



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

Representative 0158600014

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ICH-02 – Form

## REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2019  
for possible inscription in 2020**

*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.*

Kingdom of Saudi Arabia, State of Kuwait

### 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*

Saudi Arabia: The traditional weaving of Al Sadu

State of Kuwait: The traditional weaving Al Sadu

#### 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*

المملكة العربية السعودية: الحياكة التقليدية للسدو

دولة الكويت: الحياكة التقليدية السدو

### 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.*

Al Sadu, Al Natu, Al Hitty

### 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*

In the Kingdom of Saudi Arabia, nomad or Bedouins are members of tribes (Al Beli, Al Juhani, Al Shammar, Al Sharari, Al Anazi, Al Huwaiti, Al Atawi, Al Qahtani, Al Khaldi...) who live in the desert areas of the country and practice herding, agricultural and commerce activities. Bedouins depend on their livestock being able to graze, they settle near the wells or in oasis where there are pastures and water.

In the State of Kuwait, Bedouin Women who have inherited and maintained their skill in Sadu weaving come from a tribal background, with the majority of these women coming from the Ajman, Mutair, Awazim, Reshaida, and Shammar tribes.

The Sadu House was created in 1979 to document, promote, and revive the craft of sadu weaving in Kuwait, which has ensured its viability.

In 1991, Al Sadu Weaving Cooperative Society, whose shares are owned by the weavers themselves, was established with an emphasis on the production and marketing of Al Sadu in Kuwait and internationally. This profit association operates in the Sadu House.

Members include academics, but it is mostly made up of weavers and master weavers. It is registered with the Ministry of Social Work, and enjoys credibility and prestige. They operate at the Sadu House where classes, workshops, a library, and cultural events take place.

### 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*

Historically, wool weaving has been an integral part of nomadic Bedouin life in the Arabian Peninsula and the Middle East. Today, it is still practiced in the Gulf countries, such as Saudi Arabia, Qatar, Oman and the United Arab Emirates. It also practiced in Egypt, Jordan, and Syria.

In Saudi Arabia, Al Sadu is practiced across the kingdom among Bedouin tribes who settle in several parts of the country, mainly in Tabuk and Al Joof in the north, Al Qassim in the centre and Al Khubar in the eastern region.

In Kuwait, practitioners in Sadu weaving are found in different governorates such as: Jahra, Ahmadi, Fahaheel and Farwaniya.

### 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.):	Mr.
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Other relevant information:	Title: Mrs. Family name: Alwehaibi Given Name: Ebtisam Institution/ position: Saudi Heritage Preservation Society/ Head of ICH department Address: P.O Box 8485 Riyadh 11482 Kingdom of Saudi Arabia Telephone number: +966500507508 Email address: ealwehaibi@shps.org.sa

## 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.

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## 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*

The Word "Al Sadu" in Arabic means the weaving that is done in a horizontal style. Al Sadu is a traditional woven textile made by Bedouin women. It was essentially a domestic, utilitarian handicraft practiced to provide furnishings for the tent and household items like storage bags, cushions and rugs. Today it is more an economic enterprise which allows the weaver working at home to earn a living from the surplus production.

Weaving in principle is a form of warp faced plain weave done by women on a ground loom. Weaving method is achieved by laying threads horizontally in the loom, pulling the weft threads tightly above and underneath the warp threads. Thus, the cloth begins to become a tightly and closely woven textile which is very strong and durable.

These women make use of natural fibers found in their immediate environment. These could be woven from sheep's wool, or camel or goat's hair. Before chemical dyes became commonly known, wool was used in its natural colors or with dyes produced from the husks, roots and stems of various plants: cactuses, pomegranates, onions and more. Some fibers are left in the natural colors of the animal hair.

The patterns found in Bedouin weaving reflect the desert environment in its simple and pure form. They are geometric designs based on strips, dots, squares, and triangles, combined to flow on in rhythmic repetition and symmetry.

Weavers use bright colors such as reds and oranges to liven up the monotonous surroundings.

The beauty of each woven item depends on the quality of the spinning and weaving and the expertise of the weaver- the finer the yarn, the more pronounced and delicate the structure and design pattern of the woven piece. Bedouin women would be able to weave and execute almost all of the patterns and characteristic of their tribe.

