



United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

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N° 0391

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**DEADLINE 31 MARCH 2016
FOR A POSSIBLE INSCRIPTION IN 2017**

Instructions for completing the nomination form are available at:
<http://www.unesco.org/culture/ich/en/forms>

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.

A. State(s) Party(ies)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed

Bangladesh

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material.

Not to exceed 200 characters

Traditional Art of Shital Pati Weaving of Sylhet

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).

Not to exceed 200 characters

ঐতিহ্যগত সিলেটের শীতলপাটি বুনন শিল্প

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1) mention alternate name(s), if any, by which the element is known.

Sital Pati, Sittal Pati, Sheetal Pati ('Cool Mat'),

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The bearers and practitioners of the element are weavers of Shital Pati (cool mat) mostly living in low-lying villages in the greater Sylhet region of Bangladesh. However, there are pockets of Shital Pati weavers in many other areas of the country too, where there is natural growth of Murta, a slender bamboo like rhizomatous plant the stem of which constitutes the basic raw material. All of them have inherited the skill of weaving Shital Pati from their ancestors. Traditionally, the craftsmanship of processing Murta cane and weaving Shital Pati with Murta shreds has been transmitted from generation to generation within the family. Both men and women of a family participate in collecting and processing of Murta with greater participation of women in the weaving of mat. Historically, the craftspeople, locally called Patial or Patikar, (i.e. maker of Pati – a kind of mat) came of low-caste Hindu families. With the gradual ebbing of the caste system, more people irrespective of caste and religion, came to take interest in the technique and skill of weaving Shital pati. Estimatedly, some 4000 families in about 100 villages are directly involved in this craft.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating if possible the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories, and submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

The traditional weavig of Shital Pati originated in the Sylhet region of Bangladesh and remains concentrated there till date. The region characterized by river valleys and low-lying marshy land offers a natural habitat for Murta, the basic raw material for Shital Pati. However, there are pockets of Shital Pati weavers in many other areas of the country too. Administratively, Sylhet is one of the eight Divisions of Bangladesh comprising four districts, namely Habiganj, Moulavibazar, Sunamganj and Sylhet. Shital Pati weaving takes place in all these four districts while Balaganj of Sylhet district is highly reputed for high quality Shital Pati. Although Murta is the best, Shital Pati can be made from bamboo, hogla, reed and palm leaves as well. Cultivation Murta as well as natural growth of the same in swampy lands of Chittagong, Cox's Bazaar, Noakhali, Lakshmipur, Feni, Barisal, Jhalakathi, Patuakhali, Comilla, Dhaka, Faridpur, Tangail, Kishoreganj and Netrokona have generated pockets of Shital Pati weavers in these areas of Bangladesh.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national nominations provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr.

Family name: Chowdhury

Given name: Faizul Latif

Institution/position: Director General
Bangladesh National Museum

Address: Shahbag, Dhaka-1000, Bangladesh

Telephone number: +8801733792555, +88029667693

E-mail address: dg@bnm.gov.bd

Other relevant information: Bangladesh National Museum prepared the nomination file for 'Traditional Art of Shital Pati Weaving of Sylhet'. The concerend official in this respect is Dr. Shikha Noor Munshi, Keeper, Bangladesh National Museum, Shahbagh, Dhaka-1000, Bangladesh (knh@bnm.gov.bd)

E.2. Other contact persons (for multi-national files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

N/A

1. Identification and definition of the element

For Criterion R.1, the States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- ☒ oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ☐ performing arts
- ☐ social practices, rituals and festive events
- ☒ knowledge and practices concerning nature and the universe
- ☒ traditional craftsmanship
- ☐ other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community,*
- b. the characteristics of the bearers and practitioners of the element,*
- c. any specific roles, including gender or categories of persons with special responsibilities towards the element,*
- d. the current modes of transmission of the knowledge and skills related to the element.*

The Committee should receive sufficient information to determine:

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

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.*

Not fewer than 150 or more than 250 words

Shital Pati is a handcrafted mat made by weaving strips of a green cane locally known as 'Murta' (*Schumannianthus dichotomus*) pre-dominantly in the north-eastern Sylhet region of Bangladesh. Shital Pati, literally meaning "cool mat", earned its name from the cold comfort it offers in the tropical weather of Bangladesh. Visually it is a flat and rectangular sheet which can be rolled up to put away. When spread on floor or bed, its upper surface appears glossy and smooth while the inner surface is rough. The people all over Bangladesh use it as 'sitting mat', bedspread or praying mat and size of Shital Pati varies accordingly. Its length normally varies from 2 and a half feet to 7 feet. The width may vary from 2 feet to 6 feet. It is not used as a floor-covering. Although made of flat, thin strips of green cane, its natural look is brown in finished form. The weaving pattern gives it a texture akin to jigsaw puzzle. Cane-strips may be dyed too. Also, the craftspeople known as 'patial' or 'patikaar' (meaning 'mat-maker') may weave cane strips in a way so as to create motifs of birds, animals, flower and leaves or other symmetric

patterns.

- (ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender or categories of persons with special responsibilities for the practice and transmission of the element? If yes, who are they and what are their responsibilities?*

Not fewer than 150 or more than 250 words

Often it is a family trade and although hired people may be engaged for larger scale production. Large scale production is common to villages of the craftspeople who make Shital Pati, locally called 'patial' or 'patikaar', meaning "mat maker". Both women and men participate in Shital Pati making, the role of women being more prominent in weaving the mat. Typically, men in the family select and collect the Murta stems and cut out thin strips and dry them while women dye and prepare the strips for weaving. The elderly women of the family are the master-weavers while younger girls (daughters or daughter in laws) help master-weavers and constantly learn the techniques of the craft. The head of the family (usually a man) takes care of selling the finished Shital Pati to wholesale buyers or carry them to nearby village markets. The coordination of the entire process of Shital Pati making, transmission of skills to younger generation, and selling of Shital Pati takes place in an informal way within the extended family.

The community of bearers and practitioners of the element have expanded with time in response to the changing socio-economic contexts. Historically, certain low-caste Hindu families were involved in Shital Pati weaving. With the gradual decline of the caste system, people irrespective of castes and religions have taken up weaving of Shital Pati for a livelihood. Government and non-government organizations have helped new weavers with training and financial support whereby the traditional culture of Shital Pati weaving has been reinforced. However, the critical intervention is in protection of land for Murta cultivation, the primary raw material for Shital Pati.

- (iii) *How are the knowledge and skills related to the element transmitted today?*

Not fewer than 150 or more than 250 words

The techniques of Shital Pati weaving are transmitted through the families of craftspeople, from mother to daughter and father to son, thereby ensuring continuity of the craft from generation to generation. The transmission takes place through non-formal apprenticeship by younger members of the family, by watching preparation of murta strands and weaving and decorating mats. In particular, weaving of motifs and patterns of Shital Pati is the most intricate part of the craft, which takes many years of apprenticeship for young girls, who would become master-weavers themselves in course of time.

Shital Pati weaving typically takes place at the inner courtyard of rural households where women from neighboring families often gather to watch and appreciate the weaving techniques. This openness of the practitioners of the element has contributed to the horizontal transmission of the knowledge and skills of Shital Pati weaving. The mastery of weaving Shital pati commands respect in the village and new families try to pick up the technique. Their effort is bolstered by training offered by government and non-governmental organizations. Also, sustained demand for Shital Pati encourages people irrespective of castes and religion are increasingly learning the technique of Shital Pati weaving and taking up the crafts for a livelihood.

