



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

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ICH-02 – Form

Reçu CLT / CIH / ITH

Le 03 AVR. 2018

N° 0200

## 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.*

Federative Republic of Brazil

### 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*

Cultural Complex of Bumba-meu-boi from Maranhão

#### 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*

Complexo Cultural do Bumba-meu-boi do Maranhão

#### 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.*

Bumba-meu-boi, Bumba-boi, Bumba, Boi

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

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

Not to exceed 150 words

The Cultural Complex of Bumba-meu-boi is present throughout the State of Maranhão, and is divided into 5 main styles, known as "accents", namely: Matraca, Orquestra, Zabumba, Baixada and Costa de mão. According to a survey based on the methodology of the National Inventory of Cultural References (INRC) and the process for the Declaration of Bumba-meu-boi as Cultural Heritage of Brazil, the Cultural Complex of Bumba-meu-boi encompasses over 400 groups, located in the urban and rural zones of the city of São Luís as well as at least 75 municipalities throughout the state. These groups are formed by persons of varied social and professional categories, including rural workers, dock workers, fishermen, military officers, liberal professionals, retired persons and students, among others, specially of African descent.

### 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

The Cultural Complex of Bumba-meu-boi from Maranhão is mostly located on the North, Northeast, Center and East regions of the state, being highly concentrated specially on Northern Maranhão. The Bumba-meu-boi can be identified in the mentioned regions according to different styles, i.e. "accents": Matraca or Sotaque da Ilha, in the municipalities of São Luís, São José de Ribamar, Paço do Lumiar and Icatu; Orquestra, in the six municipalities of the Munim region; Baixada, in the municipalities of Baixada Ocidental Maranhense; and Zabumba and Costa de Mão, in the municipalities of the Western Coast of Maranhão. However, the aforementioned styles predominate in these regions, geographic territories may not coincide with cultural territories, since occasionally groups associated with accents that are peculiar to one geographic region can be found in a different region, characterized by another style of Bumba-meu-boi. Note also the special case of Bois de Orquestra, found in various municipalities throughout the state.

### 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: Santos Bogéa  
Given name: Kátia  
Institution/position: President of the National Historic and Artistic heritage Institute  
Address: IPHAN - instituto do Patrimônio Histórico e Artístico Nacional  
SEPS 713/913 Lote D 5º andar Brasília/DF 70390-135 Brazil



Telephone number: + 55 61 20245448

Email address: gabinete@iphan.gov.br; internacional@iphan.gov.br

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) ( )

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

Bumba-meu-boi may be understood as a "ritualistic complex involving forms of musical choreographic, performing, plastic and ludic expression, in which the practitioner's relationship of

devotion - her or his relationship with the sacred - is mediated by the ox".

There are similar forms of expression in other Brazilian states, but in Maranhão the Bumba-meu-boi is remarkable because it comprises a cultural complex, embracing a variety of styles, multiple groups and, most of all, because it establishes an intrinsic relation between faith, festivities and art, based upon devotion to the saints celebrated in June, belief in the divinities of African cults and in the region's cosmogony and legends. The Bumba-meu-boi features certain structural elements that characterize it as a celebration: the cycle of life, the mystical-religious universe and the ox itself, around which revolve all characters in the "brincadeira" (play or jest, as its keepers refer to this cultural practice).

The festive cycle, which reaches its higher point in the period between June 23 and 30, may last from four to eight months, considering the respective stages: rehearsals, pre-season, baptisms, public performances or "brincadas" (performances that may be spontaneous or commissioned by private initiative or by public authorities, which may take place throughout the year) and rituals of the ox death.

In these occasions, communities reinforce their bonds of solidarity around the promotion of the "brincadeira", which, among other aspects, makes the Bumba-meu-boi a sociological unit.

- (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 Bumba-meu-boi generally consists of groups of around 50 to 400 persons, in some cases reaching one thousand, as in the Bois of the Matraca accent. In the festivity's organization, the group's coordinator and maintainer is the owner of the "brincadeira", taking on a role of leadership over the members of the Boi. In some cases, the owner's leadership is being replaced by the command of the president of the legal entity that maintains the group, but occasionally the president may happen to be the Boi's owner. According to the organization of each group, male and female "brincantes"; adults and children play specific roles in each accent.

In the Boi circle, "brincantes" are the characters responsible for the Boi's performance, led by the musical instrument players.

