and U.4 were the criteria that most often presented problems to submitting States; in nine cases criterion U.3 was one of several criteria that were not satisfied and in ten cases criterion U.4 was one of several criteria that were not satisfied. These often coincided, so that in eight cases both U.3 and U.4 were problematic. (In a ninth case, the Body reached a split decision on criterion U.3 while criterion U.4 was not satisfied.)

| Criteria | Files where this was the sole criterion not satisfied | Files where this was one of several criteria not satisfied |
|---|---|--|
| U.1: The element constitutes intangible cultural heritage as defined in Article 2 of the Convention. | 0 (+ 1 split decision) | 2 |
| U.2: 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; | 0 | 2 |
| 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. | 4 (+ 2 split decisions) | 9 (+ 1 split decision) |
| 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. | 0 | 10 |
| 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. | 0 | 0 |

17. With regard to criterion U.1, this was a contributing factor in the case of two nominations and was the sole factor in a third case where the Consultative Body did not reach a consensus decision. In these instances, the Consultative Body found that the submitting State Party had not given sufficient attention to the current social and cultural functions and meanings of the element for a given community or adequately demonstrated that it provided that community with a sense of identity, as the definition of intangible cultural heritage in Article 2 of the Convention requires. The Consultative Body emphasizes that it did not conclude that the nominated element does not conform to the definition of intangible cultural heritage, but rather that the submitting State had not met its burden of demonstrating *how* the element constitutes intangible cultural heritage.
18. Two nominations encountered problems with criterion U.2 (in both cases, this was one of multiple criteria that were not satisfied). For these nominations, the submitting State had not clearly demonstrated that the element warranted inscription on the Urgent Safeguarding List, having emphasized elsewhere in the nominations that the element (or at least aspects of it) was thriving. The Consultative Body reminds States Parties that the Urgent Safeguarding List and the Representative List have distinct and complementary purposes, and encourages them to present nominations that are appropriate to the specific List for which the element is proposed and its respective criteria.
19. Criterion U.3 was the criterion that presented the greatest difficulties for submitting States Parties, as noted above, being the sole eliminating factor in four nominations (plus two in which the Consultative Body reached a split decision) and a contributing factor in nine nominations (plus one in which there was a split decision). For further discussion of the importance of presenting sound safeguarding plans in the nominations to the Urgent Safeguarding List, please see the global issues below (paragraphs 27 to 30).
20. Similarly, criterion U.4 was problematic for a number of submitting States, being a contributing factor in ten recommendations not to inscribe; in eight cases among these ten, the Consultative Body found that both U.4 and U.3 were not satisfied. Because community participation and involvement are fundamental to all of the criteria – even if they are the specific focus of criterion U.4 – they are discussed among the global issues below (see paragraphs 31 and 32).

21. The Consultative Body is pleased that all of the nominations it examined provided sufficient information with regard to criterion U.5, inclusion of the nominated element on an inventory of intangible cultural heritage, as defined in Articles 11 and 12 of the Convention. It notes that in a number of cases the nomination as initially submitted did not provide adequate information, but that the Secretariat requested additional information from submitting States and they were able to revise the nominations accordingly.

Additional recommendations of a transversal nature

22. As pointed out in Document ITH/11/6.COM/CONF.206/7, the Consultative Body was often frustrated that it had to base its decisions on nominations that were not well written. This is particularly troubling in the case of nominations to the Urgent Safeguarding List, because the Body sensed that despite the inadequate presentation in the nomination, there was likely an element of intangible cultural heritage in need of urgent safeguarding and there was doubtless a community concerned with that element. **The Consultative Body reminds submitting States Parties of the responsibility they take on vis-à-vis the communities concerned when initiating nominations to the Urgent Safeguarding List, and of the importance of fulfilling that responsibility to them.** It encourages States Parties to take the nomination process seriously and to devote the necessary time and attention to elaborating complete and convincing dossiers that will allow the Committee to inscribe the nominated elements.
23. Good descriptions and appropriate language are essential to provide a sound base for informed assessment by the Consultative Body and Committee. State Parties are encouraged to provide a **clear description of the viability of an element, how it is finding expression today and what are its contemporary social functions.** The element may well have changed over time and different variations, improvisations and interpretations may exist. The Convention is not concerned with the question of how 'original' or 'authentic' an element is or what its 'ideal' form should be, rather what matters is how an element figures in the lives of its practitioners today.
24. Members of the Consultative Body found the mandatory ten-minute videos and ten photographs to be important complements to the written nomination, but emphasize that even the best video cannot substitute for a clear and effective text. The Body encourages States, when preparing videos, to use them to explain what the intangible cultural heritage element is and what its social functions are today, and to illustrate its state of viability. On the other hand, **the Body noted a tendency in some cases to submit videos that were aimed at promoting tourism, and it encourages States to use the videos for information and not for such promotion or advertising.** The Body also calls for States Parties and the Committee to give thought to the intellectual property of whatever materials are used, produced or disseminated in the nomination process or during activities resulting from the safeguarding strategies. Finally, one State submitted a second short video to demonstrate the free, prior and informed consent of the community, and the Body welcomes similar evidence of community participation and consent in the future.
25. The Consultative Body recalls the Committee's caution in its Decision 5.COM 6 that 'in case of proposals of elements containing references to war or conflict or specific historical events, the nomination file should be elaborated with utmost care, in order to avoid provoking misunderstanding among communities in any way, with a view to encouraging dialogue and mutual respect among communities, groups and individuals'. This is as true for the Urgent Safeguarding List as it is for the Representative List. Although few nominations included such overtly provocative language, several included assertions concerning the element's history, its uniqueness or its association with a particular group or nation that were at best gratuitous and at worst spurious. **The Consultative Body reminds States Parties that the fundamental principles underlying the Convention are those of international**

cooperation and mutual respect, and encourages them to avoid framing nominations in terms that could undermine that spirit of cooperation and respect.

26. In its general report (Document ITH/11/6.COM/CONF.206/7) the Consultative Body expresses its concern that in some cases States Parties seemed to be approaching the Urgent Safeguarding List as a race or contest, seeking to have elements inscribed before other States manage to do so. In a similar vein it sometimes seemed to the Body that States were proliferating nominations of multiple individual elements that might better be inscribed within a larger element. In one case two nominations were largely identical, and the Body found itself unable to complete the examination. In another case a specific element was nominated while the State concerned had previously inscribed a larger element that included the more specific element that was the subject of the second nomination. **The Consultative Body encourages submitting States to define elements that are suitably specific on the one hand and suitably inclusive on the other, whose contours can be well described and whose communities can be readily identified.**
27. As noted above (paragraph 19), a number of nominations could not be recommended for inscription because of weaknesses in the safeguarding plans proposed with reference to criterion U.3. The Consultative Body wishes to emphasize that safeguarding strategies have to be more than a listing of intentions. The file should present **a systematic and coherent safeguarding strategy with concrete activities and an appropriate budget and timetable**. Different types of measures should be given consideration such as legal provisions, capacity-building and documentation.
28. Safeguarding strategies should demonstrate that **capacity-building and knowledge transfer towards the communities** are part and parcel of such measures so that the communities concerned can take ownership of the safeguarding process and continue it, even after the experts, government officials or non-governmental organizations have left. Safeguarding strategies should also include **mobilization, awareness-raising and educational activities involving youth**, as the Body points out more generally in Document ITH/11/6.COM/CONF.206/7. This was very often absent in the nominations.
29. States Parties are encouraged to present **budgets that are proportionate to the resources that can realistically be mobilized** by the submitting State (including International Assistance, if such a request has already been submitted). The Consultative Body found it difficult to decide if the safeguarding measures were feasible and likely to achieve their intended objectives when the State had not clearly identified how they would be paid for. In some cases the cost of the safeguarding measures seemed overly ambitious – particularly in the absence of clearly identified resources – and the Consultative Body would have preferred to see a less ambitious but more feasible plan. In a number of other cases the safeguarding plan submitted in the nomination presupposed the availability of financial assistance from UNESCO (presumably from the Convention, since UNESCO's limited Regular Programme resources would not permit such assistance).
30. The Consultative Body notes that a number of States Parties appear to believe that the nomination to the Urgent Safeguarding List also constitutes a request for International Assistance and that financial assistance from the Intangible Cultural Heritage Fund will indeed materialize at the time of inscription. The Secretariat pointed out this seeming confusion to the submitting States; however, their revised nominations did not correct the misconception. Although Article 20 of the Convention indicates that International Assistance may be granted for the safeguarding of heritage inscribed on the Urgent Safeguarding List, and Paragraph 9 of the Operational Directives give priority to such requests, **States Parties are reminded that requests for International Assistance involve a completely independent procedure from nominations to the Urgent Safeguarding List, and inscription in no way implies the availability of funds from the Convention to implement the safeguarding plan proposed.**

31. Finally, the Consultative Body calls the attention of the Committee and the States Parties to the **essential role that communities have in the elaboration of nominations to the Urgent Safeguarding List and especially in the planning and implementation of safeguarding measures.** Safeguarding is first and foremost the responsibility of communities, supported and assisted to be sure by the State and, through the Convention, by the international community. The interest, enthusiasm and participation of the community are ultimately the only things that can ensure the viability of the element. To say that they are the necessary conditions for effective safeguarding is not, however, to say that they are sufficient: the commitment and passion of the practising communities has to be complemented by the collaboration and support of other actors such as State institutions, public officials, scholars, experts, and non-governmental organizations.
32. The Consultative Body discusses the importance of communities in its general report, Document ITH/11/6.COM/CONF.206/7, since they are equally central to proposals for the Register of Best Safeguarding Practices and to requests for International Assistance. Here it is useful to emphasize that submitting States must clearly identify the communities concerned with elements nominated to the Urgent Safeguarding List, or the nomination cannot possibly be convincing. **The Consultative Body also emphasizes the necessity of maintaining coherence in identifying the community that figures into the nomination at different points.** The Body sought to see consistency in the community identified in the introduction to the nomination, in the description of the element in section 1, in the description of viability and risks in section 2, most certainly in the safeguarding measures in section 3, in the discussion of community participation and the accompanying evidence of free, prior and informed consent in section 4, and in the inventory information in section 5. In certain files, it seemed that a new or different community was invoked with each turn of a page, and such a nomination could not provide a convincing demonstration that the criteria for inscription had been fully satisfied.
33. In closing, the Consultative Body recalls that the List of Intangible Cultural Heritage in Need of Urgent Safeguarding is a precious tool for promoting international cooperation in safeguarding such heritage, and is therefore at the heart of the Convention's international mechanisms. But safeguarding itself takes place within communities and States. It is therefore essential that States Parties continue to consolidate their efforts to implement the Convention at the national level so that nominations and inscriptions are integrated into a comprehensive system of safeguarding. When the Committee inscribes an element on the Urgent Safeguarding List, **this cannot be an end in itself but should mark a new chapter in an ongoing engagement of the State Party to ensure the safeguarding of the element.** This is equally true in those cases where the Committee is not able to inscribe an element at this time: the communities and States Parties should continue their safeguarding efforts insofar as possible, simultaneously with the process of revising and resubmitting a nomination if they so choose. In this way inscription on the Urgent Safeguarding List, whether it comes sooner or in some cases later, serves as the visible sign of the mutual commitments of the communities, the States Parties and the international community to collaborate in the spirit of the Convention in this important work of safeguarding.

