



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

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N^o 0115

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2018
for possible inscription in 2019**

Instructions for completing the nomination form are available at:

<https://ich.unesco.org/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, which is available on the same webpage.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

Republic of Cabo Verde

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

Morna, musical practice of Cabo Verde

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

Morna

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.

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

Morna as a musical practice is present in all the islands of archipelago of Cabo Verde, although with major relevance in Nova Sintra (Brava island), in Mindelo (Sao Vicente island), Sal Rei (Boa Vista island), Sao Domingos and Praia (Santiago island). The bearers are singers, instrument players, composers, poets and musical instrument makers. Amongst these bearers some individuals stand out, for example: the composers Betu, Antero Simas, Nhelas Spencer and Tete Alinho; the poets Jorge Tavares and Silva Roque; singers Homero Fonseca, Djila Lobo, Ze Luis, Tej de Saia, Saozinha Fonseca, Titina Rodrigues, Gardenia Benros and Celina Pereira; instrument players Augusto Cego, Paulino Vieira, Humbertona, Bau, Moises Evora, Nho Da Cruz, Olimpio Varela and Manel Caloti and finally the instrument makers Aniceto Gomes and Piduca.

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. 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

As a musical and choreographic practice, morna is present in all nine inhabited islands of Cabo Verde: Santo Antão island (Porto Novo and Ribeira Grande); Sao Vicente island (everywhere); São Nicolau (Ribeira Brava and Tarrafal), Sal island (Espargos and Santa Maria); Boavista island (Sal Rei, Povoacao Velha, João Galego and Rabil); Maio island (Porto Ingles and Calheta); Santiago island (Sao Domingos and Praia), and in the islands of Fogo and Brava. These cultural manifestations can also be found in the immigrant communities in Europe (Portugal, Spain, France, Netherlands, Luxembourg), in North America (United States of America), in South America (Argentina and Brasil) and in Africa (Senegal and Sao Tome and Principe).

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 multinational 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.): Ms
Family name: Martins
Given name: Sandra
Institution/position: Director of Intangible Heritage
Address: Rua do Funchal, Achada Santo antónio, Praia, Cabo Verde
Telephone number: (238) 9833190
Email address: sadegual@gmail.com

Other relevant information:

E.2. Other contact persons (for multinational files only)

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

1. Identification and definition of the element

For Criterion R.1, 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 intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) (1)

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-related ones or categories of persons with special responsibilities towards the element; and
- 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 the 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 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 246

Morna is a traditional Cape-verdean musical and choreographic practice with instrumental accompaniment which incorporates voice, music, poetry and dance. Performed without gender, sexual orientation or age prejudice, and also can be either sang or played only with instruments, mainly chordophones. Morna's lyrics poetry can be improvised, autobiographies or written which topics are love, departure, immigration, splitting, reunion, longing, ocean and motherland. Whereas back in the days the lyrics were also composed in Portuguese, nowadays it is mainly

composed in Cape-verdean Creole. But the choreographic component of morna is currently declining. The chordophones used when performing are: Guitar, violin and ten strings guitar which throughout the twenty century was replaced by cavaquinho, "ukelele" (Brazilian influence). Nowadays, several other instruments have been introduced (piano, percussion and bass), but guitar is still the preferred instrument. As a musical practice, morna hasn't suffered any changes in more than a century. The most ancient memories, brings back to Boavista island where it was mainly composed by women, in a satiric way, to which Eugenio Tavares, in the end of this century introduced topics present on the genre today. On the decades of 20/30 of the twenty century, in São Vicente island became a popular musical genre presente in Mindelo's bars and marginalised places. In this island with B. Leza the composer and instrument player Luis Rendall, under Brazilian influence the undertone is introduced as well as transition chords which characterizes morna. It is also on Mindelo's context that its internationalization begins with the singers Bana and Cesaria Évora.