- (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 primary bearers of Al Sadu are older Bedouin women who are master weavers. The practitioners might be their daughters, women of their tribe, and other people interested in practicing traditional handicrafts.

The women weavers are involved in most of the process producing Al Sadu objects. Starting by preparing the wool by cleaning it, then spinning of the yarn, followed by the loom prepare and ending with weaving various pieces. Al Sadu weaver fills the tent, her home, with objects made from Al Sadu textiles. She is the one with the know-how and skill which enables the tribe to display their soft-furnished home. And in turn, this gives her high status in Bedouin society. She is the provider of a wealth of objects for survival and artefacts for social standing in the community. Today, the bearers and practitioners continue weaving Al Sadu either to sell or as a hobby. Some of those that can no longer weave are teaching others.

The older master weavers who choose to teach do so knowing that they are helping to safeguard an element of intangible cultural heritage.

Despite the shift of need for Al Sadu than it was traditionally used before, there are plenty of young weavers from still tribal households who have been taught by their grandmothers. These young women take on weaving as part of their life.

Men also weave, but since it is considered as part of the woman's domain, they are almost nonexistent in public. In Al Sadu fabrication process, the shearing of the sheep and the cleaning of the wool is usually done by men who have farms (and sell to those that do not. They also sometimes sell the pieces on behalf of their wives, mothers or grandmothers in the markets like the Mubarakiya Souk in Kuwait City.

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

*Not fewer than 150 or more than 250 words*

A master weaver plays an important role in transmitting the skill to others in the same way she learned from her mothers in the past. This transmission happens both in private and public settings.

The most prevalent way of transmitting the element is within the household, where the grandmother teaches other women of the house Al Sadu. In addition, associations and educational organizations play an important role in passing on this skill and knowledge through classes or workshops on traditional weaving for anyone interested in this craftsmanship.

In Saudi Arabia, The knowledge is transmitted through workshops sponsored by the local societies like Women Cooperative Multipurpose Association in Al Qassim. Or in cooperation with local banks who sponsor the workshops financially as part of their corporate social responsibility programs, which is the case with Alwajh village in Tabuk area, which has a program sponsored by the Alahli NCB bank.

In Kuwait, Al Sadu Weaving Cooperative Society regularly offers public workshops. In 2018, it successfully integrated Al Sadu weaving course in the 8th grade of public schools under the Ministry of Education. This has not only introduced Al Sadu to a teenage audience that might have not known about the element, but has re-introduced it to those who grew up watching their grandmother's weave. One of the positive results of including Al Sadu in schools is the response of the students, who admit that they now have more pride in their tribes (after learning about the symbols), and that they appreciate their grandmothers more. There are also individuals with masters or doctoral work related to Al Sadu, who go on to teach the element in The Public Authority for Applied Education and Training (colleges for skilled manpower).

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

*Not fewer than 150 or more than 250 words*

Al Sadu Started out of practicality and evolved into a cultural practice. Traditionally, Al Sadu represents the embodiment of social relationships and family status. It shows the skills and

admiration for the talent of Al Sadu weavers. Al Sadu objects including the tent reflects the importance in the female roles in Bedouin society.

Nowadays, Al Sadu has become less the functional object and more the objects that signifies a tradition and a deep culture. Today, Al Sadu has become more about aesthetic with a historical connection. This change reflects the transition of the Bedouin from the natural desert to the built town.

This rapid transformation of the past sixty years has had an effect on many aspects of the traditional Al Sadu handicraft as a domestic utilitarian activity. For one, the Bedouin women today no longer attend to the hard and strenuous chores of the past, nor live in woven tents, but live in the comfort of new homes where easy access to new machine made goods and modern services has altered their living patterns.

Few women of Bedouin origin have continued their traditional craft of weaving. The ones who weave today do so both for the home and for sale outside in the markets, adapting their products to new demands. Many concentrate now on smaller items such as cushions, small handbags, saddle bags and rugs. Some take commissions to produce a specific rug in specific colors, design or size.

- (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 not a part of Al Sadu that is not compatible with existing international human rights. For example, the women have a freedom of choice in this activity. In fact it is something that is inherent within them in keeping their traditions alive as well as providing a business opportunity for some and a satisfying hobby for others. Mutual respect from the Bedouin communities traditionally involved in Al Sadu is extended to non-Bedouin women, as well as men, who also practice Al Sadu weaving as part of a larger shared heritage.