Beyond the circle, the group counts with supporters that assist in the production and development of the "brincadeira", featuring especially the artisans who make the ox's "capoeira" [the structure made of wood], the musical instruments, the embroideries on the ox's leather and the group's costumes.

The Boi's master, usually a man, is a figure of great prestige in the circle, since he is the one who sings all the "toadas" [typical songs and narration] and leads the group during performances. The other roles may be played by persons of both sexes, but a predominance can be noted of men for certain roles and of women for others.

There are no specific roles in the transmission of knowledge associated to the element; they are usually transmitted spontaneously through the conviviality established within the group.

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

*Not fewer than 150 or more than 250 words*

In Bumba-meu-boi, the knowledge and techniques are transmitted informally, learned through conviviality within the group or family. Generally speaking, this mode of transmission is preserved, although changes can be observed due to processes of modernization of the practice.

These transformations are most noticeable in the Bois of Orquestra in São Luiz (the Capital), in which certain aspects of the brincadeira are being professionalized, with professional choreographers, costume designers, singers and musicians being hired; and the process of crafting the costumes is undergoing simplification, in which the embroideries are being replaced



by prefabricated elements purchased from the carnival samba schools of Rio de Janeiro and São Paulo.

Also noticeable are changes in knowledge and techniques transmission associated with the element. There has been a formalization of knowledge sharing through the promotion of workshops on rhythms, dances and ox leather embroidery. Thus, knowledge transmission, previously informal, now follows a school-like model, with pre-established course programmes, venues and schedules.

The abandon of certain practices is frequently attributed to the lack of interest by younger generations in learning the knowledge conveyed by elders, which has been jeopardizing certain expertises and techniques. This is the case of the Bumba-meu-boi "autos" [plays connected to the Boi traditions], no longer performed by the groups of São Luís.

It is noticeable today the presence of intellectuals who support the Bois in developing funding projects for the cultural element's documentation, resulting in texts, audio or video recordings, and knowledge-transmission workshops.

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

*Not fewer than 150 or more than 250 words*

Participating in Bumba-meu-boi surpasses the notion of being part of a group. Beyond the unit most closely associated with the Boi celebrations, practitioners of this cultural element identify themselves as a great "boieira community", overpassing the territorial boundaries of the group, which includes 'brincantes', supporters, followers and sponsors, among others. The notion of community permeates the shared feelings and affections associated with the 'brincadeira'. The Bumba-meu-boi brings people together and strengthens their bonds, creating a shared identity for the members of the community, and promoting, during its cycle, an escape from daily life as experienced throughout the year. It is a period of renovation, in which energies are reinvigorated and everyone prepares to return to a new cycle of daily life.

The community shares a worldview which involves Catholic religiosity, cults of African descent of various traditions, beliefs and rites. In Bumba-meu-boi, different religions engage in dialogue. Commitment to the "brincadeira" is strengthened by participants who hold the obligation for maintaining the Bumba-meu-boi's constitutive elements. One receives this legacy from parents and grandparents, transmitting it respectively to younger generations. This movement maintains a heritage and reaffirms collective memory. For participants, being part of Bumba-meu-boi is a reason for pride and devotion, so much that some refer to their commitment to the Boi as a form of religion.

Bumba-meu-boi is so heavily charged with symbolism that, by reproducing the cycle of life (birth, life and death), it appears as a metaphor for human existence itself.

(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*

## **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

At the local level, inscription will contribute in promoting the appropriation, by the groups of practitioners and bearers of Bumba-meu-boi, of the notion of cultural heritage, disseminating it among peers, audience and supporters. These groups may use international acknowledgement to help expanding their access to public cultural sponsorship policies, raising authorities' awareness of their value and importance, as well as reclaiming their collective rights.

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

Not fewer than 100 or more than 150 words

Considering that the element has already transcended its original social base, and can now be found in localities beyond the state of Maranhão, we may affirm that inscription will extend the aforementioned benefits to the national level.

(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, this inscription will enrich the representative list and the understanding of cultural heritage with the inclusion of an element that is highly relevant for the formation of Brazilian identity and memory, which may encourage the heritage listing of other similar celebrations throughout the world.