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

Not fewer than 150 or more than 250 words

The bearers are instrument players, singers, poets, composers, men and women, who performs, disseminate and transmit to youngsters and childrens on diverse context such as within the family nest, in their local community, in the society or in schools. Morna is transverse to the Cape-verdean society and it doesn't profess discrimination of any kind, neither social nor economic. Although it's transmission by man and women within the family group, it is the women who distinguishes the most on the transmission, due to it's role as a monoparental family member. Currently, some bearers are opening teaching centres, council schools. As a genre, morna is also practiced by formal groups, that stimulates the creation of others. Several bearers promotes festivals and local singing contest, giving it's contribution in promoting the practice amongst youngsters, in the country and immigrant communities. Men, distinguishes mainly as instrument players, poets and composers, while women were the inspiration in most of the compositions. In what the instruments are concerned, it's production is risking extinction due to the reduction on the number of instrument makers. The crafts making of these is more expensive, due to lack of raw materials in the country what pushes the instrument to be imported from abroad. From the eighties with Cesaria Évora projection on the world music, women role on the local scene, national and international starts changing, also on the show business, discographic and media.

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

Not fewer than 150 or more than 250 words

Morna as a musical genre it is transmitted mostly in an informal way, either in a familiar context or festive occasions. It is on the informal context that most of the genre transmission is expressed nowadays, but some formal initiatives started to take place regarding the transmission. Morna plays an important role on the Cape-verdeans life, from birth to death, therefore bearers with no academic education, recurs to ancient designations like "prima and segunda", to name the strings and a lexicon based on their reality to represent the musical chords, which make easier the learning process and transmission such as: "txife di carner" (sheep horn = Do menor). Several bearers have started creating their own spaces aiming the transmissions of the basics of morna, which led to the creation of childrens coral groups on various islands. Besides this some municipalities have created spaces called municipal schools, namely municipal school Tututa on Sal island and municipal school "Txota Suary e Nho Eugenio", in São Domingos, Santiago island. On the public end, it's worth mentioning, the edification of the school of music at Cabo Verde's University and Cesária Évora Academy of Arts, where morna is on the curriculum.

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

Not fewer than 150 or more than 250 words

Morna is a fundamental aspect of Cabo Verdean social and cultural life, as it is always present on their life cycle and various rituals: at birth, throughout the islands, people play morna on the seventh day after birth, which is considered protection for the new born; when someone dies, the funeral procession is always followed by morna "partida", "Djosa kem mandob morre" and "iternidade". Apart from these two extremes morna also appears on different occasions such as weddings, christnings, family reunions and lovers serenades. Morna is also used as ground for "tocatinas" spontaneous or pre set which reunites friends and family and new songs might arise. Abroad, on the immigrant communities, it is the perfect occasion to hear from motherland news and taste "encomendas de terra", homemade delicacy. Morna is present on the community daily routine, either in public or private spaces, from home to the street, involving both men and women from different background and stimulate social cohesion.

Every meeting and social get together, morna is always there as a link to motherland, allowing people to keep their traditions and mother language alive. It is an element that identifies and defines the community, reinforces the sense of belonging, the emotional connection to the country, the elevation of Cabo Verdean Creole and the traditional practice of intergenerational transmission associated with various social and cultural practices.

(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

There is no incompatibility in respect to morna, that violates any existing international human rights instrument, and it does not disrespect any community, groups, or individuals. Also, it does not impede any sustainable development. Its path clearly demonstrates its capacity to promote the empowerment of women in a markedly single-parent society, promoting gender equality and emancipation. It is an element that strengthens and reaffirms the right to its cultural diversity. Its practice promotes dialogue and a sense of solidarity among bearers, and it connects different generations, both among family members and in the community. As a social practice, it is an important instrument to promote sustainable development and it is incorporated on the programs of several municipalities that have created public schools and thematic festivals that promote morna. These festivals incorporate several different activities from catering arts and crafts to transports which helps the local development.

The practice of morna tends to bring people from different social backgrounds, professions, including resident foreign communities together and this practice is open to everyone whose interested, regardless of their ethnic origin, religion, gender, age or any other factors.