- (iv) *What social functions and cultural meanings does the element have today for its community?*

Not fewer than 150 or more than 250 words

For the Shital Pati weavers, the craft represents the major source of livelihood as well as a sense of identity. Being primarily a family-based craft, transmitted from mother to daughter and father to son within the family, the united craftsmanship reinforces family bonding that extends

across the patial/patikaar the community. Women from the neighbouring families often join the weavers at their courtyards to see and appreciate the skills of weaving and designing of mats, thus creating a harmonious social atmosphere. There exists dozens of villages dedicated to the profession of Shital Pati making. The mastery at Shital Pati weaving commands a social prestige. Although it takes a long time upto six months, production of fashionable Shital Pati with fine and intricate motifs and patterns fetches individual and family reputation. Women of the family who play a pivotal role in the process of Shital Pati making command respect within the family for their directly productive role in family earning. Traditionally made for sitting or lying, the use of good quality Shital Pati in the interior decoration industry is increasing. This has reinforced bonding between the rural and urban community. The use of the ethnic motif of Shital Pati by top range fashion designers and book illustrators have enhanced the cultural value of the element.

- (v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

Shital Pati and its craftsmanship have no incompatibility with the existing international human rights instruments. Notably, there is no child labour in the industry since the skill of Shital Pati weaving demands a certain level of age maturity. Instead of undermining mutual respect between the communities, groups and individuals, it fosters family bonding and solidarity within the community. In fact, Shital Pati weaving upholds human rights through empowerment of underprivileged communities including women. The craft of Shital Pati weaving earns decent livelihood and commands respect in the society. Shital Pati weaving has enabled several communities in Sunamganj and Jamalganj areas of Sylhet region to eradicate poverty as people of these low lying marshy areas become jobless during the long monsoon. Production of Shital pati contains no energy consuming process. The demand for Murta plants encourages the people to cultivate these canes that reinforces bio-diversity, and helps control soil erosion along the river banks. Shital pati being fully biodegradable poses no threat to nature and contradicts no principle of sustainable development.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.

- (i) *How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?*

Not fewer than 100 or more than 150 words

The Traditional Art of Shital Pati Weaving of Sylhet is an exceptional and traditional craftsmanship which is fully compatible with bio-diversity and principles of sustainable development. It has also found an important place in the modern interior decoration industry and proved its versatility apart from original usage. The inscription of Traditional Art of Shital Pati Weaving of Sylhet on the Representative List will attract attention of general public to the existence of such a unique traditional craftsmanship that has been handed down from generation to generation in various parts of the country, with origin in the Sylhet region. It will contribute to the visibility of traditional knowledge and craftsmanship as an important cultural heritage that plays significant role in the contemporary society. The inscription will enhance public awareness of Shital Pati weaving as

an area of traditional craft, which is present, practised and appreciated in Bangladesh and beyond (being exported).

(ii) *How can inscription encourage dialogue among communities, groups and individuals?*

Not fewer than 100 or more than 150 words

The inscription of the element will contribute to the promotion of dialogue in many ways. First, the inscription of Shital Pati will demonstrate how interreligious and inter-ethnic dialogue and tolerance can be promoted among communities through intangible heritage, given the fact that Shital Pati weavers belong to an ethno-religious minority while the element they produce is used by people of all ethnicity and religious faiths. Secondly, Shital Pati weaving is a family-based practice, which is transmitted through mother to daughter and father to son. Its inscription will enhance inter-generational dialogue among the practitioner communities, as children will get further motivated to practice the traditional crafts of their ancestors and continue family tradition. Finally, the element's inscription and visibility would bring a sense of pride to Bangladeshis at home and abroad, and encourage them to better appreciate their intangible cultural heritage and reinforce their cultural links with their home country.

(iii) *How can inscription promote respect for cultural diversity and human creativity?*

Not fewer than 100 or more than 150 words

The designs and motifs of Shital Pati reflect the creativity of mind as well as suit the practical needs of the people who use the element. The inscription of the element will constitute recognition to the traditional skills and knowledge of Shital Pati weaver community and encourage the greater community to respect cultural diversity being represented by various ethno-religious groups in Bangladesh.