D. Draft decisions

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

DRAFT DECISION 6.COM 8

The Committee,

1. Recalling Article 17 of the Convention and Chapter I of the Operational Directives, as well as its Decision 5.COM 9,
2. Having examined Document ITH/11/6.COM/CONF.206/8 and Document ITH/11/6.COM/CONF.206/7, as well as the nomination files submitted by the respective States Parties,
3. Taking note of Document ITH/11/6.COM/CONF.206/INF.7,
4. Thanks the Consultative Body for its examination and recommendations concerning nominations to the Urgent Safeguarding List;
5. Congratulates the communities whose intangible cultural heritage will be inscribed on the Urgent Safeguarding List and commends the States Parties concerned for having submitted nominations that satisfy the respective criteria;
6. Further commends the communities and States Parties involved in the nominations of elements that cannot be inscribed at this time and encourages them to consider the invitation to submit revised nominations for a subsequent cycle;
7. Further encourages States Parties to nominate elements that are suitably specific on the one hand and suitably inclusive on the other, whose contours can be well described and whose communities can be readily identified;
8. Reminds States Parties that each intangible heritage element has its own community and its own situation; each element calls for specific safeguarding measures adapted to its situation; and each nomination should result from an individual process of elaboration that will not be the same from one case to another;
9. Further reminds States Parties to present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen;
10. Recalls that inscription on the Urgent Safeguarding List does not necessarily entail that International Assistance will be available to support proposed safeguarding measures, and that the latter is subject to its own separate application and evaluation procedures;
11. Invites the submission of multinational nominations and recognizes the complexity they present to the collaborating States Parties and communities concerned.

DRAFT DECISION 6.COM 8.1 

The Committee

1. Takes note that Armenia has nominated **Ashoogh love romance: performance, music and text of the Armenian bard tradition** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Armenian Ashoogh is a folk-professional tradition that combines poetry, music and storytelling. Performances blend love stories with legends, true events and supernatural tales and are characterized by unique imagery and expressive techniques. Performers improvise on the basis of traditional knowledge, applying a particular style of performance in accordance with the venue, audience and situation.

Ashoogh songs are usually played at festivals, weddings, funerals and on other special occasions, with the bard accompanying himself on a variety of plucked or bowed lutes. Ashoogh love romances are manifestations of Armenian heritage, highly appreciated for their cultural values, and instil a strong sense of identity. The bearers of Ashoogh music include both professional and non-professional composers, performers, poets and instrumentalists. The skills and knowledge are handed down from teacher to apprentice via oral transmission, often at coffeehouses, though nowadays also at Ashoogh music schools. Today the songs of famous Armenian bards are part of the repertoire of folk professional artists, permanently recreated in the art of a young generation of Ashooghs. Frequently heard at festivals and concerts, Ashoogh is widely broadcast by a special television channel that features its performances.

2. Decides that, from the information provided in nomination file 00529, **Ashoogh love romance: performance, music and text of the Armenian bard tradition** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The Ashoogh, as a popular romantic tradition, provides the Armenian community with a strong sense of identity and conveys important cultural values;
 - U.4: The communities and individuals concerned, particularly the Ashoogh singers, participated actively in the nomination process and provided their free, prior and informed consent to it;
 - U.5: The element has been included in a national inventory of intangible cultural heritage in the Republic of Armenia, administered by the Ministry of Culture.
3. Further decides that, from the information provided in nomination file 00529, **Ashoogh love romance: performance, music and text of the Armenian bard tradition** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.2: Although the practice experienced a break of several decades in its transmission, the submitting State has not adequately distinguished those parts of the Ashoogh tradition that are vital from those, if any, that may be facing risks of disappearance;
 - U.3: The State has not presented a well-structured safeguarding plan that clearly prioritizes measures strengthening those parts of the Ashoogh phenomenon that may be threatened.
4. Decides not to inscribe **Ashoogh love romance: performance, music and text of the Armenian bard tradition** 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, for evaluation by the Committee in a subsequent cycle;
5. Recalls Decision 5.COM 6 inviting States Parties to elaborate files with utmost care, in order to avoid provoking misunderstanding among communities in any way, with a view to encouraging dialogue and mutual respect among communities, groups and individuals;
6. Further invites the State Party in that context to focus on the meaning of this practice within its territory, while recognizing its continuity with other related singing traditions, and avoiding unsubstantiated claims of its uniqueness, particularly those ascribing such uniqueness to religious factors;

7. Encourages the State Party to prepare a better conceived safeguarding plan including measures that are clearly focused on those elements within the overall practice that may be threatened, accompanying them with more concrete information concerning priorities, approaches, timetable and costs.

DRAFT DECISION 6.COM 8.2

The Committee

1. Takes note that Armenia has nominated **Vardavar, Armenian summertime water festival** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Vardavar is a summer festival celebrated in Armenia during which participants splash water at one another and the rose (*vard*) plays a prominent role. Pre-Christian in origin, Vardavar now incorporates local cultural traditions from various regions including healing and purification beliefs and pilgrimages to holy places dedicated to the Christian saint, John the Baptist (Saint Karapet in Armenian). The rituals begin with processions of young girls who carry filled water jugs, roses and stones. The elder generation prepares home-made milk products and special cookies for the celebration, and everyone splashes water at one another as a demonstration of goodwill, and in some cases 'hidden' love. Vardavar traditions also include singing, dancing, fortune-telling, puppetry and wrestling matches. The water-splashing is preceded by the decoration of the Khndoum tree with roses and apples; it is then taken in procession to a nearby spring or river, where a woman dances and utters ritual phrases before the tree is burned as a sacrifice. All the rituals and sacrifices were originally forms of water worship for summer rains to enable the people to survive drought. The festival is actively celebrated nationwide by Armenians and minorities of all ages.

2. Decides that, from the information provided in nomination file 00528, **Vardavar, Armenian summertime water festival** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.5: The element has been included in the List of Intangible Cultural Heritage Protected by the Republic of Armenia, administered by the Ministry of Culture.

3. Further decides that, from the information provided in nomination file 00528, **Vardavar, Armenian summertime water festival** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Despite the popularity that the festival enjoys among the Armenian people, the submitting State has not addressed all the significant features of the celebration or explained how these instil a sense of identity and continuity in the community; nor has it described the characteristics of bearers and practitioners or the current modes of transmission of the knowledge and skills related to it;

U.2: The State has not presented sufficient information about the frequency and extent of the celebration's practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences or its sustainability; furthermore it has not clearly distinguished those practices that may be in need of urgent safeguarding from those that are vital and active;

U.3: Although there is evidence of the commitment of both the submitting State and the communities concerned, the State has not provided a coherent and feasible safeguarding plan and the proposed safeguarding measures focus primarily on

research and documentation and do not address the modes of transmission or sufficiently reflect the aspirations of the community;

U.4: Although the nomination includes a number of letters from people supporting the element's inclusion in the inventory of the Republic of Armenia, it does not include evidence of their free, prior and informed consent to its nomination to the Urgent Safeguarding List, and the nomination does not appear to reflect the widest possible participation of the community, in particular in the conception and implementation of the safeguarding plan.

4. Decides not to inscribe **Vardavar, Armenian summertime water festival** 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to better define the threats facing the element and to focus its safeguarding plan on those practices, if any, that are endangered;
6. Encourages the State Party to approach the nomination process more deliberately, in particular regarding community involvement in the safeguarding plan and the elaboration of relevant measures to meet the need of urgent safeguarding;
7. Further encourages the State Party to give careful attention to the linguistic quality of the nomination, as this would enhance the comprehension of the element and the threats facing it.

DRAFT DECISION 6.COM 8.3

The Committee

1. Takes note that Brazil has nominated **Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Enawene Nawe people live in the basin of the Juruena River in the southern Amazon rainforest. They perform the Yaokwa ritual every year during the drought period to honour the Yakairiti spirits, thereby ensuring cosmic and social order for the different clans. The ritual links local biodiversity to a complex, symbolic cosmology that connects the different but inseparable domains of society, culture and nature. It is integrated into their everyday activities over the course of seven months during which the clans alternate responsibilities: one group embarks on fishing expeditions throughout the area while another prepares offerings of rock salt, fish and ritual food for the spirits, and performs music and dance. The ritual combines knowledge of agriculture, food processing, handicrafts (costumes, tools and musical instruments) and the construction of houses and fishing dams. Yaokwa and the local biodiversity it celebrates represent an extremely delicate and fragile ecosystem whose continuity depends directly on its conservation. However, both are now seriously threatened by deforestation and invasive practices, including intensive mining and logging, extensive livestock activity, water pollution, degradation of headwaters, unregulated processes of urban settlement, construction of roads, waterways and dams, drainage and diversion of rivers, burning of forests and illegal fishing and trade in wildlife.

