



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Representative List 0126100009

Reçu CLT / CIH / ITH

ICH-02 – Form

Le 25 MARS 2016
N° 2080

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.

Saudi Arabia

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

Al-Qatt Al-Asiri, a female traditional interior wall decoration in Asir, Saudi Arabia

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

القط العسيري، فن نسائي تقليدي لتزيين البيوت من الداخل في عسير، المملكة العربية السعودية

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.

Qattah, Qitat, Nagash, Katabah, Zayan

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

Al-Qatt Al-Asiri (afterwards: Al-Qatt) is a Traditional Craftsmanship recognized as the iconic art of the region. It used to be done by females of the community only, nowadays male Artist have started practicing it and including it in Art work.

This art is well known in the region for reflecting the taste of the lady of the house, the presence of Al-Qatt was essential in every house, the design initiates by drawing the outlines and dotting the colors and then a group of female relatives collaborate in to complete the decoration of the whole room. In some cases female artist are hired to draw the wall of a house in exchange in exchange for monetary fees. As the Art evolved, it became a standard design for almost most houses, leading modern day architects and interior designers to be inspired by Al-Qatt in their work.

The local societies like the Saudi Visual Art Society, and the Southern ladies charitable society, conduct programs to educate the younger generations about this art form.

A few of the leading ladies in this Art are Fatimah Abu Gahas, Jahaha Bint Buraidy.

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 element is practiced in the Region of Asir located in the Southern part of Saudi Arabia, with more than 11 provinces spread across 81,000 square kilometers.

Asir region stretches from the borders of Yemen in the southeast and Jazan in the southwest to the boarders of Riyadh region in the north. And from Najran in the east to the coast of The Red Sea in the west. AlQatt is mainly found in Abha City and suburbs, Khamis Mushait city and suburbs, Rojal Alma'a, Sarat Abidah and Ahad Rafidah , AlNamas and Mahayel Asir.

Asiri region consist of three geographical areas: the coastal plains, Sarat Heights and internal plateaus (semi-desert areas). The region receives more rainfall than the rest of the country and contains the country's highest peaks.

There is a similar decorative art found nationally in the cities of Jazan and Najran, and internationally in Yemen, Africa and India.

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: Alomar

Given name: Khalid

Institution/position: Director of Intangible Heritage Administration

Address: Ministry of Culture and Information-Deputy Ministry for Culture Affairs, B.O
Box 11161 Riyadh 570, Saudi Arabia.

Telephone number: 00966505216509

E-mail address: kaomar@moci.gov.sa

Other relevant
information:

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.

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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

The traditional craftsmanship of Al-Qatt is an ancient art form considered a main element in the identity of Asir and enhances solidarity among groups of the community. Al-Qatt, is a spontaneous art technique done by the females of the community; used to decorate the interior walls of houses specifically the rooms of visiting guests, to praise the guest creating a sense of pride to the owner and the art itself. The base is usually white gypsum (in some areas blue) the patterns of Al-Qatt are drawn consisting of icons of geometric shapes and symbols aligned to form layers, each layer has a specific name related to the pattern style. After creating the outlined shapes, colors are used to complete the design, using primary colors red, yellow, blue and black, also mixing them to make secondary colors. The layers consist of a large horizontal green area in the bottom called "takhdheer" a word derived from greenery, the rows above that are thin vertical lines called "Al-Omari", the rows above are double or triple horizontal lines called "Koffof" meaning palms of the hands. After that a double line with diamond shapes in the middle called "Mona'ana'at" which means mints, following comes a wide line with small boxes and containing different drawings

called "Akhtam". Above that are small triangles representing girls called "Banat" with lines on top and each line has small angular lines popping out of it called "Ariyash", then thin vertical lines in between the triangles called "Amshat" meaning Combs.

- (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

In ancient times, only women practiced the element. The men built the exterior of their houses using rocks and wood. Then, the ladies contribute by decorating the interior walls. The art of Al-Qatt is a social function, where the lady of the house invites female relatives of various age groups to help her complete her painting, therefore transmitting this knowledge from generation to another. AlQatt is practiced in different social and cultural backgrounds in the Asiri Community. Among the early practitioners of this art are Fatimah abo Gahas and Jahaha Bint Buraidy.

Nowadays, Male and female artists, designers, interior designers and architects practice Al-Qatt not only on the interior walls of the houses but also on various surfaces such as canvases and other products as well.

Associations such as Saudi Arabian Society for Culture and Arts (SASCA) are concerned with the transmission of this art through workshops equipped with materials and skilled trainers. Saudi Art association as well organize forums inspired by the art of Al-Qatt and art galleries with Al-Qatt as its main theme.