(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

Upon inclusion in the representative list, the Bumba-meu-boi will establish a relationship with other elements already inscribed, which will promote dialogue between communities, groups and individuals. The inscription of Bumba-meu-boi will afford the cultural element greater visibility, giving prominence to aspects that were incorporated from other Brazilian cultural manifestations as well as from cultures of other countries. Some instances of relationships with other Brazilian cultural expressions are the Bois de Zabumba songs, containing prosody similar to those of verses produced by Northeastern "repentistas" (singers); the presence of Indigenous people as characters in the groups associated with indigenous culture; and the relationship between Bumba-meu-boi and religious cults of African descent, in which the Boi is associated with the orisha Xangô. Some examples of interaction with other cultures are the tambourines and timbrels, used by the Arabs; and the celebrations of the ox's baptism and death, reminiscent of Christian and African rites.

(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



Each year, the Bumba-meu-boi groups from Maranhão reinvent this celebration, creating the songs, comedies, costumes and embroideries on the ox's leather and on the "brincantes" clothes. Divided into five main "accents" with peculiar features, the groups, although diverse, share a yearly calendar of performances and festivities. In this sense, the practice of the Boi fosters individual and collective creativity, and thus cultural diversity. For this reason, the inscription of this cultural element, and the subsequent commitment with the implementation of measures aiming at its safeguarding, promotion and appreciation, have a great potential for fostering human creativity and respect for cultural diversity, since its inscription may be an extra factor helping mobilize practitioners of Bumba-meu-boi.

### 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*

In the past, a Boi celebration was the expression of someone honouring a promise. In this way, Bois groups were maintained by funds from the person who had his or her promise fulfilled and who proved in this way his or her devotion to a patron saint. For this endeavour, he or she might receive help from family members and friends from the community.

With the growing appreciation of the "brincadeira" and the increase in the number of groups, the Bois came to count with financial support from state and municipal public authorities, who pay them wages to perform in country fairs during the June festival season, currently the main source of income for their maintenance. These funds are complemented by the group's own resources, performances hired by private initiative and raffles and the help of relatives, friends and supporters of the Bois. Other initiatives are also intended to provide material support for the Bois, such as the promotion of workshops on the making of costumes and percussion instruments. To ensure the reproduction of the "brincadeiras", the expertise associated with this cultural element is transmitted through the creation of children's groups, the promotion of dance workshops, encouraging children and youngsters with the creation of conviviality spaces in schools or in Boi rehearsals. The support from people associated with the groups has enabled the submission of initiatives aiming at the reproduction, support and funding of Bois in public open calls launched by public institutions or by private initiative, as a strategy to raise funds, material or human resources for the groups.

*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*

After the declaration of Bumba-meu-boi as Brazilian Cultural Heritage, discussions on its safeguarding were initiated through meetings held with the practitioners of this cultural element. In the six years after its declaration, some limitations have been noticed, such as the great number of groups distributed in four of five state's mesoregions; the diversity of styles; the non-existence of representative entities that are strengthened by the practitioners participation and the consequent lack of participation of bearers in the safeguarding process; the absence of effective partnerships between state and municipal public authorities; and the institution's small personnel, which hinders the expansion of its activities within the state. In spite of these difficulties, however, safeguarding actions have been undertaken based upon a survey of demands conducted before and after the Declaration process, such as the creation of a collective entity in charge of safeguarding activities, knowledge transmission workshops, support to major Bumba-meu-boi celebrations and to the maintenance of the element's traditional aspects, such as comedies; photographic and audiovisual documentation; and a heritage education project on Bois of the Costa de Mão accent.

We may consider that certain actions undertaken by state public authorities before the safeguarding initiatives, although not intended as such, did contribute to ensure the continuity of this cultural element, such as the dissemination of groups and styles practiced in the municipalities; knowledge transmission workshops; audiovisual documentation of the Bumba-meu-boi play; records of the practitioners' oral memory, and creation of a museographic space with a thematic exhibit on Bumba-meu-boi.

*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*

Several meetings have been held with representatives of various Boi groups, in addition to individual and collective interviews. Based upon these meetings, the following safeguarding actions were proposed:

Aiming at promoting the autonomy of groups:

- Capacity-building for groups leaders and representatives focussing on fundraising mechanisms;
- Creation of a Support Nucleus for the participation in open calls;
- Legal support to Boi groups organisations;
- Development of culture promotion bills at the municipalities involved;
- Raising awareness of private initiative to support Bumba-meu-boi projects;



- Promotion of Capacity-building activities for the development of cultural projects.