2. Decides that, from the information provided in nomination file 00521, **Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

- U.1: The Yaokwa ritual constitutes a pillar of the life and universe of the Enawene Nawe people, and the entire society, including the youngest members, is involved in its practice and transmission;
- U.2: The submitting State has identified the threats to the viability of the Yaokwa ritual, particularly the threats to the territory and eco-system of the Enawene Nawe people whose existence is necessary for expressing the intangible cultural heritage;
- U.3: **(YES Option)** The measures presented by the State aim on the one hand at strengthening the protection of the Enawene Nawe people's environment and on the other hand at strengthening their material, financial and organizational capacities in order to provide them with the means to manage and protect their land and to defend their interests with greater self-reliance;
- U.4: The Enawene Nawe community participated actively in the nomination process and provided evidence of its free, prior and informed consent;
- U.5: The Yaokwa ritual was recognized as Brazilian Intangible Cultural Heritage in November 2010 by the National Institute of Historical and Artistic Heritage (IPHAN), with the initiative of the Enawene Nawe people.
3. **(NO Option)** Further decides that, from the information provided in nomination file 00521, **Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
- U.3: **(NO Option)** The measures presented by the State focus only on protecting the Enawene Nawe's land and there are not clearly defined intangible heritage safeguarding objectives that the diverse measures aim to achieve, in particular regarding the enhancement of the viability of the ritual practices; the State has not described in detail the full participation of the communities in the implementation of such measures;
4. **(YES Option)** Inscribes **Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- (NO Option)** Decides not to inscribe **Yaokwa, the Enawene Nawe people's ritual for the maintenance of social and cosmic order** 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, for evaluation by the Committee in a subsequent cycle;
5. **(NO Option)** Invites the State Party to present a clearer definition of the element, including the specific roles of community members, to better describe how the environmental threats affect the practice and transmission of the ritual that is at the centre of the nomination, and to include further details on transmission and viability of the language in which the ritual is practised;

6. **(NO Option)** Recommends that the safeguarding plan be more detailed, the expenses more clearly defined and the responsibilities for implementation described concretely, and encourages the State Party to make funds available so that this ritual can be safeguarded and the threats facing it diminished.

DRAFT DECISION 6.COM 8.4

The Committee

1. Takes note that Cambodia has nominated **Long-necked lute and epic singing in Cambodia** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Chapey Dang Veng is the Cambodian long-necked lute that lends its name to an epic singing tradition. The lute not only provides the epic singer with a pitch reference to help stay in key, but it also creates spaces between the singing parts, allowing the singer time to breathe and to think of what to sing next. Epic singers may be male or female, young or old, but all must be proficient in memorizing, improvising, versifying, singing and playing the lute. The tradition is closely interwoven with the life and traditional customs and beliefs of the Khmer people, and a good epic singer can call on a corpus of knowledge encompassing Buddhist literature, folk tales, legends, poetry and current events. Chapey Dang Veng is usually performed at traditional and religious celebrations, particularly in rural Cambodia in village temple grounds, with the epic stories and themes being selected by the performer to suit the occasion. Transmission of skills takes place within families and villages, with young apprentices learning through observation and gradual participation in rehearsals and performances. Chapey Dang Veng is still recovering from the loss of almost all the epic singers under the Khmer Rouge. Attempts at revitalizing the tradition are ongoing, but places for training and performance are lacking, as are financial and technical support.

2. Decides that, from the information provided in nomination file 00519, **Long-necked lute and epic singing in Cambodia** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Singing and playing the long-necked lute are closely linked to the social and cultural traditions, beliefs and customs of the Cambodian people, persisting despite the disruptions of the Khmer Rouge period, even if now found in changed performance contexts and transmitted primarily through academic means;

U.2: The current practice of the singing, and in particular its traditional modes of transmission, are threatened by the limited number of aging practitioners and the lack of occasions for performance and transmission, as well as by limited financial resources devoted to safeguarding;

U.5: The long-necked lute and singing were included in the inventory of intangible cultural heritage of Cambodia published in 2004 by the Ministry of Culture and Fine Arts.

3. Further decides that, from the information provided in nomination file 00519, **Long-necked lute and epic singing in Cambodia** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.3: The submitting State has not defined a clear safeguarding strategy with defined roles, responsibilities and results that reflects the widest possible participation of the communities and that responds effectively to the threats identified;

U.4: Participation of the community in the nomination process and in the implementation of safeguarding measures appears to be very limited and the nomination does not provide convincing evidence of the free, prior and informed consent of practitioners to inscription on the Urgent Safeguarding List.

4. Decides not to inscribe **Long-necked lute and epic singing in Cambodia** 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to provide a clearer and more complete description of the element, providing an adequate level of detail for all its various aspects;
6. Calls upon the State Party to ensure the widest possible participation of practitioners in the nomination process as well as in the elaboration of effective and sustainable safeguarding measures;
7. Encourages the State Party to elaborate a concrete and relevant safeguarding plan, giving particular attention to strengthening the capacities for the transmission of the practice within its community and taking into account improvisation as a central aspect of oral transmission;
8. While welcoming the support of key institutions such as the Department of Performing Arts and Royal University of Fine Arts, cautions against processes of folklorization and academicization.

DRAFT DECISION 6.COM 8.5

The Committee

1. Takes note that Central African Republic has nominated the **Traditional Ango-Broto fanfare in Ouaka Prefecture** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The music and dance of the traditional Ango-Broto fanfare are an expression of the spirit of the ancestors of the Broto community, a subgroup of the Banda people in Ouaka Prefecture, Central African Republic. The musicians perform in groups including young and old, male and female, using side-blown horns made from the roots (*ango*) of fruit trees or the horns of wild animals. This music was formerly performed exclusively at three-month-long initiation rituals held for 5-year-old boys, deep in the bush. During this period young people received educational instruction and learned to master the horns, proceeding from the highest-pitched to the lowest. They also learned to make the horns, from gathering the materials to completing the finished objects as well as traditional dance costumes. The fanfare was also traditionally performed on occasions such as the death of an elder or traditional leader and when organizing hunting and fishing expeditions. Although the initiation rituals happen rarely today or only in attenuated form, the fanfare still finds an important place at official ceremonies, parades, weddings, funerals and other events. The number of bearers is diminishing due to the advancing age of current bearers, the propagation of Christianity at the expense of local beliefs and the spread of HIV-AIDS and other pandemics.

2. Decides that, from the information provided in nomination file 00492, the **Traditional Ango-Broto fanfare in Ouaka Prefecture** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: Although the Ango-Broto fanfare is no longer fully integrated in its ritual context of initiation, it is performed in social and official events and remains a vital expression of the Broto community while enjoying a wider significance for the larger national community; however, the description of the element is thin and the exact nature of what is to be safeguarded should be better defined;
 - U.2: The submitting State has demonstrated the need for urgent safeguarding of the fanfare as a vehicle of cultural values and has identified real threats to its current viability, including the reduced number of bearers, the weakness of traditional modes of transmission, and the change in context from initiation rituals to festivals;
 - U.5: It appears that the element is included in an inventory in progress, although a more definite statement to this effect and a clear demonstration that it has been drawn up in conformity with Articles 11 and 12 would have been welcomed.
3. Further decides that, from the information provided in nomination file 00492, the **Traditional Ango-Broto fanfare in Ouaka Prefecture** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.3: Despite the obvious goodwill of the submitting State, it has not described any current or recent efforts to safeguard the element nor explained how it will create favourable conditions for future safeguarding and capacity building of the community; the State has also not elaborated a well-conceived safeguarding plan that responds to the threats identified, reflects the full commitment and support of concerned Broto communities and foresees the inclusion of other communities in the wider geographic area that also practise the fanfare;
 - U.4: The State has not demonstrated the widest possible participation of the communities in the nomination process, particularly in the planning and conception of the safeguarding measures, although the nomination includes evidence of their free, prior and informed consent.
4. Decides not to inscribe the **Traditional Ango-Broto fanfare in Ouaka Prefecture** 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, for evaluation by the Committee in a subsequent cycle;
5. Encourages the State Party to provide fuller justification for its focus on one community among several within its territory that practise similar fanfares;
6. Invites the State Party to ensure the widest possible participation of the community in the nomination process as well as in the elaboration of effective and sustainable safeguarding measures;
7. Further invites the State Party to elaborate a coherent safeguarding plan that takes into account the contemporary forms of the element while respecting and reinforcing traditional modes of transmission and contexts of performance.

DRAFT DECISION 6.COM 8.6 

The Committee

1. Takes note that China has nominated **Hezhen Yimakan storytelling** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Yimakan storytelling is essential to the worldview and historical memory of the Hezhen ethnic minority of north-east China. Narrated in the Hezhen language, and taking both verse and prose forms, Yimakan storytelling consists of many independent episodes depicting tribal alliances and battles, including the defeat of monsters and invaders by Hezhen heroes. This oral heritage highlights the defence of ethnic identity and territorial integrity, but also preserves traditional knowledge of shamanic rituals, fishing and hunting. Yimakan performers improvise stories without instrumental accompaniment, alternating between singing and speaking, and make use of different melodies to represent different characters and plots. They usually train in a master-apprentice relationship within their own clans and families, although today outsiders are increasingly accepted for apprenticeship. As the Hezhen have no writing system, Yimakan plays a key role in preserving their mother tongue, religion, beliefs, folklore and customs. However, with the acceleration of modernization and the standardization of school education, the Hezhen mother tongue is now endangered. At present, only the elders can speak their native language. This loss has become a major obstacle to the promotion and sustainability of the Yimakan tradition. Only five master storytellers are currently capable of performing the episodes – a situation aggravated by the deaths of a number of veteran storytellers, and the departure of younger generations to cities in search of employment.