In regard to any part of Al Sadu not being compatible with sustainable development, for example as Al Sadu derives from a natural environment, the weavers endeavor to use natural materials, as this is part of their tradition. However, due to supply, they may turn to synthetic materials. And this is only because it is difficult to find natural wool for example.

## **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 level of the weavers themselves, this practice increases self-esteem and pride, and this extends to benefit family members and the local community. As their life changed and the need of Al Sadu became less as a necessity, weavers continue to practice the craft with new products

that are suitable to modern life. By inscribing, there will be an increase of interest among the young generation to learn the skill of weaving and incorporate those techniques in their modern designs.

At the local level, the inscription of Al Sadu will highlight the importance of intangible cultural heritage as a concept that is worthy of safeguarding among the households, communities, and groups. The inscription would be especially important in households, where often-times, the children of the practitioner, who might have been taught but no longer practice, do not find it important to continue with the element.

The importance of ICH has been verbally passed down from the practitioners of the elements, but showing states interest (such as this nomination), has given hope to those who we have spoken to that safeguarding ICH is encouraged and recognized.

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

*Not fewer than 100 or more than 150 words*

Through investigating tradition, it was understood that this kind of knowledge could change or disappear due to globalization. Inscribing Al Sadu weaving skills will help promote this traditional weaving. At the same time, it will help people to reconnect with the roots of their tradition and culture in a way that is appropriate to the global changes in the culture.

At a wider or national level, Al Sadu could provide an important contribution to the cultural awareness of the people of Saudi Arabia and Kuwait, in particular the younger generation. In turn, this helps build personal and national pride, and would ultimately result in gaining insight into their own family heritage.

Speaking to various groups about Al Sadu in Saudi Arabia and Kuwait and explaining what ICH and safeguarding is, has reinvigorated local and national communities to reach out to other groups and inform them of this nomination and of the team concerned. It has also encouraged practitioners of other elements in offering their skills to transmit their knowledge to those interested. In Kuwait, Al Sadu is taught at public schools in the 8th grade as part of its art curriculum. Pride in ICH elements practiced will increase, leading to more awareness of the importance of safeguarding culture.

*(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, recognition for Al Sadu, which is practiced by other Arabian Gulf and Arab countries, will help bring attention to it among these countries and will encourage them to consider safeguarding ICH elements as being practiced in their State as well as part of the greater international community.

Additionally, international networking amongst ICH practitioners will yield even greater international importance towards safeguarding of elements. For example, during the preparation of this candidature file for nomination, a practitioner of Al Sadu was given a booth amongst the artist exhibitors of the World Craft Council (of which Al Sadu Weaving Cooperative Society are members) held in Kuwait. The foreign visiting artists working with wool and cotton materials took turns learning from the weaver what Al Sadu is and how it's produced, and discussed the differences and similarities between their weaving styles and Al Sadu. Some shared posts of themselves weaving on Al Sadu loom on their social media.

*(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*

Dialogue could be achieved by interactions between weaver and non-weaver. Human creativity

will be promoted by Al Sadu, as knowledge grows, it promotes understanding in cultural diversity. Understanding promotes respect for cultural diversity. In practical terms, this could be achieved by organizing touring: workshops, talks, family events, docu-film screenings, all being supported by recognizable cultural, arts and heritage organizations and personalities.

In Kuwait, Al Sadu is practiced among both Kuwaiti and non-Kuwaiti bedouins, whose families have been here for generations and are creating pieces of Al Sadu as a primary source of income. When these women meet as part of Al Sadu Weaving Cooperative Society, as they do at least once a year at Sadu House, there is only mutual respect for each other as master weavers.

Furthermore, when schools, foreign dignitaries, or tour groups visit the Sadu House and a non-Kuwaiti woman is demonstrating, it is a testament that whilst these women are not Kuwaiti by law, they have engaged in the same customs and traditions as their tribes people that are found all over Arabia.

*(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*

Traditionally, weavers chose to include shapes and colors on their works to represent their tribal expressions and backgrounds. Now, modern interpretations of these shapes and colors are found in everything from international brands of clothing, shoes, handbags, scarves, and art pieces.

In Saudi Arabia, fashion designers and artists will be encouraged to incorporate Al Sadu artistically in their designs which will display a beautiful harmony between heritage and modernity.