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 would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) *How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?*

(i.a) *Please explain how this would be achieved at the local level.*

Not fewer than 100 or more than 150 words

The inscription will increase the self-esteem and pride of the bearers with recognition of their practice, and it will raise awareness in the community, regarding the intangible cultural heritage as an element able to promote cultural diversity, dialogue and sustainable development. On the other hand, it will give the bearers the dignity and confidence to design new mechanisms and strategies of interaction and dialogue between themselves, and with other similar manifestations. The community will feel valued and recognized on its role as bearers of a significant element of culture, and of its effort to ensure the continuity of the manifestation. The inscription will contribute for greater equity in respect to the treatment of individual bearers, whose are away from commercial circuits, as well as those who are the genuine representatives of the practice as bearers of knowledge and as the ones responsible for the transmission and safeguarding.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

At the national level, the inscription will raise awareness among Cabo Verdeans, especially the younger ones, about the importance of the intangible heritage and about the role of the bearers of tradition in the solidification of the national culture and the intangible heritage. The recognition of Cabo Verdean culture through bearers will provide more support to the community giving them better conditions to reinforce intergenerational transmission and continuity of the element. The inscription will give greater visibility to morna, to the intangible heritage in the country, and the mother tongue, whilst vehicle for intangible heritage. It will raise attention for the recognition of the role of bearers on the safeguarding and transmission of intangible heritage in the country and abroad. The inscription itself would act as an incentive to the materialization of public policies to safeguard the institutional support in bearers' mission.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

At the International level, the inscription of morna in the Representative List will contribute to raise awareness regarding the importance of intangible heritage, diversity and intercultural dialogue in this globalized world. The inscription will increase the self-esteem of the Cabo Verdeans, that will create a new image of Cabo Verde around the world. It will enrich the range of elements that are on the List, by representing the cultural dialogue that takes place in the Atlantic. Because the Cabo Verdean Creole is an essential element for performing morna, the inscription, besides showing the linguistic diversity as fundamental to cultural diversity, will contribute to cultural affirmation of the Cabo Verdean Creole in the world. It will be another element to be used within the framework of the Convention, for its promotion and through the symbolic value of musical expressions, by showing the cultural differences and similarities in a multicultural context.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription of morna in the Representative List will increase self-esteem, dignity and a spirit of responsibility of bearers, in the promotion of dialogue, not only within the community, but also with similar communities. Being morna practice that brings people together, the inscription will contribute to break social, cultural and economic barriers within the community, allowing individuals to dialogue through a moment of glorification of a common element. The community cohesion will be reinforced, leading to the development of new collaboration forms between groups, individuals, researchers, public and private institution. Stimulating studies and common projects, debates and experience sharing will ensure the element viability.

It will create new opportunities for the exchange of knowledge between generations, bearers from different regions of the archipelago and immigrant communities. It will stimulate the interest of new generations on practicing, leading to the establishment a strait relation with the community and old generations.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?

Not fewer than 100 or more than 150 words

The inscription will give visibility to the essential role of the bearers as they create and safeguard the intangible heritage. It will also show their creativity and talent in an increasingly globalized world. Morna's recognition will potentially stimulate the beares creativity, supporting them on creating new compositions including new topics and the emerging of new praticioners, it will stimulate the creativity of both the bearers of the elements, and of those that are involved in other musical domains. Morna has been the subject of performance by several artists around the world, showing that it is an element which inscription will promote the practitioners creativity's from other countries and the interaction between cultures generating mutual benefits. It will favor the dialogue between the element and other practices,present or not on the Representative List, leading to new exchange forms of experiences and cooperation for promotion of intangible heritage and cultural diversity.

3. Safeguarding measures

For Criterion R.3, 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 communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Individual and or organized bearers have been the main agents of the viability and continuity of morna.

The transmission has been informally carried out by the community that has focused on the dissemination of knowledge both within families and through workshops, radio programs, frequent performances, thematic festivals and musical contest entitled " Todo Mundo Canta" which takes place in every islands, in collaboration with private institutions, local and central authorities.

They have established private their own informal schools on several islands to encourage youngster. Several children's choral groups in public and private schools were created as an initiative of the bearers, with no connection to the curricula, in order to ensure the transmission, as a strategy to grasp the interest of young people and children.

Regarding the element documentation, individual bearers have been the main agent safeguarding the element by collecting lyrics and promoting their dissemination. The main collections were made by musicians, especially Eugénio Tavares who revived morna "Brada Maria" that is considered to be the first morna from Brava Island. He also wrote the book "Mornas cantigas Crioulas" (1932) and several thematic essays; the composer José Bernardo Alfama wrote "Canções crioulas e músicas populares de Cabo Verde (1910)-Criole songs and popular music of Cabo verde; and the musician Jotamonte published several essays about morna by emphasizing the works "Música caboverdeana-Mornas para piano" (1987), and he continues to conduct several other researches. Theses works that address various aspects of the manifestation contributes to the safeguarding of morna.