2. Decides that, from the information provided in nomination file 00530, **Hezhen Yimakan storytelling** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The Yimakan contributes to the identity and cohesion of the Hezhen people, constituting a vector of their history and values and providing them a sense of continuity; it serves as collective memory, and functions both for education and for entertainment during major seasonal tasks and festive events;

U.2: Despite the best efforts of the Hezhen, both at the individual and association levels, the viability of Yimakan storytelling is at risk, particularly the traditional system of oral transmission and apprenticeship, due to limited numbers of elder storytellers and lack of interest among younger generations;

U.3: A four-year action plan is elaborated to safeguard and promote this element, with clear objectives and budget, and with the consent of all actors concerned; the safeguarding measures seek to strengthen the viability of the Yimakan storytelling and bolster its transmission, and are backed up with the needed financial support;

U.4: The participation of local communities and practitioners in the nomination process is evident, particularly from the careful attention paid to codes of conduct and the ethic of respect for customary practices, and their free, prior and informed consent is provided;

U.5: Within China's multi-tiered inventorying system, Yimakan storytelling is included in inventories at the county, prefecture, province and State levels that are

updated every two years; the State-level inventory is under the responsibility of the Department of Intangible Cultural Heritage of the Ministry of Culture.

3. Inscribes **Hezhen Yimakan storytelling** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Commends the community concerned and the State Party on a clear and well prepared safeguarding plan;
5. Invites the State Party to simplify the procedures for accepting apprentices in order to develop a more inclusive safeguarding plan for Yimakan storytelling in schools at both the formal and informal level;
6. Encourages the State Party to seek strategies to ensure the long-term sustainability of storytelling, to increase its attractiveness as a livelihood and to strengthen its transmission;
7. Recalls the importance of respecting customary practices governing the circumstances in which stories can be told as well as the relevant cultural, environmental and spiritual protocols.

DRAFT DECISION 6.COM 8.7

The Committee

1. Takes note that Guatemala has nominated **Paach ceremony** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Paach ceremony is an ancestral Mayan tradition, with Catholic influences, held in the town centre of San Pedro Sacatepéquez in the department of San Marcos, Guatemala. The celebration gives thanks to nature for a good corn harvest, and strengthens the community's cultural identity, encouraging social cohesion and intercultural dialogue. The ceremony involves thirteen people: four Prayer Sayers (Parlamenteros), four Auxiliary Prayer Sayers, four Godmothers responsible for creating and dressing effigies made of corncobs and for coordinating the preparation and serving of food, and one Board Member who plays percussion. The ceremony begins with the spiritual and physical preparation of the officiants along with their instruments, a procession to the ceremonial sites, the recitation of the prayer in the Maya Mam language and marimba music and dancing. The Paach ceremony is transmitted from generation to generation through families and is based on the direct selection of bearers who meet certain criteria of community service. Bearers use wooden wands as a symbol of their authority and wear ponchos that represent physical purity. In recent years practice of the ceremony has declined and the procession of the Prayer Sayers has rarely taken place. Lack of knowledge of the ceremony among younger generations has reduced their interest and enthusiasm, and the advanced age of current Prayer Sayers risks a breach in transmission.

2. Decides that, from the information provided in nomination file 00516, **Paach ceremony** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The meaning of the Paach ceremony is grounded in an ancient Mayan worldview that is an integral part of the community's life today; the ceremony reinforces members' cultural identity and demonstrates processes of syncretism and hybridization in its orally transmitted ritual, music, dance, food and other expressions;

- U.2: The Paach ceremony has been marginalized to peripheral public and domestic spaces, contributing to a lack of recognition and support from the local population and authorities; its viability today depends on a limited number of elderly bearers, and the main threats concern changes in everyday life, absence of knowledge of or interest in the tradition among the youth, and the economic insecurity of the bearers;
- U.4: A number of community members were consulted during the nomination process, although a fuller demonstration that their consent was fully informed and of their future involvement in safeguarding measures would have been welcomed;
- U.5: The Paach ceremony is registered by the Registry of Cultural Goods of the Directorate of Cultural and Natural Heritage in the Ministry of Culture and Sports.
3. Further decides that, from the information provided in nomination file 00516, **Paach ceremony** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
- U.3: Although an ambitious and expensive safeguarding plan is elaborated, no financing seems to be assured and its feasibility cannot therefore be determined; the plan does not appear to reflect sufficiently the aspirations and involvement of the community concerned, and consequently its sustainability cannot be assessed.
4. Decides not to inscribe **Paach ceremony** 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to develop a sustainable safeguarding plan aimed clearly at addressing the identified threats, proportionate to the resources that are available or can realistically be mobilized, and with a clearer involvement of the bearers in the conception and implementation of the safeguarding measures.

DRAFT DECISION 6.COM 8.8

The Committee

1. Takes note that Indonesia has nominated **Saman dance** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Saman dance is part of the cultural heritage of the Gayo people of Aceh province in Sumatra. Boys and young men perform the Saman sitting on their heels or kneeling in tight rows. Each wears a black costume embroidered with colourful Gayo motifs symbolizing nature and noble values. The leader sits in the middle of the row and leads the singing of verses, mostly in the Gayo language. These offer guidance and can be religious, romantic or humorous in tone. Dancers clap their hands, slap their chests, thighs and the ground, click their fingers, and sway and twist their bodies and heads in time with the shifting rhythm – in unison or alternating with the moves of opposing dancers. These movements symbolize the daily lives of the Gayo people and their natural environment. The Saman is performed to celebrate national and religious holidays, cementing relationships between village groups who invite each other for performances. The frequency of Saman performances and its transmission are decreasing, however. Many leaders with knowledge of the Saman are now elderly and without successors. Other forms of entertainment and new games are replacing informal transmission, and many young people now emigrate to further their education.

Lack of funds is also a constraint, as Saman costumes and performances involve considerable expense.

2. Decides that, from the information provided in nomination file 00509, **Saman dance** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: Involving a community of not only players and trainers but also enthusiasts, prominent religious leaders, customary leaders, teachers and government officials, Saman dance promotes friendship, fraternity and goodwill and strengthens awareness of the historical continuity of the Gayo people;
 - U.2: Saman dance faces weakening informal and formal modes of transmission due to reduced opportunities for performance and the disappearance of the cultural spaces where transmission takes place, associated with social, economic and political changes that include penetration of mass media and the rural-urban migration of the younger generations; knowledge of the element is diminishing and commercial activities are increasing, posing a threat to the continued meaning of Saman dance to its community;
 - U.3: Ongoing local processes for safeguarding Saman dance, promoted within the community as well as from the authorities, are complemented by a coherent and detailed safeguarding plan presented with the participation of the community, the local government, and national level institutions, with objectives that clearly respond to the risks identified;
 - U.4: The submitting State has established that the nomination resulted from a widely participatory process with the bearers and the community being involved at every stage and level; the free, prior and informed consent of trainers, players, enthusiasts, and community and government representatives has been clearly and unambiguously given;
 - U.5: Despite the loss of important documentation on the Saman dance destroyed in the 2004 tsunami, the Office for Safeguarding of History and Cultural Values, Banda Aceh submitted inventory data that was accepted in 2010 by the Directorate General of Cultural Values, Arts and Film of the Department of Culture and Tourism.
3. Inscribes **Saman dance** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Commends the State Party's efforts to ensure the widely inclusive participation of communities who suffered in recent years from great damage caused by a natural disaster, which demonstrates the healing power of intangible cultural heritage and epitomizes the spirit of the Convention;
5. Invites the State Party to reinforce the educational programme proposed in its safeguarding plan in order to revitalize traditional modes of transmission of the Saman dance in the *mersah* dormitories for young men;
6. Encourages the State Party to promote the participation of NGOs, the academic sector and/or cultural associations in relevant safeguarding activities, while setting clear responsibilities for the overall coordination of the safeguarding efforts.

DRAFT DECISION 6.COM 8.9 

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **Naqqāli: Iranian dramatic story-telling** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Naqqāli is the oldest form of dramatic performance in the Islamic Republic of Iran and has long played an important role in society, from the courts to the villages. The performer – the Naqqāl – recounts stories in verse or prose accompanied by gestures and movements, and sometimes instrumental music and painted scrolls. Naqqāls function both as entertainers and as bearers of Persian literature and culture, and need to be acquainted with local cultural expressions, languages and dialects, and traditional music. Naqqāli requires considerable talent, a retentive memory and the ability to improvise with skill to captivate an audience. The Naqqāls wear simple costumes, but may also don ancient helmets or armoured jackets during performances to help recreate battle scenes. Female Naqqāls perform before mixed audiences. Until recently, Naqqāls were deemed the most important guardians of folk-tales, ethnic epics and Iranian folk music. Naqqāli was formerly performed in coffeehouses, tents of nomads, houses, and historical venues such as ancient caravanserais. However, a decline in the popularity of coffeehouses, combined with new forms of entertainment, has resulted in diminishing interest in Naqqāli performance. The aging of master performers (*morsheds*) and the decreasing popularity among younger generations have caused a steep drop in the number of skilled Naqqāls, threatening the survival of this dramatic art.

2. Decides that, from the information provided in nomination file 00535, **Naqqāli: Iranian dramatic story-telling** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: A form of dramatic story-telling of historical or fictitious narratives, Naqqāli was the main keeper of folk tales, ethnic epics and popular music in Iran; its theatrical conventions continue to inspire Iranian artists in their performances and serve as a source of Iranian identity;

U.2: Although a significant number of Naqqāli story-tellers as well as apprentices still exist, a rapid decrease in its popularity among young people and fewer opportunities to perform threaten the continuity of its transmission;

U.3: Safeguarding measures covering a wide variety of aspects involved in this element aim at strengthening Naqqāli transmission and performance; these measures are based on the participation of diverse parties, including the Naqqāls, researchers, local authorities and State offices;

U.4: The joint work of researchers and officials for several years has made possible the wide participation of the story-telling community in the nomination process and its free, prior and informed consent;

U.5: Naqqāli was included in 2009 in the National Inventory of Intangible Cultural Heritage in Need of Urgent Safeguarding, administered by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Inscribes **Naqqāli: Iranian dramatic story-telling** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;

4. Encourages the State Party to ensure that financial resources are made available to implement the ambitious safeguarding plan that was included in the nomination;
5. Further encourages the State Party to give greater attention to raising awareness among the young, including educational institutions, in order to keep the story-telling art alive and maintain its interest among younger generations.