The Shital Pati or cool mat has inspired production of many different types of mats based on canes, reeds, hoglas, bamboos and palm leaves elsewhere in the country. The design and motifs of Shital Pati have influenced many other types of mats and quilts. The inscription will recognize the Traditional Art of Shital Pati Weaving of Sylhet technique on the one hand, and promote respect for diversity of the cultural expressions associated with it or influenced by it, both traditional and contemporary on the other, thus contributing to development of human creativity.

3. Safeguarding measures

For Criterion R.3, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

- (i) *How is the viability of the element being ensured by the concerned communities, groups or, if applicable, individuals? What past and current initiatives have they taken in this regard?*

Not fewer than 150 or more than 250 words

The "patial" (also, "patikaar") community has ensured the continuity of practice and transmission of their craft. Even in difficult times, most notably in the 1980s and 1990s when mats produced by synthetic fibres invaded the market of mats, the weavers remained loyal to the craft and did not leave their age-old profession. The craftsmen with their skills diversified their products and designs to recreate the traditional mats to meet the diverse usage and taste of a wider range of communities both in rural and urban areas. Several factors helped the practitioners: some development NGOs extended small loans and marketing support to retain the viability of the element both as an object of traditional culture as well as a means of sustainable development. Thanks to the media, an increased awareness of the environmental conservation made Shital Pati more acceptable to the users as the murta cane used for Shital Pati making is biodegradable as opposed to plastic. The development of road networks in the later part of 1990s in the low-lying Sylhet region by Local Government Engineering Department (LGED) greatly facilitated marketing of Shital Pati to various parts of the country. Lastly, the organized marketing of Shital Pati by some handicrafts outlets (Aarong, Probotona, Aranya, Karika) has enhanced profitability of Shital Pati making and helped patial community to retain their children to this traditional craft. The combined results of these factors have seen an increase in the demand of Shital Pati from the later part of 1990s which continues till today.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- ☒ transmission, particularly through formal and non-formal education
- ☐ identification, documentation, research
- ☒ preservation, protection
- ☐ promotion, enhancement
- ☒ revitalization

- (ii) *How have the concerned States Parties safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?*

Not fewer than 150 or more than 250 words

In the early 1980s, the craft of Shital Pati was threatened by scarcity of raw material as the low-lying marshy lands used for growing Murta plant were gradually being occupied for rice plantation, fisheries and construction of houses due to the pressure of population growth. As the Shital Pati weavers are mostly landless poor families, the Ministry of Land allowed the patial community to grow murta plant in government owned land (khaas land) without paying tax or rent to ensure viability of the element. In 2010, the Central Bank of Bangladesh introduced inclusive banking scheme for farmers and rural craftspeople by opening bank account with Taka 10 (15 cents). Under this scheme, the patial community came within the formal banking system and began to receive small loans from state-owned commercial banks. As mentioned in section 3.a.(i), almost all the Shital Pati producing areas have been brought under extensive road network as part of Government's scheme to connect rural growth centers; with better transportation facilities the market of Shital Pati has expanded all over the country.

Currently, the Government in collaboration with UNESCO is in the process of implementing a project entitled "Strengthening National Capacities for Safeguarding Intangible Cultural Heritage

for Sustainable Development". One of the major objectives of the project is to build up a sustainable framework for safeguarding ICH elements. In 2015, the ICH National Committee was established under the Ministry of Cultural Affairs to, among others, elaborate ICH Policy to improve safeguarding measures of ICH elements.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- ☒ transmission, particularly through formal and non-formal education
- ☒ identification, documentation, research
- ☒ preservation, protection
- ☒ promotion, enhancement
- ☐ revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

- (i) *What measures are proposed to help to ensure that the element's viability is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

Not fewer than 500 or more than 750 words

The Shital Pati weaving communities are increasingly becoming organized into cooperatives to ensure efficient safeguarding and transmission of the element as well as retaining the profitability of their craft. The Government of Bangladesh has been supporting the efforts of the bearers and practitioners in various ways. NGOs and researchers are also joining these efforts.