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 States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

Not fewer than 150 or more than 250 words

The central government and local authorities have sponsored the bearers in their safeguarding initiatives by giving subsidies to studies, festivals, workshops, musical contests and to municipal schools. Considering morna as a fundamental element of identity, the government elevates morna to national heritage in 2012, produced important legislative acts such as giving diplomatic passport to artists, institutionalised October the eighteen (Eugenio Tavares birth date) as culture national date, and also established December the third (B. Leza birth date) as morna national day. Despite the limited amount of resources, the School of Music was created in the Cabo Verde university, and the Cesária Évora Academy of Arts (2014) providing technical support and workshops for youngsters. The poet's and musician Eugénio Tavares house in the Brava island was transformed into a museum, in 2006; in 2015, the museum Cesária Évora, in São Vicente started operating.

Between 2015 and 2017, the government funded the process of inventory with active participation of the community, the National Association of Municipalities and local NGOs, and started institutional partnerships at local level as well as with Portuguese cooperation by training technicians and community. At the municipal level, several schools were created and institutionalized. The municipalities promote contests and festivals featuring the known festimorna (São Vicente), festival of morna in Boavista, Morna jovem in Sal, and festival Sodade in São Nicolau. On what the artist rights and copyright is concerned, a law review had place in 2005. Its applicability was materialized in 2013 with the creation of the Cabo Verdean Society of Musicians.

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 ensure that the viability of the element 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

1. CREATION OF A WORKING NETWORK

Objectives:

Creation of an working platform, that harness a network between institutions and morna's agents, including musicians, composers, editors, cultural associations, research centres that

comprises local,nacional and international research.

Actions:

- Identify and register morna on its local especificities,on the national inventory of Intangible Cultural Heritage.
- Create and implementing free access to a digital file,that includes several documents,historical and conteporaries,records and musical sheets.
- Register in a broad way,morna's practice and living history off the principal charaters.
- Promote the exchange of experiance between beares and cientific community,using tecnologics resources.

Shedule:2018-2021

Budget:2.000.000\$00 ECV

2. ACKNOWLEDGEMENT

To promote the recognition of the value of morna as an intangible cultural heritage and the awareness of its fundamental mark in contemporary history and Cabo Verdean cultural identity and to ensure the value implementation, principles and ethical measures for the agents and institutions related.

Actions

- Promote an inventory and catalog of morna as a practice at the municipal and local level, also encouraging the registration of other musical practices; encouraging communities, groups and individuals to create their own record with the support of local and national authorities;
- Raise awareness regarding morna's value, especially among the young people and the migrant communities through various means and supports;
- Promote morna as an intangible cultural value of great significance and historical relevance in the municipalities, as well as in the political, administrative, cultural and associative entities where migrant communities resides;
- Identify the bearers and provide conditions that ensure the register and transmission of their knowledge, and ensure that the knowledge associated to the instrument crafting, documented and transmitted by their bearers;
- Propose ethical principles that support a positive relationship between bearers, cultural agents, promoters, researchers and institutions;
- Safeguard the intellectual property of bearers.

Schedule:2018-2020

Budget: 2.000.000\$00 ECV

3. TRANSMISSION AND SUSTAINABILITY

Objectives:

Promote the transmission of morna particularly among the young people,creating and proposing the implementation of a strategy that guarantees its sustainability as a cultural element and its continuity as a practice.

Actions

- Implement a global and common strategy for morna, involving entities and agents;
- Promote national and international events, of different types, in order to coordinate efforts that guarantee a clear strategy of sustainability;
- Promote close collaboration between all agents and institutions in order to create a network of festivals and events that promote morna, integrating amateurs and professionals in a wide

articulation between the various local, national, international institutions and involving institutions and agents in the countries where there's a Cabo-verdean community;

- Create and implement a strategy that reinforces the presence of morna in public spaces, particularly in places of great sociability. Through morna we can create various strategies that can help determine the values of poorer communities;

- Create a support and strategy for the formal and informal ways of transmission and teaching of morna; creating an educational program; integrating not only the institutions but also the communities and the bearers;

- Promote research regarding morna in Cape Verde and abroad;

- Promote inter-cultural dialogue between morna and other similar musical practices inscribed or not on UNESCO's list;

- Work alongside institutions where morna's practice is present and create forms of economic promotion, using different supports, in order to guarantee the sustainability of amateur and professional bearers.

