

IBO1 EFFECTS OF ICH

Chair: Suraya Agayeva

Rachel Harris (SOAS, University of London). Intangible Cultural Heritage in China and Kazakhstan: Revitalizing the Uyghur *Meshrep*

Among the Uyghurs, a Turkic Muslim minority people living on the borders of northwest China and Central Asia, *meshrep* festive gatherings play a prominent role in modern imaginings of national identity, and in local practices of community making. *Meshrep* are sites for acts of reciprocity, for the transmission of social rules and norms, and contexts within which community is enacted through forms of expressive culture including music, dancing, joking, religious sermons, and an informal community court. *Meshrep* in China were placed on UNESCO's List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2010. This paper discusses an alternative approach to this item of intangible cultural heritage based on a research project currently underway in Kazakhstan, which is supported by the British Academy Sustainable Development Fund. The project was conceived, developed and implemented in collaboration with Uyghur community leaders, academics and musicians. Key to its approach is a move away from the common emphasis on showcasing heritage at national and international level in the form of staged song and dance performance. Instead, the project focuses on the role of expressive culture as socially embedded practice, and approaches revitalizing *meshrep* within the marginalized Uyghur communities of Kazakhstan with view to strengthening community organization by restoring the role of *Meshrep* as a medium for forging lasting bonds within the community, a mechanism for the transmission of language and expressive culture, and a forum for discussion, planning and social action. Here, I discuss the consultative process of drawing up the project proposal, the early stages of the implementing the project, and the challenges of development projects working with minority peoples who inhabit sensitive border regions.

Marílio Wane (Universidade Nova de Lisboa). Evaluating the Safeguarding Action Plan for *Timbila*

Timbila is an expressive practice of the Chopi people, rooted in the south of Mozambique. In 2005, it was proclaimed as a Masterpiece of the Oral and Intangible Heritage of the Humanity by UNESCO. As a recommendation of the 2003 UNESCO Convention, periodical research or inventories must be carried out to evaluate the situation and implement the Action Plan.

Following this, in October of 2016, 11 years after the proclamation, the Mozambique government requested the Institute for Social and Cultural Research (ARPAC) to create an Inventory of the intangible heritage of Quissico Village, the administrative centre for Zavala District, which is considered the homeland of the Chopi. Despite the limits of this kind of research, important data was collected and it was possible to get indications of the state of *timbila* practice nowadays. Besides many other concerns, the scarcity of *mwenje* wood to produce xylophone keys risks the extinction of instrument construction, and was mentioned by many practitioners as a huge difficulty in ensuring sustainability, “authenticity” and “originality”. Based on the Action Plan, interviews and ethnography carried out for the inventory (as a researcher for ARPAC), and considering my previous research about the cultural policies around *timbila*, I argue that the low level of participation among practitioners in the Safeguarding Plan is the origin of this and other related difficulties faced by the retainers of this cultural expression.

IB02 NARCO MUSIC

Chair: Deise Lucy Oliveira Montardo

Helena Simonett (Lucerne University of Applied Sciences and Arts). Popular Music and Mobile Identities: Alternative Definitions of National Belonging

Despite the many measures taken by the Mexican state to curb narco-music, the genre has been received into a new and enlarged cultural realm via networks of transnational migration, consumption, and communication. Narco-cultural expressions are consistent with the logic of globalization and the kind of mobile identities that emerge under its influence. As such, narco-music is a postmodern expression par excellence, an aesthetic production that has become integrated into commodity production generally—a production that escapes the nation-state’s control. This latest stage of capitalism, according to Jameson (1991), is characterized by the growth of multinational corporations, a new international division of labor, the explosion of financial markets and communication media across national borders, and the decline of traditional working-class movements. It also calls into question the nation-state and its once central role in the definition of Mexicanidad. Narco-music’s popularity exposes the failure of the Mexican state to successfully combat drug trafficking and organized crime. Moreover, the existence of a thriving transnational narco-culture points to