DRAFT DECISION 6.COM 8.10

The Committee

1. Takes note that the Islamic Republic of Iran has nominated **Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Iranian Lenj vessels are traditionally hand-built and are used by inhabitants of the northern coast of the Persian Gulf for sea journeys, trading, fishing and pearl diving. The traditional knowledge surrounding Lenjes includes oral literature, performing arts and festivals, in addition to the sailing and navigation techniques and terminology and weather forecasting that are closely associated with sailing, and the skills of wooden boat-building itself. The navigational knowledge used to sail Lenjes was traditionally passed on from father to son. Iranian navigators could locate the ship according to the positions of the sun, moon and stars; they used special formulae to calculate latitudes and longitudes, as well as water depth. Each wind was given a name, which along with the colour of water or the height of waves was used to help forecast the weather. Specific music and rhythms also constituted inseparable parts of sailing in the Persian Gulf, with sailors singing particular songs while working. Nowadays, the community of practitioners is small and mainly comprises older people. Wooden Lenjes are being replaced by cheaper fibreglass substitutes, and wooden Lenj construction workshops are being transformed into repair shops for older Lenjes. The philosophy, ritualistic background, culture and traditional knowledge of sailing in the Persian Gulf are gradually fading, although some of the associated ceremonies continue to be practised in a few places.

2. Decides that, from the information provided in nomination file 00534, **Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The construction and use of traditional Iranian boats require a broad set of skills in the areas of craftsmanship and knowledge of nature and the universe, along with their respective technical vocabularies, and contribute to the identity of the Iranian people and the various communities concerned;

U.2: The diminishing number of practitioners, economic changes, adoption of cheaper manufacturing technologies, and introduction of modern navigation methods combine to threaten the viability of the element; knowledge of it is compartmentalized among different groups, who are not aware of the philosophy, ritual background and complete form of the tradition;

U.3: The submitting State has proposed a wide-ranging set of relevant safeguarding measures, including a capacity-building programme, although the provision of financial support to the tradition bearers and a number of details such as a complete timetable would have been welcomed;

U.4: The submitting State has provided evidence of collaboration between key stakeholders who have been involved in the elaboration of the nomination and have provided their free, prior and informed consent;

U.5: The element was included in 2009 in the National Inventory of Intangible Cultural Heritage in Need of Urgent Safeguarding, administered by the Iranian Cultural Heritage, Handicrafts and Tourism Organization.

3. Inscribes **Traditional skills of building and sailing Iranian Lenj boats in the Persian Gulf** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Welcomes the financial commitment of the State to support a safeguarding plan focussed on the strengthening of capacities of boat-builders;
5. Invites the State to develop a careful timetable for the implementation of the safeguarding plan and to avoid measures that may be too academic or may lead to the museumification of the element, rendering it inaccessible to the tradition bearers.

DRAFT DECISION 6.COM 8.11

The Committee

1. Takes note that Kenya has nominated **Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The three interrelated male rites of passage of Enkipaata, Eunoto and Olngesherr are performed by the Maasai community in south-eastern Kenya, particularly in the Rift Valley. A group or age-set of boys pass together from being children to being morans (warriors), then adults and then elders. Enkipaata is a circumcision rite inducting boys into the first stages of moranhood. Eight years later, Eunoto marks the passage into adulthood and the adoption of adult responsibilities, marked by the shaving of the moran's hair. Young morans compete to hold a sacrificial ox by the horns, receiving blessings for endurance and recognizing the symbiosis between humans and cattle. Olngesherr is a meat-eating ceremony marking the end of life as a moran and the beginning of eldership. Young morans are educated by Maasai elders through apprenticeship, mentorship, guidance and frequent consultation. Transmission of knowledge, skills and societal values takes place at the manyattas, secluded compounds of huts for the different Maasai clans. Today many young members of the community are not familiar with the practice of these elements and consider them as primitive and irrelevant. Young, educated members of the community are also starting to question traditional authority. The shift away from a pastoral economy means land formerly used for rites is now used for agriculture, and recent years have seen a mass migration of Maasai in search of pasture, farmland or alternative employment in towns.

2. Decides that, from the information provided in nomination file 00523, **Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.2: Despite the efforts of the community, the long-term sustainability of the element is at risk because of the on-going process of alienation of Maasai people from their rituals, particularly the young and educated community members, and the shift from a pastoral to an agricultural lifestyle, climate change, migration for

employment, as well as challenges posed by younger members to the authority of the elders;

U.5: The element is included in an inventory of the intangible cultural heritage of Kenya maintained by the Ministry of State for National Heritage and Culture, and is to figure into a more detailed inventory of Maasai heritage.

3. Further decides that, from the information provided in nomination file 00523, **Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: While the important role that these rites play in the transmission of values and knowledge among generations of Maasai is asserted, the State has not sufficiently demonstrated their social function today or that they are constantly recreated by communities, or shown that they provide communities with a sense of identity and continuity, as evidenced by the disinterest of younger generations;

U.3: The proposed safeguarding plan does not clearly define the responsibilities of the implementing agents, or the resources to fund it, nor does it fully involve the concerned communities; it seems to take the participation of the youth for granted, and introduces measures that tend towards festivalization and commercialization of these otherwise intimate male rites of passage, all of which may affect the sustainability of the proposed safeguarding measures;

U.4: Although community consultation was undertaken by the State Party, the nomination does not appear to reflect the broad participation of groups included within the Maasai community, and the free, prior and informed consent provided seems to come from only one of nine sections of the community.

4. Decides not to inscribe **Enkipaata, Eunoto and Olngesherr: three male rites of passage of the Maasai community** 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to elaborate a well-conceived safeguarding plan with the full participation of the Maasai community at large;
6. Encourages the State Party to prepare a nomination file with the participation of the concerned community that demonstrates more effectively that the element is still recreated and transmitted to younger generations, even if its transmission may need to be strengthened.

DRAFT DECISION 6.COM 8.12

The Committee

1. Takes note that Mali has nominated the **Secret society of the Kôrêdugaw, the rite of wisdom in Mali** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The secret society of the Kôrêdugaw is a rite of wisdom central to the cultural identity of the Bambara, Malinké, Senufo and Samogo peoples of Mali. Initiates dress in ragged coats adorned with red bean necklaces and a large quantity of miscellaneous items. They provoke laughter with behaviour characterized by gluttony, caustic humour and

wit, but also possess great intelligence and wisdom. The society educates, trains and prepares children to cope with life and to deal with social problems. Its members also act as social mediators and play key roles in festivals and many other occasions. The Kôrêdugaw are also herbalists and traditional therapists whose knowledge of plants is used to cure illnesses, ward off bad luck, treat childless women and impart blessings. They symbolize generosity, tolerance, inoffensiveness and mastery of knowledge, embodying the rules of conduct that they advocate for others. Members come from all social and professional groups, irrespective of ethnicity, gender or religion, and one becomes a Kôrêduga by inherited status, instruction by spirits or training with a master. Knowledge and know-how are transmitted during annual initiation ceremonies. Today, traditional modes of transmission are threatened by the decreasing number of initiates due to the predominance of urban lifestyles among younger generations, and ritual practices take place less and less regularly.

2. Decides that, from the information provided in nomination file 00520, **Secret society of Kôrêdugaw, the rite of wisdom in Mali** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The Kôrêdugaw play an important role as cultural mediators of social conflict, thus acting as instruments of socialization that contribute to the harmony and continuity of society, and to the maintenance of dialogue and amicable relations;
 - U.2: The viability of the Kôrêdugaw tradition is threatened by social transformations touching all aspects of life in Mali, particularly the reduction in the number of practitioners and the loss of its ritual function in favour of entertainment and profit, contrary to its philosophy;
 - U.4: The submitting State has involved the community through extensive consultations during the elaboration of the nomination, and the nomination includes the free, prior and informed consent of the Kôrêdugaw practitioner associations;
 - U.5: Kôrêdugaw was included in 2010 on the inventory of national cultural heritage, administered by the National Directorate of Cultural Heritage in the Ministry of Culture.
3. Further decides that, from the information provided in nomination file 00520, **Secret society of Kôrêdugaw, the rite of wisdom in Mali** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.3: Safeguarding measures seem to focus on promoting spectacular aspects of the element rather than on its ritual and social functions; they are moreover not clearly formulated or budgeted and their sequence is not well justified, nor are they susceptible to evaluation.
4. Decides not to inscribe **Secret society of Kôrêdugaw, the rite of wisdom in Mali** 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to elaborate well-conceived and feasible safeguarding measures that seek to strengthen the sacred and ritual meanings of the Kôrêdugaw while avoiding over-emphasis on promotion and mediatization.

DRAFT DECISION 6.COM 8.13 

The Committee

1. Takes note that Mauritania has nominated the **Moorish epic T'heydinn** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The T'heydinn epic encompasses dozens of poems lauding the glorious feats of Moorish emirs and sultans. It propounds ancestral values underpinning the way of life of the Moorish community in Mauritania, and constitutes a literary and artistic manifestation of the Hassaniya language. Griots perform the epic accompanied by traditional stringed instruments such as the lute and harp, and the kettledrum. Griots preserve the collective memory of society through the poems, passing down knowledge and skills from father to son, with young griots first learning the instrumental skills before being initiated into the poetic tradition. The T'heydinn constitutes a permanent bond between the griots and their tribe, with a particular repertoire distinguishing each griot family. The epic is performed at social events including weddings, reconciliation ceremonies and invitations. Performances are occasions for regional tribal and family reunions, strengthening social ties and promoting a culture of social peace and mutual assistance. Performance of the T'heydinn epic is, however, in decline. Griots with full knowledge of the epic are few in number and most are elderly. Moreover, demand for performance has decreased and young griots tend to perform the epic in abridged form or know only certain episodes, which threatens the viability of the T'heydinn epic.

2. Decides that, from the information provided in nomination file 00524, the **Moorish epic T'heydinn** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The T'heydinn epic serves an important function in Mauritanian society as a repository of cultural memory, transmitted from generation to generation among the griots who are its masters;

U.2: Changing socio-economic contexts, particularly the disruption of the system of artistic patronage by royal families, affect the modes of transmission and the social spaces where performances occur, placing the element at risk because it is performed only occasionally and in much-shortened forms;

U.3: **(YES Option)** A number of safeguarding measures are elaborated, aiming specifically at research and documentation of the T'heydinn epic, and at formalizing transmission within the communities of tradition bearers;

U.4: Griot associations and masters participated actively in the elaboration of the nomination, and it includes the free, prior and informed consent of two practitioner organizations that bring together griots, poets and composers;

U.5: The T'heydinn epic is included in the national inventory of cultural heritage maintained by the Department of Cultural Heritage of the Ministry of Culture, Youth and Sport.