Schedule:2018-2021

Budget: 3.000.000\$ECV

4. COMMUNICATION AND INFORMATION

Objectives:

Promote, coordinate and articulate the communication about morna, involving different media by creating and reinforcing, if necessary, networks in order to involve agents and institutions.

Actions

- Create an edition program of monography, critical editions of primary sources, and historical records, etc.

- Create a morna record label in order to involve musicians and their repertoire as well as disseminate this practice;

- Create a network of festivals involving amateur and professional musicians;

- Create a digital platform that allows free access to information about morna, involving bearers, researchers and general public;

- Develop strategies to ensure greater presence of morna and related programs on national radios and television and on local community radios;

- Create Morna Museum;

- Produce a traveling exhibition on morna, not only in the country but also to the Cabo Verdean immigrant community.

- Create online resources so that people can access information about morna, in order to economically promote its bearers, using QR-code or other ways of disseminating the information;

- Promote morna in social networks and in the media.

Schedule:2018-2021

Budget: 3.000.000\$00ECV

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

Not fewer than 150 or more than 250 words

The government ensures the implementation of safeguard measures, by allocating part of the state budget for cultural policies to guarantee the transmission, promotion and safeguard of the

element. Cooperation protocols were signed with various institutions (Radio, Cabo Verdean Television, University of Cabo Verde, Jean Piaget University, National Parliament, and National Association of Municipalities), aiming morna's promotion on radio and public television, the compilation of relevant collection and creation of an institutional network involving the bearers and other interested stakeholder on morna safeguarding.

Training events, workshops and conferences will be organized, involving community in partnership with local authorities and institutions that will take part on the implementation of the safeguarding measures, namely Cesária Évora Academy of Arts, the Cabo Verdean Society of Musicians, municipals schools of music, and the National Association of Municipalities. Municipalities ensure active participation its implementation, through financial and logistical support to the local bearers on the actions of transmission and promotion and also on the element inclusion on annual cultural program, including workshops, debates and thematic festivals.

And they also contribute for transmission through creation of municipal schools coordinated by local bearers. The acknowledgement of artistic creation through the morna's discographic label, enactment of a regulamentar framework for intangible cultural heritage and the country approximation to the WIPO (world intellectual property organisation), measures that the State assumes as a way of guaranteeing the recognition of the bearers and their protection against the possible negative effects of inscription.

(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

Communities and individuals have been actively involved, by elaborating safeguarding measures and to mitigate the risks and threats as they become aware of the reality and the challenges inherent to the manifestations. On the process of elaborating the plan of safeguard the manifestation, the community actively participated and expressed opinions and suggestions about the measures to be implemented in individual forms, interviews, meetings, workshops and debates, promoted by both the coordination team, either by the musicians association and city councils. Information sessions were held regarding the 2003 Convention and the role of the community to safeguard the manifestation, allowing effective knowledge of the process of preparation and implementation, risks and the degree of commitment required for a successful implementation. The proposed measures reflect the ideas, concerns of the community and how they should be implemented. Implementation will be carried out in cooperation between the community, associations and the local institutions. Bearers will be responsible on actions related to documentation in loco, transmission of the values to the new generations, promoting workshops, exhibitions, debates and events on their communities.

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: Institute of Cultural Heritage

Name and title of the contact person:
Hamilton Jair Fernandes

Address: Rua do Funchal, Achada Santo António, CP. 076

Telephone number: 238 2623387

Email address: Hamilton.Fernandes@iipc.gopv.cv

Other relevant Cabo Verdian Society of Music- SCM-Cooperativa

information: President: Solange Cesarovna Rodrigues
Rua Governador Roçadas, nº2
Praia, Cabo Verde
(238)9983598
Email: scmcoverde@gmail.com; solcoverde@gmail.com

National Association of Municipalities
President: Manuel de Pina
Rua UCCLA, Prédio IFH, P 267, Achada Santo António, Praia
Tel (238) 2623634
Email: anmcv@cvtelecom.cv