Continuity of this cultural element's practice will be encouraged through Heritage Education activities, focused on the younger generations, for which the following will be necessary:

- Proposition of a bill at state level that includes knowledge associated with Bumba-meu-boi in education curricula;
- Raising awareness of education managers towards the inclusion of projects for the appreciation of Bumba-meu-boi in schools;
- Heritage education programs in communities and schools;
- Production of supplementary educational material on Bumba-meu-boi to be used in schools.

All bearers agree that research is essential to document memories concerning people's relationship with the element. In this sense, the following will be undertaken:

- Exchange between Bois organisations, universities, research institutions and extension programs;
- Cartography of the cultural element, aiming at identifying the diversity of Bumba-meu-boi;
- Research on the History of Bumba-meu-boi;
- Recording of masters' Memory;
- Expansion of research on Bumba-meu-boi music;
- Identification, study and analysis of musical instruments found specifically in countryside groups;
- Inventory of Bumba-meu-boi crafts;
- Mapping of Bumba-meu-boi artisans;
- Creation of a Bumba-meu-boi Advanced Studies Center in Maranhão.

The Documentation of Bumba-meu-boi will enable the consolidation of information on the element. In this sense, the following actions will be undertaken:

- Photographic, audiovisual and phonographic documentation;
- Book and magazine publications;
- Creation of a Database;
- Cataloguing existing documental and photographic collections.

Considering the bearers' request for self-organization, actions will be developed to encourage:

- The creation of spaces for dialogue between groups;
- Training in heritage preservation policies to social actors associated with Bumba-meu-boi;
- Creation of a cooperative of Bumba-meu-boi artisans;
- Exchange between Bumba-meu-boi groups from different municipalities and between municipalities and the capital.





As part of policies aiming at the element promotion, the following actions will be undertaken:

- Creation of Bumba-meu-boi State and Municipal Day;
- Commemorative program for the Municipal and State Bumba-meu-boi Day;
- Bois da Baixada Festivals and festivals of plays/slaughters/comedies;
- Clown meetings;
- Singer contests;
- Annual Bumba-meu-boi products Fair;
- Creation of/support to alternative performance spaces other than official country fairs;
- Creation of open calls specifically for Bumba-meu-boi;
- Creation of a Bumba-meu-boi Masters Award;
- Awarding prizes for actions aiming at the preservation of Bumba-meu-boi;
- Seminar with Bumba-meu-boi masters;
- Lectures/roundtables with youngsters from the groups' communities on the heritage listing of Bumba-meu-boi.

Actions for Dissemination will involve:

- Creation of Bumba-meu-boi website;
- Organization of event calendar for Bumba-meu-boi groups;
- Production of videos;
- Recording of CD's;
- Holding photograph exhibitions.

The supply chain involved in Bumba-meu-boi crafts is rich and requires actions to support the material conditions necessary to its functioning, such as:

- Marketing environmentally certified instruments;
- Creation of a Bumba-meu-boi crafts brand;
- Funding for producers of raw material used in Bumba-meu-boi instruments;
- Creation of sales outlets for the products used to make Bumba-meu-boi instruments;
- Management plan for the raw materials used to make the instruments;
- Research on alternative raw materials for the making of instruments;
- Identification of direct suppliers of materials used to make the instruments and costumes.

A closer relationship with Public officials will be established through dialog with municipal managers aiming at the creation of mechanisms to support Bumba-meu-boi groups.

Aiming at the Transmission of Knowledge, Workshops will be held conveying expertise on various aspects of the "brincadeira", such as: the bumba-meu-boi capoeira, dance, percussion, costumes, crafts and the art of singers and clowns.

Attention to the intellectual property of knowledge and collective rights is an action of great



relevance for the bearers, due to the significant amount of original material produced by the groups' composers. In order to discuss the measures necessary for the protection of their rights, a Seminar will be held on intellectual property and author's rights.

The creation of a Bumba-meu-boi Reference Center is a longtime demand of the bearers which will be materialized as part of safeguarding activities.

(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 National Historic and Artistic Heritage Institute (Iphan) counts with an Intangible Heritage Department (DPI) and a State Superintendency in Maranhão (Iphan-MA) to coordinate the implementation of safeguarding measures in a joint effort with the bearers. With this support, the Institute will work in the areas where Bumba-meu-boi occurs, funding and promoting activities within the sphere of its responsibilities, according to a pre-established order of priorities and as agreed with the practitioners of the cultural element.