1. Measures aimed at safeguarding and transmission

The government is supporting the Shital Pati making community to organize themselves into cooperatives at the local level in all major Shital Pati-producing localities in the Sylhet region in order to streamline community efforts in safeguarding all aspects of the element, especially in reinforcing transmission of traditional methods of mat-weaving, dying and designing. Bangladesh Rural Development Board (BRDB), a wing of the Ministry of Local Government and Rural Development (LGRD) will be responsible for organizing rural women into cooperatives under Rural Livelihood Project, and it will undertake a specific project to organize Shital Pati weaving women. Shital Pati weaving community will benefit from this project by way of low interest loans and skill development training.

In addition, the Ministry of Land is currently examining a proposal for long-term allotment of Government owned land (khaas land) to landless Shital Pati weavers to grow Murta plants. If this proposal is accepted, the uncertainty of supply of raw material used for making Shital Pati will be resolved and the craft will attract new generation of young people in the weaving family to continue with this age old craftsmanship.

Responsible institutions: weaver community, Bangladesh Rural Development Board (BRDB), development NGOs, Ministry of Land and District administration of Sylhet, Habiganj, Moulavibazar and Sunamganj.

2. Research, inventorying and documentation

One of the expected outcomes of the ongoing UNESCO-assisted project entitled "Strengthening National Capacities for Safeguarding Intangible Cultural Heritage for Sustainable Development" is the preparation of the first formal ICH inventory of Bangladesh. The Shital Pati making craft has been included in the new inventory-in-progress under the aforementioned project through carrying out extensive field work in the greater Sylhet region. The government has so far

identified about 12,000 persons at various locations who are engaged in the craft of Shital Pati making. Further research and documentation on Shital Pati making will be done under the direction of the newly constituted National Committee on Intangible Cultural Heritage (ICH National Committee) of the Ministry of Cultural Affairs. The Ministry of Cultural Affairs will request the University of Dhaka to introduce ICH as part of curriculum of its Faculty of Fine Arts.

Responsible institutions: National Committee on Intangible Cultural Heritage, Ministry of Cultural Affairs, experts, University of Dhaka.

3. Promotion and enhancement

The popularity of Shital Pati has been gradually increasing with the appreciation of the element in the context of overall awareness of the value of traditional crafts in the country. The Government will continue to promote awareness of the element together with other elements of intangible cultural heritage by organizing crafts fairs at local and national levels, and by awarding outstanding craftspeople in recognition of their creativity. The Ministry of Cultural Affairs has recently opened a section entitled Intangible Cultural Heritage on its website and has undertaken awareness-raising activities in the media and among civil society organizations on ICH. The ICH National Committee has been holding a series of meetings with communities at local levels related with intangible cultural heritage elements in the country to update the Inventory, which will also play an important role in raising awareness on social and cultural functions of these crafts and feed into the national ICH inventory. The ICH National Committee also plans to hold seminars and symposiums at the national level to raise awareness Shital Pati's value as an object of traditional culture and its contribution to rural economy and environmental protection.

Responsible institutions: National Committee on Intangible Cultural Heritage, Ministry of Cultural Affairs; craftsmen, NGOs working with traditional crafts.

4. Follow-up on the impact of possible inscription of the element

Shital Pati weaving community, researchers, NGOs and the Government believe that the inscription of Shital Pati on the Representative List will strengthen their collective effort to safeguard the element by raising awareness among the general people about the value of traditional crafts and traditional knowledge as a whole. The ICH National Committee will review the impact of the possible inscription of the element after its inscription and formulate plans to address any concern accordingly.