Academy of Arts Cesária Évora
Diretor: Lígia Barbosa Timas
Largo da Assistência, Chã d' Areia, Praia
(238) 9968731/2638738
Email: Ligia.Timas@palgov.gov.cv

Musicians Association of Boavista
President: Pancrácio Tomar
Escola Olímpio Estrela, Largo Santa Isabel
Sal Rei, Boa Vista,
Tel (238) 9919207

House of Morna
Diretor: Tito Paris
Rua da Praia, Mindelo, São Vicente
Email: casadamorna.cv@gmail.com
Tel (238) 9876990

School of Music Pentagrama
Rua Cândido dos Reis, plateau
Director/founder: António Tavares
Email: tottavares@gmail.com
Tel (238) 991838

Local school of Arts Tututa
Coordinator: Fábio gomes
Preguiça, Espargos, Ilha do Sal,
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Tel (238) 2411378/9177399

Local School of Music of São Domingos
Director: Manuel Pereira
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4. Community participation and consent in the nomination process

For Criterion R.4, 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 actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, 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 preparation 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 preparation of the nomination had community active participation either on workshops, debates, meetings, or on interviews and individual contributions. The process went through several stages, and was developed with the support of local authorities, various institutions, associations and bearers, due to geographical constraints characteristic, traduced on the fact were considering several islands.

I - Berears from several islands were identified with the support of council, Cabo Verdean association of musicians, cultural agents, University of Cabo Verde and recognized researchers like Moacyr Rodrigues and Larissa Rodrigues;

II- With the help of these partners, the first meetings were held with bearers to prepare the nomination. On May 20, 2017, the first meeting was held on Santiago Island, in the municipality of São Domingos, which was followed by several other meetings around different islands. At these meetings, people discussed the importance of the inscription, the role of communities on the process, the benefits of inscription, the situation of the manifestation and various measures to safeguard this cultural heritage.

III - Knowledge sharing actions were promoted on the islands of Santiago, São Vicente, Santo Antão, Sal, Boa Vista, Maio, Fogo and Brava, by raising awareness in the community about their formal support and consent.

III – Berears, cultural agents, Cape Verdean association of musicians and city councils were involved on the process of obtaining consent for inscription throughout the islands of Cabo Verde

from June–October 2017. The bearers themselves participated actively in engaging their peers and encouraged the participation of the young people on the process.

IV - Local authorities were invited to allow the promotion of events related to the application in October. The promotion was done through workshops, contests and activities organized in museums and schools with the purpose of disseminating information about the process.

IV - Consolidation meetings were arranged on different islands to validate the information collected and safeguard plan. The plan was socialized with several bearers with the purpose to validate it and determine the action that will be taken.

Communities and individuals have actively participated in the process of elaboration of the inscription drafting and safeguarding plan.

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

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee 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 in 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

Communities, groups and individuals of different age, sex and gender, have expressed their consent and support to the nomination by writing and signing personalized statements, on the official language Portuguese that are attached to this document, and proves their prior informed and the free willingness and consent to Morna's nomination to the Representative List. Meetings of awareness and debates were organized in several islands to inform the community about the probable inscription and the fact that it depends on their agreement about the format of the free consent. The consents were obtained on meetings, public sessions, interviews and some sent by electronic mail. These declarations demonstrate the consent to the nomination of morna, in various parts of the national territory and the expectation created around the potential inscriptions; it shows the safeguarding actions that has existed for years, and the commitment for the future of the element and on the implementation of the safeguarding plan. The consents were drafted by the bearers, some of them provided the biography and photography while others opted to type it. Those consents that were handwritten are attached the respective transcriptions and biographical data.

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 specific knowledge. If such practices exist, demonstrate that the 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 restrictions whatsoever regarding any aspect of morna. Morna is an open practice accessible to all interested. Every knowledge, lyrics, melodies are available on several websites, blogs, where one can access more details about it. A wide range of discography, scientific publications, books has been launched over the years.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, 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. Email address;
- f. Other relevant information.

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<https://web.facebook.com/NosMornaNosMorabeza>
www.eugeniotavares.org/doc/pt/obra/mornas.html
sintoniacaboverdiana.blogspot.com
<https://cvcifra.blogspot.com>

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

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

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Morna is registered in the National Inventory of Intangible Heritage under ordinance No.06 January 27th, and published on February the 28th 2018, and the inventory is still in progress.