3. **(NO Option)** Decides that, from the information provided in nomination file 00524, the **Moorish epic T'heydinn** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

- U.3: **(NO Option)** While focussed on documentation of the epic and strengthening its transmission among practitioners, safeguarding measures do not provide sufficient attention to increasing the awareness of the general public, beyond the griot community, in order to ensure the future viability and vitality of the element; the transmission measures seem to favour a formalized model of training that does not respect the traditional apprenticeship system, and the documentation seems aimed at codification that does not respect the oral nature of the epic and its inherent variability;
4. **(YES Option)** Inscribes the **Moorish epic T'heydinn** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
- (NO Option)** Decides not to inscribe the **Moorish epic T'heydinn** 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, for evaluation by the Committee in a subsequent cycle;
5. Encourages the State Party to formulate safeguarding measures aimed at the younger generations, beyond the griot families themselves, including public education programmes, so that enlarged public interest can sustain the epic tradition in the future by creating increased demand for performances, thereby contributing to the griots' livelihood and encouraging them to continue performing;
6. Further encourages the State Party to take particular care that the safeguarding measures, particularly those concerned with documentation and research, do not aim at standardizing or codifying the epic in a fixed form and instead reflect the importance of variation and improvisation.

DRAFT DECISION 6.COM 8.14

The Committee

1. Takes note that Mongolia has nominated the **Coaxing ritual for camel calves** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:
- Camel milk is an important source of food in Mongolia's Gobi desert, as well as a means of preventing illness and healing disease, and camels are vital to the lives of nomadic peoples of the region. The coaxing ritual is used by herders to save newborn camel calves orphaned or rejected by their mothers, and to avoid the loss of vital camel milk. A camel mare is coaxed into accepting an orphaned or estranged calf by the singing of a melody accompanied by the *morin huur* horse-head fiddle. This handling technique helps the survival of newborn calves and maintains the mother's lactation. The words of the ritual have become absorbed into poems and songs and constitute an important element of Mongolian oral tradition as well as an allegory about the importance of patience and acceptance in relationships. Transmitted by elder to younger herders interested in learning traditional singing or the musical skills of coaxing, the ritual is starting to diminish. Few old people know the poems and melodies and even fewer can play the *morin huur*. Many former performers have migrated away from the countryside, in part due to unfavourable weather conditions and land erosion in the Gobi desert, both of which have led to a drop in the numbers of camels and herders.
2. Decides that, from the information provided in nomination file 00548, the **Coaxing ritual for camel calves** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

- U.1: The practices for nurturing camel calves plays a prominent role as a vehicle for educating young people in the nomadic culture and economy of the Mongolian people, providing them a sense of identity and continuity;
- U.2: These practices are threatened due to the disappearance of the nomadic tradition and to accelerated rural-to-urban migration that combine to endanger the transmission of the practice, in particular among younger generations;
- U.5: The element is included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia, maintained by the Cultural Heritage Centre in the Ministry of Education, Culture and Science.
3. Further decides that, from the information provided in nomination file 00548, the **Coaxing ritual for camel calves** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
- U.3: The safeguarding measures do not sufficiently involve the pastoral community and as a result focus primarily on academic research and formalized apprenticeship, and on promotion of the element as a tourist attraction, rather than on strengthening traditional contexts and oral transmission;
- U.4: The submitting State has not sufficiently demonstrated the free, prior and informed consent of the pastoral community and its participation as well that of other interested parties in the nomination process.
4. Decides not to inscribe the **Coaxing ritual for camel calves** 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, for evaluation by the Committee in a subsequent cycle;
5. Encourages the State Party to take greater care in drafting and presenting the nomination, providing more clarity for readers;
6. Further invites the State Party to provide fuller information on the community of practitioners and the current transmission modes and to elaborate appropriate safeguarding measures that would restore and strengthen the practical role of this ritual in animal husbandry;
7. Draws the attention of the State Party to the possible negative effects that some proposed measures, particularly those aimed at promoting tourism, could have on the element;
8. Reminds the State Party of the importance of involving the pastoral community fully in the elaboration of the nomination, particularly in the development of safeguarding measures.

DRAFT DECISION 6.COM 8.15

The Committee

1. Takes note that Mongolia has nominated **Folk long song performance technique of Limbe performances – circular breathing** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Limbe is a side-blown flute of hardwood or bamboo, traditionally used to perform Mongolian folk long songs. Through the use of circular breathing, Limbe performers are

able to produce the continuous, wide-ranging melodies characteristic of the long song. Players breathe in through the nose while simultaneously blowing out through the mouth, using air stored in their cheeks to play the flute without interruption. Single stanzas of folk long song last approximately four to five minutes. A single song consists of three to five or more stanzas, which requires performance of the flute to continue uninterrupted for twelve to twenty-five minutes. Traditional training methods used to acquire this technique include continuously blowing at a candle flame without extinguishing it and blowing through a straw into a glass of water. Limbe playing is characterized by euphonious melodies, melisma, hidden tunes and skilful and delicate movements of the fingers and tongue. The small number of bearers of the element has become cause for concern with a considerable decrease in groups and individual practitioners. This has been caused in part by the predominance of international musical forms and training systems. At present, the frequency and extent of this traditional element's practice are unstable with only fourteen Limbe practitioners remaining.

2. Decides that, from the information provided in nomination file 00543, **Folk long song performance technique of Limbe performances – circular breathing** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: **(YES Option)** The technique of performing the Limbe during the folk long song provides a sense of identity to the community of Limbe players;

U.2: Although tenacious elders continue to convey their expertise and a large number of skilled flute players exists among whom the circular-breathing technique can potentially be spread, the technique of Limbe performance to accompany the folk long song is not widely encountered;

U.3: The safeguarding measures proposed, including transmission and teaching, are well formulated and benefit from solid institutional support;

U.4: All the interested parties have participated in the nomination process and have accordingly provided their free, prior and informed consent;

U.5: The element has been included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia, maintained by the Cultural Heritage Centre in the Ministry of Education, Culture and Science.

3. **(NO Option)** Decides that, from the information provided in nomination file 00543, **Folk long song performance technique of Limbe performances – circular breathing** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: **(NO Option)** The submitting State has placed too much emphasis on describing the technique rather than on demonstrating its current social and cultural functions and its connection to the folk long song, describing its current transmission modes or explaining how it provides the community of performers with a sense of identity.

4. **(YES Option)** Inscribes **Folk long song performance technique of Limbe performances – circular breathing** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;

(NO Option) Decides not to inscribe **Folk long song performance technique of Limbe performances – circular breathing** 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, for evaluation by the Committee in a subsequent cycle;

5. Invites the State Party to further elaborate a feasible safeguarding plan that aims to enable a favourable environment for the practice not only of the circular breathing technique but also of the folk long song;
6. Recommends the State Party to refine the safeguarding methodology to include the folk long song and to identify funding resources that correspond to the activities proposed in the safeguarding plan.

DRAFT DECISION 6.COM 8.16

The Committee

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

Mongolian calligraphy expresses ancient traditional literature, culture, knowledge, intellectual education and innate human sensuality through the brush strokes used in writing the Classical Mongolian script. It requires an equal combination of hand, eye and mental artistry and skill, using brush, ink, paper and strop. This calligraphic art is used for the distinct, vertically written Mongolian script comprising several patterns of writing: ancient, meticulous, stenographic, ornamental and stylized. Strokes – head, tooth, stem, stomach, bow and tail – are combined together to create letters and words. Each letter in a word can have three different forms depending on its position: initial, medial and final. To learn to write excellently with a brush requires devotion, diligence, patience and endurance. Mongolian calligraphers produce their own brushes using the hair of animals inhabiting the territory of Mongolia: hare or pig fur, horse manes, hair from inside of cows' ears or the tips of lynxes' ears, or tail-hairs of a weasel, marmot or ground squirrel. At present, transmission of the element is weakening, particularly among younger generations, although the script itself has seen a revival in post-Socialist Mongolia. Safeguarding measures to be undertaken by calligraphers' associations and public bodies aim at expanding its sphere beyond a narrow set of devotees and fans so it can regain an important place in Mongolian cultural life.

2. Decides that, from the information provided in nomination file 00545, **Mongolian calligraphy** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: The Mongolian tradition of calligraphy spans many centuries and the nomination highlights its significance for national culture and at the same time for the diversity of writing systems of the world;

U.2: Amidst accelerated social transition, urbanization and globalization, Mongolian calligraphy today is confronted by the growing indifference of society, especially young generations, due to the prevalence of a Cyrillic script that supplanted the original Mongolian writing system;

U.4: Community stakeholders have actively participated in the nomination process and have provided their free, prior and informed consent, although a fuller demonstration of the participation of the young would have been welcome;

U.5: The element is included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia, maintained by the Cultural Heritage Centre in the Ministry of Education, Culture and Science.

3. Further decides that, from the information provided in nomination file 00545, **Mongolian calligraphy** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.3: Although a number of essential safeguarding activities are identified, their priority and sequence are not clearly justified and important details about their implementation and funding are lacking.

4. Decides not to inscribe **Mongolian calligraphy** 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, for evaluation by the Committee in a subsequent cycle;
5. Regrets that the State Party has not provided greater information about the young members and resource people of the community who will benefit from the proposed training courses;
6. Encourages the State Party to revise the safeguarding measures, to elaborate on the budget, and to place more emphasis on the training of masters, addressing specifically the duration of the training;
7. Further encourages the State Party to expand the safeguarding measures to include knowledge of papermaking, brush-making and other related skills, as appropriate.