Researchers such as Mr.Ali Maghawi investigates the history of this art by interviewing the pioneer practitioners of the element. Academics such as Dr. Haifa AlHababi base their Masters and PHD thesis about Al-Qatt. Dr. Ali Marzuk as well published a book researching this art form.

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

Not fewer than 150 or more than 250 words

The knowledge and skills of Al-Qatt is transmitted within the community by inheritance, passing it on from mother to daughter. Observation and practice are the key methods in carrying this knowledge from generation to another. Societies, non-governmental organizations and individuals play a great role in preserving, promoting and transmitting this knowledge as well. The government supports community initiatives by funding workshops that explain the history of the art and demonstrate the method of doing it. Fatimah Faye for example is one of the artist who took upon herself the responsibility of training females of different age groups in the community through such workshops. The education administration of the region have developed activates that teach children about this art. Universities such as Prince Sultan University organizes projects for Architect students and include Al-Qatt in their Saudi Heritage syllabus. Owners of Private galleries and museums contribute by exhibiting this art to local and international visitors.

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

Not fewer than 150 or more than 250 words

Al-Qatt is commonly used to decorate the interior walls of living rooms, reflecting the taste of the lady of the house, parsing the visiting guest showing that it is an honor for the house owner to have this guest in his company.

The art enhances the social bonding and solidarity among the female community in the region, when the lady of the house plans to decorate using Al-Qatt, she asks for the assistants of her female relatives allowing them to spend a few days working among each other. The rooms with

this art form are retouched during festive occasions, e.g. Eid and weddings. In addition, the art of Al-Qatt has a therapeutic effect on the practitioner, as it gives her comfort and serenity from daily life stress by developing inner peace. Some lyrics are chanted as they paint saying "Bait Abi yangish wa trangash" meaning my father's house is being decorated, and now it became beautiful.

The materials and tools used, in the past to create this art were extracted from natural soundings and gathered by the women themselves, picking plants and rocks together to create pigments, using hair of goats tail and branches as painting tools.

Since the art is limited to only one area of the country, it became the official identity of the Asiri community enhancing the cultural meaning of this form.

- (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

The Art of Al-Qatt represents the respect of women rights of expression within the Asiri community. The art developed from being a mere decoration to a source of income for the ladies, being hired to beautify the homes of other families that desire exhibiting this traditional art form. Thus sustainably developing the economic value of the art, and encouraging the mutual respect for the art among the regions and other communities. Furthermore, the element was implicated on tangible items, leading to widening the spectrum of this art form, from just being on walls to being on household items, creating a bigger market for the art among the region.

Al-Qatt being a representation of the Asiri identity. Various types of the art exist in terms of style within the tribes of Asir, yet the community considers it as one form of art as a sign of mutual respect and cultural dialogue.

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 inscription of Al-Qatt contributes in raising the awareness to the culture heritage of Saudi Arabia by reviving an ancient art using modern techniques, to prevent the art from extinction and preserve its history. To focus on the intangible aspect of the element will emphasis the importance of cultural value to the community locally, nationally and internationally. The visibility of this art decreased long ago, yet within the past 40 years, the element has started to emerge strongly among the region, there for the inscription will assist in the viability of the art form in Asir and preserve it from facing extinction.

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

Not fewer than 100 or more than 150 words

Al-Qatt represents the identity of the Asiri Community, nationally and internationally. Inscription of it as an ICH in the representative list will optimize the cultural value of the element and encourage dialogue among the communities by publicizing Al-Qatt on a national and international level. An art form with such detail and aesthetic value will naturally promote observers to discuss the complexity of the element and its rich background.

The inscription will contribute with the knowhow of the element to encourage dialogue within the community, enhancing the willingness of the younger generation to learn and acquire the skills of the element, to grasp the history of their intangible cultural heritage to pass on to the future generation.

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

Not fewer than 100 or more than 150 words

The inscription of Al-Qatt will motivate the Asiri community to commence cultural diversity among individuals and groups as the region has a diverse tribal spectrum. The surrounding regions influences cultural diversity and human creativity among one another.

The element is a traditional craftsmanship reflecting the human creativity of the Asiri community, the inscription of Al-Qatt will encourage the development of the creative skills among the locals, it will safeguard the intangible aspect of the element through tangible manifestations. Being a spontaneous art form that reflects the emotions of the practitioners, it stimulates creativity among the community members, hence enhancing the unity of the Asiri community through inscription.