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

The National Inventory of Intangible Heritage is maintained by the Institute of Intangible Cultural Heritage, in the light of the premises for the Convention that Safeguards the Intangible Cultural Heritage, Decree-Law No. 26/2014, which establishes the statutes of the Institute for Cultural Heritage and Law n° 102 / III / 1990 that defines the Bases to Safeguard the Cabo Verdean Cultural Heritage and Ordinance No.06 2018.

(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

The National Inventory of Intangible Heritage has not been updated yet, because morna and St. John festivity are the first elements of intangible heritage incorporated on the inventory. The regulamentar regime to safeguard the intangible heritage, will define the periodicity and modality that requires the updating of the inventory.

(iv) Reference number(s) and name(s) of the element in the relevant inventory(ies):

001/CV/IPC/2017

(v) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

Morna was included in the inventory in 01/26/2018

(vi) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

The element was identified and defined in a training workshop and community-based inventory held in 2015, sponsored by UNESCO with the support and participation of the NGO "City Habitat - project culture as a factor of development", an NGO based in Praia. Thirty-two individuals, men and women were trained on the principles of Convention and on the techniques of community-based inventory. In 2015, the inventory process began in other islands, but it was suspended for financial reasons and it restarted in 2017, involving bearers from all the islands. It had the support of the Cabo Verdean association of musicians, universities, researchers and the national association of municipalities. Meetings were held for the process of inventory and it obtained consents from the islands of Santiago and São Vicente and there was information sessions on all the islands, meetings, workshops and debates to mobilize the community. Interviews were carried out, registration forms were given to all the islands, which allowed to check the state of the manifestation, conditions of transmission and measures to safeguard the element. The informations collected were reviewed by the bearers so as to validate the inventory and preparation of the register form and storage on the database.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.

- a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.
- b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

There is an report of morna's inventory attached to this form. The inventory can be seen on: candidaturadamorna.org

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 activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the 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 the community concerned 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;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(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, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.

Bibliography:

ALFAMA, José Bernardo, Canções crioulas e músicas populares de Cabo Verde, Lisboa, imprensa commercial, 1910.

CASTELO-BRANCO, Salwa (dir), Enciclopedia da Musica em Portugal no seculo XX L-P: Lisboa. Temas e debates, Circulo de Leitores, 2010

DIAS, Juliana Braz, Mornas e coladeiras de Cabo Verde: versos musicais de uma nação, teses (doutoramento em antropologia), Programa pós graduação Antropologia social. universidade de Brasília, 2004.

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MONTEIRO, Jorge Fernandes, A música Cabo-verdiana, 1ª ed. Gráfica do Mindelo, Mindelo, 1987.

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REIS, José Alves, Subsídios para o estudo da morna, Raízes, nº21, p.9-18, 1984.

RODRIGUES, Moacyr, O papel da morna na afirmação da identidade nacional em Cabo Verde,

ed. autor, 2017.

TAVARES, Eugénio, Mornas: Cantigas crioulas 1^a ed. J. Rodrigues & C^a, Lisboa, 1932

Discography:

Bana - Gardénia, LP, Discos Mindelo, Lisboa, 1985.

Cesária Évora - Cesária, LP, Discos Mindelo, Lisboa, 1987

Celina Pereira - - Força de cretzeu, LP, e/a, Lisboa, 1987.

Fernando Quejas - Mornas, EP, Lisboa, Columbia/VDC, 1952.

Ildo Lobo - Nos Morna, CD, Lusafrica, Paris, 1997

Solange Cesarova - Mornas, CD, Praia, Artiletra, 2017

Titina - Titina canta B.Leza, LP, Discos Porto Grande, Setúbal, 1988 (em CD, Lusafrica; Sonovox, 1993).

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

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

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

Name: Abrãao Vicente

Title: Minister of Culture and Creative Industries

Date: 02/26/2018

Signature:

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

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

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

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

Name: Abrãao Vicente

Title: Minister of Culture and Creative Industries

Date: 03/23/2018

Signature:

Abrãao Vicente



Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)

Abrãao Ambrósio Fernandes Barbosa Vicente