DRAFT DECISION 6.COM 8.17

The Committee

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

Cham is a complex cultural, religious and healing ritual consisting of dance movements, tantric prayers and meditation. Originating in India and Tibet, it has been enriched with diverse Mongol cultural elements, including heroic figures of folk myths and epics, elements of shamanism and archaic religious phenomena. Cham dance is a Buddhist monastic tradition, its form differing according to the deity and traditions of the particular monastery or locality, but it has become a staged performance beginning in 1811. Dances commenced at sunrise and continued until sunset with more than a hundred different roles performed by actors wearing costumes of different colours and huge paper masks. Before noon, actors danced solo or in small groups, while in the afternoon they formed three concentric circles with dancers following the same movements, jiggling their bodies, shaking their heads and jumping and stamping their feet. The orchestra consisted of a large trumpet, flute, drum, cymbal, conch and hand-drum. Cham dance traditions were traditionally passed down from teacher to disciple and were taboo for laypeople. However, the execution of most high-ranking monks and the destruction of Buddhist monasteries in the 1930s created a void. Revival efforts since 1999 are discouraged by the lack of artists and craftspeople who possess the knowledge, technique and talent to produce the masks, costumes, decorations and instruments, and by limited financial resources.

2. Decides that, from the information provided in nomination file 00542, **Mongolian traditional Cham dance** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: Based in ritual practices but maintained today primarily as a performance form, the Cham dance is an important marker of Mongolian identity, integrating diverse practices from many regions, including performing arts, ritual and craft;
 - U.2: Although the element has a number of practitioners and remains a viable tradition, the legacy of decades of suppression, difficulties in transmitting the dance, and the substantial expense of organizing the ritual combine to pose serious threats to its continuity;
 - U.4: The participation of important components of the community was evident, having contributed to research on different forms of the dance and to the formulation of safeguarding measures, and their free, prior and informed consent is provided, although broader participation would have strengthened the nomination;
 - U.5: The element has been included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia, maintained by the Cultural Heritage Centre in the Ministry of Education, Culture and Science.
3. Further decides that, from the information provided in nomination file 00542, **Mongolian traditional Cham dance** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.3: Despite the clear willingness of the submitting State and the bearers to safeguard this element, the proposed safeguarding measures are not clearly presented and their results and objectives are not clearly defined; some suggested measures give rise to concern about the risk of over-commercialization.
4. Decides not to inscribe **Mongolian traditional Cham dance** 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to take care in drafting the nomination file to ensure that the information provided is complete and correct;
6. Encourages the State Party to better involve the communities both in the nomination process and in the elaboration of safeguarding measures, ensuring that they respond to their needs and respect customary restrictions on access to esoteric and sacred knowledge;
7. Further encourages the State Party to find safeguarding measures that more adequately respond to the actual threats facing the current practice of the element and its contemporary functions and meanings, and that avoid turning the dance into a touristic entertainment;
8. Recommends that the State Party develop a better-conceived and more targeted safeguarding plan, perhaps starting with a pilot project of limited scope and duration.

DRAFT DECISION 6.COM 8.18 

The Committee

1. Takes note that Mongolia has nominated **Mongolian traditional practices of the worshipping of sacred sites** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Mongolian worship ceremonies are performed at sacred sites to invoke assistance from nature deities: in the summer for timely rain and abundant pastures, and in the autumn for the protection of humans and livestock from a harsh winter. Before each ceremony starts, a stone mound called an *oboo* is erected at the sacred site. A handmade figure of the deity, food and other offerings including dairy products or cooked meats are placed alongside. The worshipper burns aromatic herbs to sanctify the site, and then places an offering of barley on the *oboo*, a cooked sheep head and other parts of meats to the north, a sheep tail to the east, money to the south and a ceremonial scarf to the north. The ritual praises of the ceremony are then followed by a festival with horse racing, wrestling and archery competitions. The tradition maintains a variety of forms of intangible cultural heritage, and builds a sense of community and solidarity among the people, while strengthening awareness of the importance of protecting the environment. These traditional practices have been passed down from generation to generation, but in recent years have begun to fade. Elders with knowledge of the ceremonies are aging and young people no longer memorize the ritual praises.

2. Decides that, from the information provided in nomination file 00544, **Mongolian traditional practices of the worshipping of sacred sites** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Passed down orally from generation to generation and building a sense of community and solidarity among practitioners, these worship practices promote respect for the environment and have a great potential for transmitting knowledge about nature and the universe to those involved and to Mongolian society in general;

U.2: Despite an important resurgence of the practices in recent decades, they are threatened by a reduction in the knowledge and motivation of practitioners, due mainly to urbanization and industrialization and to problems of access to the sacred sites concerned;

U.5: The element has been included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia, maintained by the Cultural Heritage Centre in the Ministry of Education, Culture and Science.

3. Further decides that, from the information provided in nomination file 00544, **Mongolian traditional practices of the worshipping of sacred sites** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.3: The measures proposed aim at the conservation of the sites rather than at safeguarding the transmission of the knowledge and practices; they do not sufficiently reflect the involvement of communities or the reinforcement of their capacities and lack a budget adequate to ensure the sustainability of the sites where worship takes place or the access of communities to those sites;

U.4: The State has not provided evidence of the free, prior and informed consent of the diverse communities of bearers and practitioners, and did not describe clearly the mechanism by which those communities were involved in the elaboration of the nomination.

4. Decides not to inscribe **Mongolian traditional practices of the worshipping of sacred sites 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to clarify the definition of the element and the assessment of its viability, giving proper emphasis to the worship practices rather than to the sites in which they take place;
6. Encourages the State Party to elaborate a safeguarding plan more specifically aimed at the revitalization and safeguarding of those practices, in particular regarding their transmission and the strengthening of the capacities of the practitioners;
7. Further encourages the State Party to involve practitioners in every aspect of the nomination process, to describe their involvement clearly, and to secure their free, prior and informed consent rather than only that of scholars and journalists.

DRAFT DECISION 6.COM 8.19

The Committee

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

The Mongolian epic of Jangar is one of the great oral epics of the Mongolian people. The epic is recounted and sung by a Jangarchi or epic singer during public events such as weddings and the Naadam festival. The epic cycle consists of around seventy episodes of seven to eight hundred lines each. Every episode tells of one or more gifted and courageous heroes, interconnected with stories of King Jangar. The Jangarchi sings the epic following a strict ritual, accompanied by instrumentation such as the horse-head fiddle, lute and spike fiddle. Melodies differ from region to region. The epic is cherished among ethnic groups and minorities in all provinces, particular as it emphasizes an inclusive view of Mongolian identity and pride in its homeland, language and culture. Only six Jangarchis currently perform the Mongolian epic of Jangar, most of whom have mastered only one or two episodes, even if each has his own distinctive style of singing: softer, more guttural, calmly, or animatedly. Attempts to transmit the epic and the necessary skills are ongoing, but epic singing is becoming increasingly marginalized by other forms of entertainment at a time of globalization and modernization.

2. Decides that, from the information provided in nomination file 00541, **Performance of the Mongolian epic of Jangar** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Shared among most ethnic groups in Mongolia, Jangar epic performance contributes to their sense of identity and community, as well as their aspirations for a peaceful life;

- U.2: A small number of bearers, the difficulty of learning the epic in an increasingly urban context, and the disinterest of much of the population place the element at risk, calling for safeguarding to focus not only on transmission but also at creating public interest that can sustain the element in the future;
- U.3: **(YES Option)** The submitting State demonstrates its commitment to support an ambitious safeguarding plan and already promotes the epic of Jangar, which is crucial for accompanying a safeguarding plan of an element practised by few bearers;
- U.5: The element has been included in the Urgent Safeguarding List of Intangible Cultural Heritage of Mongolia, maintained by the Cultural Heritage Centre in the Ministry of Education, Culture and Science.
3. Further decides that, from the information provided in nomination file 00541, **Performance of the Mongolian epic of Jangar** does not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
- U.3: **(NO Option)** Safeguarding measures are oriented towards establishing a scientific, authorized and codified version of the epic of Jangar, and do not seem consistent with the aims of promoting a living heritage in which improvisation plays a prominent role; while the submitting State attests a firm commitment to the element, the safeguarding plan tends to favour the replacement of diversity by an official form that may diminish the bearers' sense of ownership;
- U.4: The State has not provided sufficient evidence of the free, prior and informed consent of members of the communities, nor of their involvement in the elaboration of the nomination and safeguarding measures; the English and Mongolian consent letters do not correspond.
4. Decides not to inscribe **Performance of the Mongolian epic of Jangar** 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, for evaluation by the Committee in a subsequent cycle;
5. Recommends that the State Party bring the bearers to the fore of the safeguarding plan and ensure that their aspirations and perspectives are not subordinated to the priorities of researchers;
6. Further recommends that the State Party pay greater attention in the safeguarding plan to maintaining the variety and diversity that characterize this element, reinforcing its improvisational character and avoiding canonization or standardization.

DRAFT DECISION 6.COM 8.20

The Committee

1. Takes note that Peru has nominated **Eshuva, Harákmbut sung prayers of Peru's Huachipaire people** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

The Huachipaire are an indigenous ethnic group speaking the Harákmbut language and living in Peru's southern Amazon tropical forest. The Eshuva or sung prayer is an expression of Huachipaire religious myths, performed for healing or as part of traditional ceremonies such as the drinking of *masato*, a traditional beverage made of

fermented manioc, and the initiation of new Eshuva singers. According to oral tradition, the Eshuva songs were learned directly from the forest's animals, and are sung to summon nature spirits to help to alleviate illness or discomfort or promote well-being. Eshuva songs are performed without musical instruments and sung only in the Harákmbut language. As such they play a key role in safeguarding the language and preserving the group's values and worldview. Transmission takes place orally, with the singer teaching apprentices the specific function of each song according to the ailment it is meant to heal. Eshuva songs are at the risk of being lost, however, since transmission has been interrupted due to lack of interest on the part of Huachipaire youth, recent internal migration and the influence and assimilation of external cultural elements. At present, there are only twelve known singers among the Huachipaire.