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

Past:

1. Al-Qatt, transmitted naturally from one generation to another by observation, imitation and participation.
2. The application of the art in most of the households insures the viability of the element within community.

Current:

1. Academic achievements by individual researchers in Al-Qatt by studying the art, Dr. Haifa Al-Hababi and Dr. Ali Marzuk are pioneers in the field of Al-Qatt.
2. Local individuals created galleries within their households dedicated to safeguarding the element.
3. A CBI project run by the Saudi Heritage Preservation Society (afterwards: SHPS) for inventorying, and archiving of the intangible cultural heritage in Saudi Arabia, to identify, accordingly, the traditional craftsmanship Al-Qatt. A web portal was established to identify ICH elements, localities and bearers with participation of communities. (<https://sites.google.com/a/shps.org.sa/sh/home/sup>)
4. Prince Sultan University conducted an activity within the "Saudi Heritage" course by painting Al-Qatt on the walls of the basketball court to raise awareness to Al-Qatt and educate the students through practical learning.
5. Saudi Aramco established King Abdul Aziz center for world culture in 2016, with four galleries and one of the four contains Exhibits that explore Saudi identity called "Ajyaal". In Ajyaal, the Center will preserve and exhibit two distinguished Al-Qatt art pieces. These valuable objects represent both older and newer versions of artwork by the ladies of Asir, and constitute a documentary concerning the preserved artifacts. .
http://en.kingabdulazizcenter.com/explore/center-facilities/museum#.VuZTk_krLIU
6. The Southern ladies charitable society, establish yearly training courses (1-2 months) by professional Al-Qatt artists to train orphans and low-income families to be secured financially. (Budget: 27,180 SAR/ 7,248USD)

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

Safeguarding the element has a significant amount of social, financial and administrative support yet it is not sufficient and requires improvement by increasing the efforts to eliminate the minor constraints related to the element. Governmental entities and NGO's implement programs dedicated to safeguarding and raising awareness to Al-Qatt:

1. Saudi Handcraft Program (Later: SHP) created by the Saudi Commission for Tourism and National Heritage to promote and support artisans and craftsmen in Saudi Arabia by marketing, training, and providing practice licenses.(Budget: 400,000 SAR / 106,668 USD)
2. Ministry of Education through education Administrations took the liberty to implement Al-Qatt as extra-curricular activities by the practice of the element and its components.
3. The government placed modern interpretations of Al-Qatt in many public locations e.g: Abha Airport, Streets, and roundabouts.
4. Workshops conducted by the Saudi Arabia Society for Culture and Arts (SASCA), by inviting masters in the art to teach females of the community of various age ranges, about the basics of the Art.
5. The Saudi Art Association, initiated contests among artist themed with Al-Qatt to enhance their knowledge through art works.(Budget 350,000 SAR/ 93,334 USD)

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

Community members of Asir provided initiatives that aim to safeguard Al-Qatt through various means and measures, in collaboration with the government, stakeholders, and practitioners. The Proposed plans will strengthen the existing activates and introduce new measures that will insure the viability and sustainability of the element.

Inventorizing, research, studies and documentation

1. SHPS established ICH inventory list of numerous elements since 2014, updated regularly with the most recent research outcomes.
2. Sponsoring researchers and interested academics to conduct studies regarding the history, symbolic meanings, and chemical composition of natural pigmentation and artistic techniques of the element.
3. Developing required restorative measures of historic buildings containing Al-Qatt according to universal standards and elaborate field studies.
4. Supporting documentation and digitalization of conducted research and field studies to create audio-visual archives of Al-Qatt making it accessible to the public.

Transmission and education

1. Sponsoring international scholarships for Asiri youth aiming to develop knowledge and skills in the field of traditional craftsmanship.
2. Focusing on establishing new pathways in heritage and culture education within universities.
3. Introducing heritage art modules in school curricula to educate children about Al-Qatt and other heritage-based art forms in terms of color scheming, pattern repetition, outline drawing and symbolism related to Al-Qatt.
4. Designing audio-visual materials aiming to educate the community about the importance of preserving this art form.
5. Encouraging ladies to pass their knowledge and skills to younger family members.

Preservation

1. Safeguarding, reviving and restoring historical buildings withholding the element by recruiting experts in the field to insure proper preservation techniques.
2. Establishing a center specialized in studying the restoration of tangible heritage manifested from ICH preserving the element and its related practices.
3. Formulating associations for artisans of Al-Qatt, ensuring the viability of the element among the community.
4. Encouraging architects and engineers to implement this decorative Asiri art in contemporary architecture.
5. Creating sections dedicated to the history of Al-Qatt in Saudi museums, displaying the art, tools, techniques, materials, and pioneer practitioners.
6. Encourage individual initiatives to invest in the preservation of this art by funding local artist and galleries.
7. Archiving written and Audio-visual materials of Al-Qatt through modern techniques.