Responsible institutions: National Committee on Intangible Cultural Heritage, Master craftspeople, researchers and civil society.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words

Proposed measures to safeguard the craft of Shital Pati weaving will be implemented with direct participation of relevant government agencies and ministries, as well as with the concerned community. The Bangladesh Rural Development Board (BRDB) will be responsible for organizing Shital Pati weavers into cooperatives to provide them with low interest loans and skill development training. The Ministry of Land will be responsible for allotting government owned land (khas land) to the Shital/Patikar community to support cultivation of murta plant. The Ministry of Cultural Affairs will finance the task of documentation and inventorying of the element, and organize seminars and symposiums by bringing together experts, researchers and community organizations to create awareness of the craft Shital Pati making. While the Government will be responsible for providing funds for supporting these efforts, all measures will keep the bearers and practitioners in the centre stage so that all measures are in conformity with the interest of the community. The ICH National Committee will also be mindful so that the

support and involvement of development NGOs and retail outlets do not cause unintended commercialization of this traditional craft. As in the past, organizations under the auspices of Ministry of Cultural Affairs(Bangla Academy, Bangladesh Folk Arts and Crafts Foundation) will continue to organize crafts fair for display and appreciation of traditional crafts including Shital Pati. The Bangladesh National Museum will acquire and display old masterpieces of Shital Pati for raising public awareness of the element as an object of traditional culture.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

Not fewer than 150 or more than 250 words

The patial communities of different districts have been closely involved in developing safeguard plans and measures. The District Cultural Officers of Habigonj, Moulavibazar, Sunamgonj and Sylhet held meetings and undertook field visits to involve members of patial community living in various areas. They met the weavers of several villages of Balagonj Upazila (sub-district) of Sylhet district, including Teghoria, Chanpurom Shrinathpur, Atasion, Gouripur, Lohamora, Khujgipur, Koergaon, Harisham, Kalampur and Algapur. They held meeting with the craftspeople of Sonapur, Kalipur, Chanpur, Kadamtoli, Durgapur and Ramesharpur villages of Jamalagonj upazila of Sunamgonj district to know what they thought would improve the viability of the craft of Shital Pati making. Master craftspersons Gitesh Chandra Das (65), Harendra Das (55), Arun Chandra Das (45), Arati Rani (50), Banitosh Dey (50), Mokkhi Rani (50) were consulted to develop safeguarding plans. The community identified scarcity of raw material as the main threat to the viability of the element and urged the government to allot khaas land on a long term basis for growing murta plant. The master weavers felt they could ensure transmission of the element to their next generation if raw material supply was ensured.

Mr. Nazmul Haque, Executive Director of NGO named IDEA stressed the need to develop skills and provide low interest loans for the viability of the element. Mr. Foizur Alam Mohan, Chairman (Mayor) of Jamalgonj Sadar Union Parisahd emphasized on providing training to landless people, widows and single mothers to make Shital Pati their main livelihood when cultivable lands in the area go under water for six months.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies), and if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: National Committee on Intangible Cultural Heritage
Ministry of Cultural Affairs, Government of Bangladesh

Name and title of the contact person: Mrs. Aktari Mamtaz, Secretary, Ministry of Cultural Affairs and Chairperson of National Committee on Intangible Cultural Heritage

Address: Ministry of Cultural Affairs, Building No. -6 , Bangladesh Secretariat, Dhaka 1000, Bangladesh

Telephone number: +8801713048584, +88029576534

E-mail address: secretary@moca.gov.bd

Other relevant information: Website: www.moca.gov.bd

4. Community participation and consent in the nomination process

For Criterion R.4, the States shall demonstrate that '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'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages, including the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, including where appropriate local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and elaboration of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

The nomination of "Traditional Art of Shital Pati Weaving of Sylhet" has been made following the widest possible participation of the community related to the element. The intention of the Government to nominate Shital Pati for possible inscription on the Representative List was communicated to the bearers and practitioners of the element through the District Cultural Officers of Habiganj, Maulvibazar, Sunamganj and Sylhet (sadar) districts. Between September-December 2013, the District Cultural Officers organized four meetings with the members of patial community living under their respective jurisdictions as well as experts and NGOs involved with the element and local government representatives of the concerned areas.