Considering the relationship established between Bumba-meu-boi groups and state and municipal authorities for safeguarding measures that exceed its competence, Iphan will articulate and raise awareness of managers of these levels of public power in the fields of cultural policies and other areas, such as related social public policies and agents of private initiative. In this sense, the proposed actions of support and promotion of "brincadeiras" will aim at enabling, expanding and enhancing the execution of safeguarding measures that are not within the competences of Iphan. For that end, the institution will provide information on the meaning of the Bumba-meu-boi's heritage listing and on the urgency of implementation of integrated public policies protecting the heritage element and its consequent appreciation.

(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*

In October 2011, after the declaration of the Cultural Complex of Bumba-meu-boi from Maranhão as Brazilian Cultural Heritage, which took place in August of that year, Iphan started a series of meetings with representatives of entities of this cultural element in order to discuss the safeguarding actions to be included in the Bumba-meu-boi Safeguarding Plan, thus ensuring the collective construction of the instrument that will provide the guidelines for the State's activities in the protection of the listed cultural element. Once the measures had been defined and systematized according to the axes and actions established in the Term of Reference for the Safeguarding of listed elements, developed by Iphan's Intangible Heritage Department, the document was presented to the bearers in order to validate the actions and eventually publish them to disseminate safeguarding actions. To enable a discussion of the safeguarding measures included in the plan, a deliberative collective was created, comprising representatives of Bumba-meu-boi groups of various styles as well as representatives of public authorities and civil society entities committed to its safeguarding. The measure aims at creating the necessary conditions for the establishment of a partnership between the State and the bearer communities for the implementation, monitoring and assessment of the safeguarding actions to be executed by Iphan.

### **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: Committee for the Safeguarding of the Cultural Complex of Bumba-meu-boi from Maranhão

Name and title of Izaurina Nunes, Committee coordinator, as IPHAN Superintendency of



the contact person: Maranhão representative.

Address: Rua do Giz, 235 Centro, São Luiz, Maranhão

Telephone number: (98) 3231-1388

Email address: izaaurina@iphan.gov.br

Other relevant information: The Committee is composed by the entities described in the field 4.d

#### 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*

For a cultural element of an intangible nature to be inscribed in Unesco's Representative List of the Intangible Cultural Heritage of Humanity, one condition is its acknowledgement by the Brazilian State, represented by Iphan, as "Cultural Heritage of Brazil". This title is granted only with the consent of the communities that bear the cultural element in question, which must be mobilized for the heritage declaration process. By being recognised with the national title, the Cultural Complex of Bumba-meu-boi has fulfilled the first stage of the process of its nomination to Intangible Cultural Heritage of Humanity considering the participation of its practitioners.

This condition defines the participatory character of the nomination preparation process, consolidated as the research for the declaration advanced and as the subsequent safeguarding process unfolded. In this case, the communities were initially involved with the process of national acknowledgement through the creation of a working group - comprised of representatives of Bumba-meu-boi groups, civil associations and public institutions - aiming at supporting and assisting the conduction of research for the declaration. In addition to participating in the group, the bearers took part in the research that indicated groups to be inventoried at the stage of supplementation of the National Inventory of Cultural References (INRC) in São Luís, providing the information necessary to delimit and understand the element and indicating the safeguarding measures proposed here. For that end, meetings were held with the working group, as well as interviews and informal conversations with the communities, researchers and Iphan staff members who worked on its declaration.

After its national acknowledgement, in August 2011, the participation of communities was intensified with the creation of the Management Committee for the Safeguarding of the Cultural Complex of Bumba-meu-boi from Maranhão, formed by representatives of groups of various accents. After that year, the Management Committee, including representatives of groups of all five accents, started to hold meetings with the goal of building and implementing the Safeguarding Plan for this celebration. In 2012, the Committee officially requested from Iphan the preparation of the nomination of Bumba-meu-boi for the Representative List of the Intangible Cultural Heritage of Humanity. In 2017, when the nomination preparation began, Iphan, with the support of researchers from the UNESCO Frictions project (EHSS), held meetings with representatives of groups of all accents, when it submitted the first draft of this form in

Portuguese to the communities for approval and certain adjustments deemed necessary by them. Thus, we may affirm that Bumba-meu-boi communities have taken part in all stages of this nomination.