Enhancement, promotion, development and dissemination

1. Organizing heritage activities involving the participation of all family members in experiencing the practice of this art form.
2. Increasing media support through heritage channels and magazines to promote safeguarding ICH among the community on national and international levels.
3. Working on providing credit facilities and loans to the artisans to enhance development of the art form.
4. Developing programs for low-income families working in this field to improve their skills to reach professional levels.
5. Establishing shops selling products decorated with Al-Qatt, promoting the acquisition of such artefacts.
6. Organizing art competitions in schools and colleges with Al-Qatt as a theme.

Legal protection

1. Implementing Regulations to control individual and non-professional intervention upon historic sites and monuments by placing it under expert supervision.
2. Draft laws to insure Protect of Al-Qatt originality from external imitations.

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

Not fewer than 150 or more than 250 words

1. Ministry of Culture and Information: founded Saudi Arabian Society for Culture and Arts (SASCA), and The Saudi Art Association. Providing them with yearly budgets to aimed to safeguard the element through workshops and galleries.

SASCA conducts workshops with a yearly budget of 10,000 SAR / 2666USD

SASCA conducts galleries with a yearly budget of 20,000 SAR / 5333 USD

2. NGO's collaborate with government entities to support individuals in implementing projects proposed to promote, raise awareness and encourage the practitioners to develop projects preserving the intangible heritage linked to this traditional craftsmanship.

3. The government will encourage practitioners of Al-Qatt through the arrangement of their participation in traditional festivals and events to create a market for their products to improve their income and insure the sustainability of the element.

4. Saudi Handcraft Program (SHP)(a program developed by the Commission of Tourism and National Heritage) with the partnership of Turquoise Mountain are developing a program in collaboration with ladies of Asir, to apply this art form on high end products to create a niche market for Al-Qatt on national and international levels.

5. The education administrations seeks to implement Al-Qatt within the art curriculum in schools to insure that future generations recognize the importance of cultural heritage.

6. SHP: provides licenses for the practitioners of Al-Qatt officially acknowledge the practice of the element.

(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

Community members especially Al-Qatt artist are involved in planning the proposed safeguarding measure, being the main component in executing the projects.

1. A Community Based Inventory workshop: "Traditional Craftsmanship as a Module" held on the 24-30 January 2016 in the city of Abha, Asir. Community members agreed upon the necessity of implementing official safeguarding measures through projects supported by the government in association with local community members. (Budget 200,000 SAR/ 53,334 USD).

The workshop initiated connections between the bearers and practitioners of the element, creating a base for the development of new projects that will support the safeguarding of the element.

2. Individuals are planning safeguarding measures by establishing private schools dedicated fully to educate members of the Asiri community about Al-Qatt.

3. Local families are also involved in conducting future projects, which aims to enhance the viability of the element through galleries containing visual aids and art studio inviting interested community members to practice Al-Qatt. (Budget: 15,900 SAR / 4,240 USD)

4. The community members partaking in the training courses will become part of the proposed projects planned by the state parties and concerned individuals, as it is necessary to include the ladies to achieve the true essence of the element.

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: Ministry of Culture and Information-Deputy Ministry for Culture Affairs

Name and title of the contact person: Mr. Khalid Alomar

Address: Ministry of Culture and Information-Deputy Ministry for Culture Affairs, B.O Box 11161 Riyadh 570, Saudi Arabia.

Telephone number: 00966505216509

E-mail address: kaomar@moci.gov.sa

Other relevant information: Name of the body: Saudi Heritage Preservation Society
Name and title of the contact person: HRH Princess Adila bint Abdullah bin Abdulaziz

Address: P.O.Box 8485, Riyadh 11482, Saudi Arabia

Telephone number: + 966505240610

E-mail address: info@shps.org.sa

Other relevant information: www.shps.org.sa

Facebook: shps.sa

twitter:@shpsevents

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 Asiri community and representatives strongly participated in the preparation of this nomination at all stages. The initiative to inscribe this element on the Representative list occurred from the bearers of the Al-Qatt. In 2015 members of the community took upon themselves creating a painting of Al-Qatt and presenting it to the UN headquarters in New York, displaying to the world the value of cultural heritage to the Asiri Community.