In these meetings, the District Cultural Officers and experts explained to the patial community the objectives and procedural aspects involved in the inscription of Shital Pati weaving on the UNESCO Representative List of Intangible Cultural Heritage of Humanity. The patial community expressed their enthusiasm for the proposed inscription, as they considered that the inscription of the element would not only recognize their traditional skills but would also promise better economic future through wider publicity of the element. A number of Union Parishad Chairmen and NGO representatives associated with the weaver community viewed the possible inscription as a matter of pride for their localities and a prospect of increased economic benefits through job

creation and tourism activities.

The District Cultural Officers explained why signing of the consent letters by the practitioners was needed. It was explained to the master weavers of Shital pati that the Government of Bangladesh cannot submit the proposal for inscription of the element without their consent. It was agreed that the communities concerned will prepare consent letters with the help of their local government representatives. In February 2014, four District Cultural Officers, leading master weavers of Shital Pati, local government representatives from concerned areas, experts and NGO representatives again assembled at the office of the Deputy Commissioner of Sylhet to finalize the nomination form on the "Traditional Art of Shital Pati Weaving of Sylhet". The consent letters from the community were collected at this meeting and sent to the Ministry of Cultural Affairs.

After receiving UNESCO's communication for additional information on the nomination file, the Ministry of Cultural Affairs again instructed District Cultural Officers to hold meeting with experts, master weavers, NGOs and local government representatives. At the meeting held in July 2016, some more consent letters were collected from practitioners, relevant NGO representative and local government representatives to ensure widest possible involvement of communities and their consent to the inscription. The audio-visual documentary was also revised to include some more areas where Shital Pati Weaving take place.

The weaver communities from various areas also agreed that in order to ensure proper coordination and for the purpose of efficient communication as regards nomination of "Traditional Art of Shital Pati weaving of Sylhet", a Sylhet-based development NGO named Institute of Development Affairs (IDEA), which has long been associated with the element of Shital Pati, will represent the patial community.

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

Following widest possible involvement of the community(as described at section 4.a above), consent letters were received from the concerned community and groups, which are attached to the nomination file. The English translation of the original consent letters in Bengali are also provided.

- 1) Letter of consent from six master weavers of Shital Pati representing patial communities of various parts of Sylhet division regarding submission of nomination file "Traditional Art of Shital Pati Weaving of Sylhet" on the Representative List. These master weavers of Shital Pati also feature in the documentary film, providing further evidence of their willing participation in the discussion as well as in the enlistment project.
- 2) Letter of consent from the Chairman of Balagonj Upazia regarding submission of nomination file "Traditional Art of Shital Pati Weaving of Sylhet" on the Representative List.
- 3) Letter from the Chairman of Jamalgonj Sadar Union Parishad regarding submission of nomination file "Traditional Art of Shital Pati Weaving of Sylhet" on the Representative List;
- 4) Letter expressing consent from Executive Director of non-governmental organization IDEA with regard to submission of nomination file "Traditional Art of Shital Pati Weaving of Sylhet" on the Representative List.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of certain knowledge. If such practices exist, demonstrate that inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.

If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words

Not fewer than 50 or more than 250 words

There are no customary practices restricting access to the shital pati weaving. The knowledge of shital pati weaving was passed through generations. During the interviews and filming of the documentary, the artisans confirmed the absence of any such customary restrictions. The fact that the craft is spreading from low-caste Hindu community to Muslim families also testify the openness of the craft and which has helped creation of decent jobs for landless peasants, widow and single mothers.

4.d. Concerned community organization(s) or representative(s)

Provide detailed contact information for each community organization or representative, or other non-governmental organization, that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity
- b. Name and title of the contact person
- c. Address
- d. Telephone number
- e. E-mail
- f. Other relevant information

a) Name of the entity: Institute of Development Affairs(IDEA)

b) Name and title of the contact person: Mr. Nazmul Haque, Executive Director

c) Address: House - 41/A1, Main Road, Block-A, Shahjalal Upashahar, Sylhet-3100, Bangladesh

d) Telephone number: + 880821761928, Mobile: +8801712176667

e) Email: idea.sylhet@yahoo.com ; contact@idea.org.bd

f) Website: www.idea.org.bd

5. Inclusion of the element in an inventory

For Criterion R.5, the States shall demonstrate that '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 of the Convention'.

a. Indicate below:

- when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),*
- its reference,*
- the inventory in which the element has been included,*
- the office, agency, organization or body responsible for maintaining that inventory,*
- how the inventory has been drawn up 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11(b) of the Convention), and including in terms of the role of gender*
- how the inventory is regularly updated (Article 12 of the Convention).*

b. Documentary evidence shall also be provided in an annex demonstrating that the nominated 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 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different. The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.