#### **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*

According to the annexed list, representatives of Bumba-meu-boi groups of various accents have offered their consent to the nomination of this cultural element for the Representative List of the Intangible Cultural Heritage of Humanity through their video-recorded statements. In these statements they demonstrate their interest in the nomination, express the importance of international acknowledgement for the continuity of the practice of Bumba-meu-boi and reiterate their motivations and interests in having the cultural element recognized as Intangible Cultural Heritage of Humanity.

Before the collection of such consent materials, the approval of the aforementioned nomination by Iphan (who complied with the request made by the bearers) was widely publicized, after which the representatives of the cultural element were contacted and the recordings were scheduled, to be held at the Bois headquarters, on public streets or at IPHAN's office, according to the bearer's convenience and availability.

Declarations of consent were provided by men and women of various age groups who play diverse roles in the "brincadeira", such as group owners and "brincantes". 36 statements were collected, including 11 representatives of the Matraca accent, 11 representatives of the Baixada accent, 08 representatives of the Orquestra accent, 04 representatives of the Zabumba accent and 01 representative of the Costa de Mão accent, as well as 01 representative of the São Marçal Institute of Culture and Social Development, the entity in charge of organizing the São Marçal Festival in São Luís.

Attached is the full list of declarants and the groups each of them represents, with their respective accents.

#### **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*

The Bumba-meu-boi was inscribed on Iphan's Book of Celebrations considering, among other aspects, its relationship with the mystical, religious universe of the Catholic tradition and of African descent cults. In many Bumba-meu-boi groups in which the entities of the latter cult are present, however, this connection is not revealed and only some members of the groups are allowed access to certain rituals associated with more restricted religious practices. In such cases, the restriction of access and knowledge maintained by the bearer communities is a

peculiar feature of the element, and for this reason the safeguarding considers the secrecy inherent in such practices. This aspect of the element has been respected in the safeguarding process, considering the freedom of practitioners to reveal or hide their religious manifestations associated with the cultural element. As a consequence, the nomination of Bumba-meu-boi to the Representative List of the Intangible Cultural Heritage of Humanity follows the same principles of respect to the restriction of access to the aspects that are kept in secrecy.

#### 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.

Entity: Federação das Entidades Folclóricas e Culturais do Estado do Maranhão - Fefcema

Representative: Antonio Fausto Silva

Role: President

Address: Estrada da Vitória, 307 - Km 09 - São Cristóvão 65.056-330 São Luís/MA

Telephone: +55 (98) 98863-4763

Entity: Central de Bumba-meu-boi do Sotaque da Baixada e Costa de Mão

Representative: Carlos Alberto Furtado

Role: President

Address: Rua 2ª Travessa Djard Ramos Martins, Quadra B, Casa 03 - Bairro de Fátima 65.030-451 São Luís/MA

Telephone: +55 (98) 98329-5604

Entity: União de Bois de Orquestra do Maranhão - Ubomar

Representative: João Arialdo Teixeira Moraes

Role: President

Address: Rua 28, Quadra 42, Casa 06 - Recanto do Turu I - São Luis/MA

Telephone: +55 (98) 98700-0827

E-mail: arialdomoraes@yahoo.com.br

Entity: Clube Cultural de Bumba-meu-boi de Zabumba e Tambor de Crioula do Estado do Maranhão

Representative: Rosilda da Conceição Mendes Maciel

Role: President

Address: Rua A, Quadra 01, Casa 02 - Promorar/Liberdade

65.037-001 São Luís - MA

Telephone: +55 (98) 98859-5925



E-mail: rosilda59@gmail.com; clubezabumba@gmail.com

Entity: Instituto São Marçal de Cultura e Desenvolvimento Social

Representative: Raimundo do Espírito Santo Morais

Role: President

Address: Rua Antonio Bayma, 182 - Caratatiua

65.037-250 São Luís/MA

Telephone: +55 (98) 99972-9800

E-mail: matracasnojoaopaulo@gmail.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:*

01. National Inventory of Cultural References of Bumba-meu-boi do Maranhão - INRC
02. File of the Declaration of the Cultural Complex of Bumba-meu-boi from Maranhão as Cultural Heritage of Brazil (registration dossier, photographic documentation, research on music and dance and registration video)
03. National Inventory of Cultural References of Rosário, Santa Rita and Bacabeira
04. National Inventory of Cultural References of Codó, Dom Pedro, Capinzal do Norte and Santo Antônio dos Lopes

Observation: The inventories in items 03 and 04 were made as part of environmental licensing projects, and were not intended to identify the Bumba-meu-boi; rather, the element appears among others found in the inventoried regions.