A field visit to Asir conducted in late 2015 by SHP and SHPS to meet the bearers and practitioners of the element, emphasizing the significance of safeguarding Al-Qatt as a traditional craftsmanship

in the region and the importance of the inscription on the Representative list to achieve the goal of safeguarding. With the attendance of female artists, visual artists and the concerned individuals.

A CBI workshop held in Feb 2016 to invite the Asiri community to be the main participants of the nomination process. Letters were sent to governmental sectors, NGO's, Societies to nominate participants to attend the workshop. Thirty attendees included governmental representatives, Al-Qatt artists (15 females), interested individuals and researchers from the Asiri community. After giving the necessary information on the nomination process by a UNESCO certified facilitator and concentrating on the traditional craftsmanship inventory and safeguarding, the community members declared their willingness to cooperate in fulfillment of the requirements of inscription. The coordination of field visits was required, in order to implement the knowledge learned in the workshop and widen the spectrum of the local community involved in the nomination process, by visiting practicing artist of Al-Qatt, Museums, and heritage villages with abandoned houses containing old Qatt paintings.

Moreover, Mr. Ali Maghawi was fully committed and involved in preparing the file by providing knowledge about the nature of Al-Qatt and its transmission. As he personally requested the government to nominate Al-Qatt for inscription on the Representative List. As he obtains first-hand experience about this art by interacting with leading masters in the field, and acquiring historic knowledge from them.

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

The SHPS research and investigation team explained to the practitioners of AlQatt as well as other community members and representatives of governmental and non-Governmental organizations throughout the inventorying process and workshop that every step in the safeguarding should respect the opinion of communities and that their free, prior and informed consents is required, thus highly important to the inscription. The initiative about the inscription plan was also disseminated by the media to enable the whole population to be informed about the process and approach taken.

The attached consent forms represent the diversity of the society with evidence of their full prior knowledge and engagement in the nomination. Some of the consents were obtained during the workshop, while others were personally given to the delegates of the SHPS who visited the concerned communities in the Asiri Region. Evidence of the full prior knowledge is included in the films and photos as well.

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 governing access to this art form. Al-Qatt nowadays is displayed in various public location and not limited to the living rooms inside the houses. The knowledge of Al-Qatt is spread in a very open manner through workshops and media. Community members and practitioners happily offer every detail regarding the element, the names and meanings of the symbols, drawing techniques and the methods of extracting the pigments to anyone who wishes to learn about this art form.

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*

Name of the entity: Saudi Heritage Preservation Society

Name and title of the contact person: HRH Princess Adila bint Abdullah bin Abdulaziz

Address: P.O. Box 8485, Riyadh 11482, Saudi Arabia

Telephone number: 00966505240610

Email: info@shps.org.sa

Other relevant information: www.shps.org.sa

Facebook: [shps.sa](https://www.facebook.com/shps.sa)

twitter: [@shpsevents](https://twitter.com/shpsevents)

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

1. Al-Qatt became a part of the IHSAL (intangible heritage of Saudi Arabia inventory) previously known as SHPS inventory of performing arts in Saudi Arabia in 2016. A workshop was conducted on the 24- 30 of Feb 2016 in Asir Region, SA with 30 members of the community/ researchers/ NGO's and government representative, to inventory the element with participation of the communities involved. An electronic data base has been setup by SHPS. IHSAL is regularly updated through the cooperation of communities concerned in collaboration with the government and SHPS. Every year new elements are added to IHSAL and within a 5 year the inventory with be regularly updated.

<https://sites.google.com/a/shps.org.sa/sh/home/Asiri-Qatt-art>

2. The inventory of ICH launched through a governmental resolution of the Ministry of Culture No. 76217 on 17 June 2012. It is an open process based on community participation and data are being constantly updated. Al-Qatt is listed under the entry 06/001 – traditional craftsmanship.

<http://ich.info.gov.sa/Menu/NationalList>

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.

Marzuk, Ali Abdullah, (2010), Fan zakhrafat Al-Imarah Altaqlidiah be Asir
 The Art of Architectural Decoration in the Al-Alkhalaf , Tawfiq abu-Ghazze
 the heritage of the kingdom of Saudi Arabia. Wahbi Alhariri. Rifai Mokhless Alhariri. Rifai
 ALZulfa, M. A. 1995. Profiles of Traditional Architecture in the Region of Asir .

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: Saud Bin Nassar Al-Hazmi

Title: Deputy Minister of Cultural Affairs, Ministry of Culture and
 Information, Riyadh, Saudi Arabia

Date: 21 march 2016

Signature:



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