The nominated element's inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.

Not fewer than 150 or more than 250 words

The Ministry of Cultural Affairs of Bangladesh, in 2005, commissioned the Asiatic Society of Bangladesh to undertake a cultural survey with a view to preparing a national inventory of the tangible and intangible cultural heritage of Bangladesh. The Asiatic Society of Bangladesh conducted the survey for two years during 2005-2006 and published the results of the survey in 12 volumes in 2007. The 7th volume (attached to the nomination form) contains the inventory of some elements under the broad category of traditional craftsmanship. Shital Pati was one of the elements thoroughly studied and included in the inventory of this volume under the Section of Living Traditions.

One of the expected outcomes of the ongoing UNESCO-assisted project entitled "Strengthening National Capacities for Safeguarding Intangible Cultural Heritage for Sustainable Development" is the preparation of the first formal ICH inventory of Bangladesh. The element entitled "Traditional Art of Shital Pati Weaving of Sylhet" has been included in the inventory-in-progress under the aforementioned project. To bring momentum to the existing efforts to safeguard the intangible cultural heritage in Bangladesh, the Ministry of Cultural Affairs has established a National Committee on Intangible Cultural Heritage (ICH National Committee), which is in operation from 06 December 2015. The ICH National Committee is responsible for maintenance and updating of the ICH inventory.

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for visibility activities if the element is inscribed. Tick the following boxes to confirm that related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- ☒ documentary evidence of the consent of communities, along with a translation into English or French if the language of concerned community is other than English or French
- ☒ documentary evidence demonstrating that the nominated 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 of the Convention, such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language if different
- ☒ 10 recent photographs in high definition
- ☒ cession(s) of rights corresponding to the photos (Form ICH-07-photo)
- ☒ edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French
- ☒ cession(s) of rights corresponding to the video recording (Form ICH-07-video)

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, principal published references providing supplementary information on the element such as books, articles, audio-visual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page

Ahmed, Tofael Banglar Lok Sangskriti (Folk Culture of Bengal) Dhaka: Bangla Academy, 2000.
 ---- Lok Oitijer Dosh Diganta Dhaka: Bangla Academy, 1999
 ---- Lok Shilper Bhubone Dhaka: Bangla Academy, 1994
 Ahmed Wakil Loukik Gyankosh Dhaka: Gotidhara, 2011
 ----- Lok Sangskriti (Folk Culture) Dhaka: Asiatic Society, 2007.
 ----- Lok Kola Probondhoboli (Essays on Folk Culture) Dhaka: Gotidhara, 2001.
 Gope, Rabindra ed. Lok Shilper Nirbachito Probondho (Selected Essays on Folk Culture) Sonargaon: Bangladesh Folk Arts Museum, 2010
 Haq, Mozammil AKM. Shital Patir Shital Kotha Jugantar, June 3, 2007
 Islam, Shirajul ed. Banglapedia Vol 7 Dhaka: Asiatic Society, 2003
 Sen, Dinesh Chandra. Brihot Banga. Vols. 1&2, Kolkata: Calcutta University Press, 1935.

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission

In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination

Name Mrs. Aktari Mamtaz

Title Secretary, Ministry of Cultural Affairs, Government of the People's Republic of Bangladesh

Chairperson, National Committee on Intangible Cultural Heritage

Date 28-09-2016

Signature



Name(s), title(s) and signature(s) of other official(s) (For multi-national nominations only)

N/A