2. Decides that, from the information provided in nomination file 00531, **Eshuva, Harákmbut sung prayers of Peru's Huachipaire people** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The Eshuva prayers, sung in the Harákmbut language, are a fundamental expression of the Huachipaire community's worldview and have been handed down from generation to generation, serving to maintain their mother tongue;
 - U.2: Changes in the socio-economic structure of the community, emigration of young people, and an interruption in the chain of transmission of the knowledge associated with these sung prayers combine to threaten its continuity;
 - U.5: The element was declared in March 2010 to be Cultural Heritage of the Nation by the Ministry of Culture's Directorate of Registration and Studies of Culture in Contemporary Peru.
3. Further decides that, from the information provided in nomination file 00531, **Eshuva, Harákmbut sung prayers of Peru's Huachipaire people** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.3: The proposed safeguarding measures are not clearly aimed at counterbalancing the identified risks, in particular regarding the lack of transmission of the Eshuva songs to younger generations, but are instead focused on collection and documentation and do not appear to reflect involvement of the concerned communities in their elaboration;
 - U.4: The submitting State has not adequately shown the participation of communities in the elaboration of the nomination, although the community of Santa Rosa de Huacaria sent tangible evidence of its free, prior and informed consent in the form of a traditional arrow adorned with feathers of local birds and symbolizing the will and commitment of the people.
4. Decides not to inscribe **Eshuva, Harákmbut sung prayers of Peru's Huachipaire people** 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, for evaluation by the Committee in a subsequent cycle;
5. Further invites the State Party to describe in greater detail the element proposed for inscription and its current significance for the community that recognizes it as part of its cultural heritage;

6. Encourages the State Party to elaborate a better conceived safeguarding plan with the full involvement of the communities concerned and with explicit focus on the specific threats that they face, emphasizing transmission of the element to children and its practice by them, rather than concentrating on documentation;
7. Further encourages the State Party to revise and structure a budget that reflects the activities and actions that may be identified in the safeguarding plan.

DRAFT DECISION 6.COM 8.21

The Committee

1. Takes note that the United Arab Emirates has nominated **Al Sadu, traditional weaving skills in the United Arab Emirates** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Al Sadu is a traditional form of weaving practised by Bedouin women in rural communities of the United Arab Emirates to produce soft furnishings and decorative accessories for camels and horses. Bedouin men shear the sheep, camels and goats, and the wool is cleaned and prepared by the women. The yarn is spun on a drop spindle, then dyed, then woven on a floor loom using a warp-faced plain weave. The traditional colours are black, white, brown, beige and red, with distinctive patterns in the form of narrow bands of geometric designs. Weavers often gather in small groups to spin and weave, exchanging family news and occasionally chanting and reciting poetry. Such gatherings are the traditional means of transmission: girls learn by watching, and are gradually given tasks to do, such as sorting the wool, before learning the more intricate skills involved. However, the rapid economic development and social transformations brought about by the advent of oil in the Emirates have caused a sharp decline in the practice of Al Sadu. The pastoral Bedouin communities have dispersed among urban settlements, and young women increasingly work outside the home. The bearers of Al Sadu are now mostly older women whose numbers are declining.

2. Decides that, from the information provided in nomination file 00517, **Al Sadu, traditional weaving skills in the United Arab Emirates** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:

U.1: Developed by Bedouin women as an integral part of their nomadic life in the desert, the Al Sadu weaving skills have been transmitted through generations and recreated according to the community's current needs;

U.2: The decline of the pastoral mode of life, the decreasing number of practitioners, limited local economic opportunities for generating income and a lack of interest in learning traditional skills among the younger generation of women threaten the viability of the element;

U.3: The safeguarding measures correspond with the needs identified and can contribute to sustainable development and awareness of the element while improving the economic situation of the bearers; activities include regional and local training centres, governmental and NGO funds, awards and promotion activities, education and capacity building, and intellectual property protection;

U.5: Al Sadu weaving has been included in the Intangible Cultural Heritage Inventory of the Emirate of Abu Dhabi, maintained by the Abu Dhabi Authority for Culture and Heritage (ADACH).

3. Further decides that, from the information provided in nomination file 00517, **Al Sadu, traditional weaving skills in the United Arab Emirates** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.4: Although a number of documents are provided expressing the consent of important actors and organizations, their references to the Representative List of the Intangible Cultural Heritage of Humanity and to a multinational nomination raise questions about whether they constitute informed consent to this nomination.
4. Decides not to inscribe **Al Sadu, traditional weaving skills in the United Arab Emirates** 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, for evaluation by the Committee in a subsequent cycle;
5. Commends the State Party for the breadth and diversity of safeguarding measures proposed, but encourages it to ensure that practitioners are fully involved in their planning and implementation;
6. Takes note that weaving is widely practised in the region and encourages the State Party to distinguish more clearly the element as found within the United Arab Emirates or, if appropriate, to consider a multinational nomination;
7. Further encourages the State Party to ensure that the evidence provided of the community's consent clearly establishes that it has consented to the present nomination.

DRAFT DECISION 6.COM 8.22

The Committee

1. Takes note that the United Arab Emirates has nominated **Children's traditional games in the United Arab Emirates** for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, described as follows:

Emirati children's games, once practised throughout the United Arab Emirates, are today rarely played except in rural communities in the northern emirates and on family desert camping trips. The games promote the socialization of children, including the transmission of linguistic and cultural traditions and accepted communal values. Many games are accompanied by songs or lyrical dialogues and employ tools and toys made from local materials. The games vary according to gender, age, environment and season, and are acquired through traditional methods of observation and practice, with adults having knowledge of the rules and songs of the games. Traditional games are rarely played informally nowadays, but some are performed during religious holidays and celebrations. Old small-scale communities have changed profoundly as a result of dispersal and relocation to modern suburbs, and the community demographics that supported the games have been undermined. Local community-based informal modes of transmission have been weakened and knowledge of these traditional games has all but died out. Of almost two hundred traditional games identified by researchers in the 1990s, only twenty to thirty are known and played by children today. Eleven have been selected to receive urgent safeguarding measures aimed at preserving and promoting their continued practice.

2. Decides that, from the information provided in nomination file 00518, **Children’s traditional games in the United Arab Emirates** satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: It is through these traditional games that children construct their identities and learn the values of their society; they are transmitted informally among children as well as through instruction from adults who know the associated songs and rules of the games;
 - U.2: Economic prosperity and demographic changes associated with urbanization have weakened the informal modes of transmission within communities and led to the disappearance of traditional places for play, while modern games are preferred;
 - U.5: Children’s traditional games have been included in the Intangible Cultural Heritage Inventory of the Emirate of Abu Dhabi, maintained by the Abu Dhabi Authority for Culture and Heritage (ADACH).
3. Further decides that, from the information provided in nomination file 00518, **Children’s traditional games in the United Arab Emirates** do not satisfy the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.3: The submitting State has not explained the basis on which specific games are selected to be the focus of safeguarding efforts, nor is it clear that those efforts can accomplish the objectives identified; the measures do not yet constitute a well-structured safeguarding strategy fully involving the communities concerned, in particular clubs and youth groups, and clearly demonstrating a national commitment to safeguard children’s games.
 - U.4: The submitting State has not demonstrated the participation of a wide variety of the concerned parties, in particular children and parents’ associations, in the elaboration of the nomination, although there is substantial evidence of free, prior and informed consent from a number of schools and organizations.
4. Decides not to inscribe **Children’s traditional games in the United Arab Emirates** 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, for evaluation by the Committee in a subsequent cycle;
5. Encourages the State Party to propose a more coherent set of safeguarding measures and to focus on those that reflect the contemporary urban context without privileging remote regions or idealizing past practices;
6. Further invites the State Party to illustrate the wider involvement of the community, particularly that of children, parents and teachers, in the elaboration of the nomination and the planning of safeguarding measures.

DRAFT DECISION 6.COM 8.23

The Committee

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

Xoan singing is practised in Phú Thọ Province, Viet Nam, in the first two months of the lunar year. Traditionally, singers from Xoan guilds performed songs in sacred spaces such as temples, shrines and communal houses for the spring festivals. There are three forms of Xoan singing: worship singing for the Hùng kings and village guardian spirits; ritual singing for good crops, health and luck; and festival singing where villagers alternate male and female voices in a form of courtship. Each Xoan music guild is headed by a leader, referred to as the *trùm*; male instrumentalists are called *kép* and female singers, *đào*. Although only four traditional guilds remain, in recent years the singing has been taken up by clubs and other performing groups. Xoan singing is accompanied by dancing and musical instruments such as clappers and a variety of drums. The music has a spare structure with few ornamental notes and simple rhythms, and Xoan is characterized by a modulation between singers and instrumentalists at the perfect fourth interval. Knowledge, customs, and techniques for singing, dancing and playing drum and clappers are traditionally transmitted orally by the guild leader. However, the majority of bearers are now over sixty years in age, and the numbers of people who appreciate Xoan singing have decreased, particularly among the younger generations.

2. Decides that, from the information provided in nomination file 00538, **Xoan singing of Phú Thọ Province, Viet Nam** satisfies the criteria for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, as follows:
 - U.1: The residents of Phú Thọ Province recognize Xoan singing as part of their intangible cultural heritage that defines them as a community and provides them a sense of identity and continuity;
 - U.2: Transmission is weakened because of a lack of resources and particularly due to the lengthy time needed to master the songs; the bearers are all elderly and young people migrate away from the province, while industrialization and changes in lifestyle and occupations contribute to a lack of interest;
 - U.3: Practical measures have been taken by the communities and submitting State to strengthen the viability of Xoan singing, and viable and realistic plans are proposed for the next four years; both the communities and the State have demonstrated their commitments, with the State leading the effort;
 - U.4: The communities concerned, practitioners and institutions participated thoroughly in the nomination process, taking an active role in the planning and implementation of safeguarding measures and committing themselves to respect and protect the sacred aspects of the element;
 - U.5: Xoan singing is included in the inventories of the Vietnamese Institute for Musicology within the Vietnam National Academy of Music, of the Viet Nam Institute of Culture and Arts Studies within the Ministry of Culture, Sports and Tourism, and of the Department of Culture, Sports and Tourism of Phú Thọ Province.
3. Inscribes **Xoan singing of Phú Thọ Province, Viet Nam** on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding;
4. Invites the State Party to streamline the number of involved parties, to ensure that the community is fully involved in the implementation of the safeguarding plan and to undertake the necessary measures to ensure respect for the cultural and social contexts where Xoan singing is performed while preserving it from folklorization and the possible impacts of tourism.