*(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:*

Instituto do Patrimônio Histórico e Artístico Nacional - IPHAN; National Historic and Artistic Heritage Institut

*(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 Cultural References of Bumba-meu-boi from Maranhão was updated in 2007 with the inclusion of supplementary research in municipalities not included in the aforementioned inventory. In 2014, it was updated with visits to five regions of the state, when the information previously collected in the respective regions was revised, which helped strengthen monitoring actions on this cultural element, redirecting the safeguarding actions previously envisioned. As part of the safeguarding process, the element is being monitored

through meetings and periodic photographic documentation of Bumba-meu-boi, in which occasions the available information is updated.

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

Reference number: n/n

Name of the element: Bumba-meu-boi from Maranhão

Inventory - National Inventory of Cultural References of Bumba-meu-boi from Maranhão

Reference number: file n. 01450.00727/2008-61

Name of the element: Bumba-meu-boi from Maranhão

Inventory - Declaration File/ Declaration Technical Instruction

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

2001 – beginning of the National Inventory of Cultural References of Bumba-meu-boi from Maranhão – INRC, completed in 2004.

2007 - Supplementary research for the National Inventory of Cultural References of Bumba-meu-boi from Maranhão, completed in 2008.

2007 - File of the declaration process of the Cultural Complex of Bumba-meu-boi from Maranhão as Cultural Heritage of Brazil was initiated, with photographic documentation, research on music and dance, production of video recordings and development of registration dossier. The work was completed in 2011.

2011 - The environmental licensing process for Petrobrás' Refinaria Premium enterprise included the National Inventory of Cultural References of Rosário, Santa Rita and Bacabeira, completed in 2013, which included Bumba-meu-boi among the inventoried elements.

2014 The National Inventory of Cultural References of Codó, Dom Pedro, Capinzal do Norte and Santo Antônio dos Lopes was developed as part of the environmental licensing process for an enterprise involving exploration of natural gas and installation of thermoelectric power plants, not yet completed. Bumba-meu-boi is one of the cultural elements identified in the region.

*(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 identification of the element began with the INRC for the Cultural Complex of Bumba-meu-boi from Maranhão, in 2001, and was completed in 2011, with the conclusion of the declaration file. The field research conducted during these two processes collected data that pointed to the element's identification as a Celebration, and to the definition of Bumba-meu-boi as a "ritualistic complex with the features of a form of expression (musical, choreographic, scenic, plastic and ludic) in which the devotee's relationship with the sacred is mediated by the ox". The definition considers, as structural elements of Bumba-meu-boi, art, festivity and religion, intrinsically interrelated, so that they are present in all stages and elements of the "brincadeira".

In the processes of identification and definition of the cultural element, the participation of bearers was ensured through the creation, in 2007, of a Pro-Declaration Commission, integrated by representatives of public authorities and of Bumba-meu-boi groups, elected in meetings held by Iphan. Practitioners took part in both processes through their representations by accent, indicating the groups to be inventoried and following the stages of the Declaration process.

*(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:

Address: <http://portal.iphan.gov.br/pagina/detalhes/228>

(see annex 02 - Declaration Dossier)

Name of the element: Cultural Complex of Bumba-meu-boi from Maranhão

Description: Bumba-meu-boi is a traditional festivity which has the figure of the ox as central element; however, since it includes other cultural manifestations, it consists of a cultural complex extrapolating the ludic aspect of its "brincadeira" and acquiring meaning as a major celebration. Its gravitational center is the ox, the cycle of life and the mystic-religious universe. With deep roots in Christianity, particularly in popular Catholicism, the Bumba-meu-boi involves devotion to the saints celebrated in June - Saint Anthony, Saint John, Saint Peter and Saint Martial, who mobilize promises and mark a number of commemorative dates. The African-Brazilian cults of Maranhão, however, such as Tambor de Mina and Terecô, are also present in this celebration, because of the syncretism between the June saints and the orishas, voduns and "encantados" who require an ox as a spiritual obligation. Bumba-meu-boi is experienced by the "brincantes" throughout the year. Boi performances take place throughout the state of Maranhão, especially during the June festivals. Its cycle of festivals and performances may be understood in four stages: rehearsals, the ox's baptism, performances and death. Bumba-meu-boi from Maranhão includes various styles of play - called accents - which do not consist of distinct manifestations. Accents are usually divided in five: Baixada, Matraca, Zabumba, Costa-de-mão and Orquestra; these are not the only styles, however, and there are many variations, as well as alternative Bois. Some aspects intrinsically related to the celebration are the ox, the festivity, the ritual, devotion to the saints associated with the manifestation, music, dances, dramatic performances, characters, crafts and other trades, instruments, the various styles (accents) for performing Bumba-meu-boi and its playful character. Thus, this celebration articulates various forms of expression and expertises. Bumba-meu-boi is a manifestation with a great capacity for social mobilization, reinforcing the bonds of solidarity among the "brincantes" and, consequently, contributing to the (re)construction of identities.

Name of communities, groups or individuals: the element occurs in the communities of various municipalities in Maranhão, and it is not possible to name them here, or to list the numerous groups distributed throughout the State and involving many individuals.

Geographical location: the whole state of Maranhão.

Scope: the Bumba-meu-boi is performed as a form of entertainment and/or as payment of promises for Catholic saints or as obligation for the entities in cults of African descent.

## 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.*

#### Bibliografia

ALBERNAZ, Lady Selma Ferreira. O "urrou" do boi em Atenas: instituições, experiências culturais e identidade no Maranhão. Campinas: Unicamp, 2004. Tese de Doutorado em Ciências Sociais. 343p.

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Inventário Nacional de Referências Culturais do Complexo Cultural do Bumba-meu-boi do Maranhão. São Luís: Instituto do Patrimônio Histórico e Artístico Nacional, 2010. 1.450p.

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MATOS, Elisene Castro. Cazumbas: pessoas e personagens do Bumba-meu-boi. São Luís: Oikos, 2017.

MEMÓRIA de Velhos: depoimentos. Memória oral e cultura popular maranhense. São Luís: Lithograf, 1999. Volume V. 226p. II.

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PRADO Regina de Paula Santos. Todo ano tem: as festas na estrutura social camponesa. São Luís: EDUFMA, 2007. 292p.

INSTITUTO DO PATRIMÔNIO HISTÓRICO E ARTÍSTICO NACIONAL. Bumba-meu-boi: som e movimento. Pesquisa e texto: Joaquim Antonio dos Santos Neto (música) e Tania Cristina Costa Ribeiro (dança). Ilustrações de Maria Raimunda Fonseca Freitas. São Luís: Iphan/MA, 2011. 252p. II.

SANCHES, Abmalena Santos. O universo do Boi da Ilha: um olhar sobre o bumba-meu-boi em São Luís do Maranhão. Recife: UFPE, 2003. Dissertação de Mestrado em Antropologia. 192p.

VIANA, Raimundo Nonato Assunção. O bumba-meu boi como fenômeno estético. Natal: UFRN, 2006. Tese de Doutorado em Educação. Programa de Pós-Graduação em Educação. 180p.

#### Discografia

Missão de Pesquisas Folclóricas. The Library of Congress. The Discoteca Collection. 1997. 360° Productions.

#### Registros sonoros e audiovisuais

INSTITUTO DO PATRIMÔNIO HISTÓRICO E ARTÍSTICO NACIONAL. Bumba-boi: festa e devoção no brinquedo do Maranhão. São Luís: Iphan, 2008. Vídeo-documentári

### 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.*



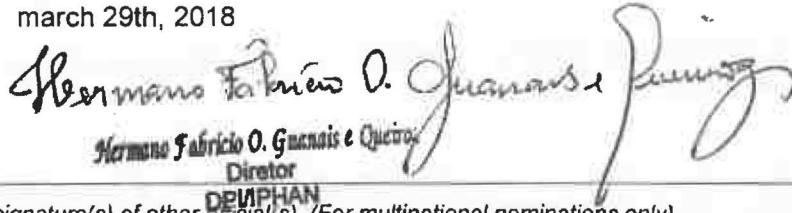


Name: Hermano Fabrício Oliveira Guanais e Queiroz

Title: Head of the Intangible Heritage Department

Date: march 29th, 2018

Signature:



Hermano Fabrício O. Guanais e Queiroz  
Diretor  
DEMPHAN

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

Empty box for additional signatures or names.