In Kuwait, an annual art exhibition called SADI (Sadu Art and Design Initiative) focuses on the digital interpretation of Al Sadu, and has reintroduced it to a younger and more digital-savvy audience. The participating young artists learn the purpose and techniques of Al Sadu under the master weavers for months, before they are given a platform to showcase their own creative repurposing of Al Sadu.

Respect for cultural diversity is further seen when the weavers mention how the frequent cultural activities (weeks/festivals/exhibitions /expos) that they take part of, have been an eye-opener for them in realizing that whilst Al Sadu is known in the Middle East, there are comparative weaving techniques found all over the world

### **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 Saudi Arabia, local associations support local craftswomen in many ways. Examples of that occur in the annual reports of many local Societies where an increasing number of ladies have taken Al Sadu weaving workshops and have benefited from it financially.

The latest report by Women Cooperative Multipurpose Association in Al Qassim, central of Saudi Arabia have stated that: in 2018, 240 ladies have taken 550 training hours. The report of the Commission of the Social Development in Al Kharar, Tabuk area, northern of Saudi Arabia stated that 20 ladies have benefited from two training courses with the duration of 2 months with 120 training hours. These workshops and training courses are conducted regularly and will continue to be in the future.



Furthermore, individual artists, craftspeople and academics all promote Al Sadu in different ways by attempting to re-represent the culture of Al Sadu. One example is designer Naeema Al Shuhail who incorporates pieces of Al Sadu in her cloth designs.

In Kuwait in 2017, the Sadu House held 12 free children's workshops that were attended by over 300 children between the ages of 6-12. Also in 2017, master weavers at Sadu House trained 33 adult weavers in beginner's Al Sadu workshop, with seven of those weavers going on to complete the advanced workshop.

The Kuwait Textile Art Association hosts a popular annual competition, now in its 20th year, which includes a 'Traditional Bedouin Weaving' category, and gives prizes to the winners in the master or student sub-category. The KTAA also hosts a bi-annual bazaar, wherein the weavers can sell sadu or be commissioned.

Individual master weavers have also ensured the viability of Al Sadu in international organizations, such as representing and winning World Craft Council competitions as well as three UN-related competitions (WWSF 1996, 2008, 2018).

The Sadu House also hosts local artists-in-residence, who spend up to one year learning from the master weavers. These artists include fashion designers, sculptors, weavers, and artisans, who not only learn 'Al Sadu, but repurpose it for their own audiences, thereby exposing this traditional craft to a newer audience.

*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*

In Saudi Arabia, The safeguarding measures are implemented by ongoing and continues support for the weavers through facilitating the access to the practitioners and accordingly their weaved pieces, which raises the awareness of their work therefore raising the pride of their craftsmanship. The Saudi Commission for Tourism and National Heritage (a governmental entity) has created a database for practitioners through its Saudi Handicrafts program. This database displays contact information of the weaver as well as her samples of her work. This database is available online.

In Kuwait, the Al Sadu Weaving Cooperative Society, the National Council for Culture, Arts, and Letters, as well as the Ministry of Education, have been at the forefront of safeguarding Al Sadu.

The ASWCS provides between 15-18 workshops a year at Sadu House. The NCCAL hires master weavers for its local cultural events, and sends them to represent Kuwait abroad (all expenses paid). The Ministry of Education, working closely with the Al Sadu Weaving Cooperative Society, was able to successfully incorporate an introduction to Al Sadu weaving into all 8th grade public schools.

However, there are concerns expressed by those involved with safeguarding Al Sadu. One of the main concerns by the master weavers (who are often old, live far away, or do not have transportation), is that there is no government-recognized occupation provided to them as a form of incentive, employment, or income. And that although the NCCAL sends Al Sadu practitioners (along with a family member) internationally, the bureaucratic system often means that there are delays in receiving their tickets or compensation. Teachers at schools have said that whilst their students enjoy Al Sadu courses, it is short-lived, and many wish they could continue.

To alleviate some of the financial constraints, public and private partnerships have been

successfully implemented, with banks and telecommunication companies sponsoring events and workshops.

It should be noted that since 1991, Al Sadu Weaving Cooperative Society distributes its profits to its shareholders, the weavers.

*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*

Many weavers attempt to keep the traditional techniques. It is the most important part of Al Sadu for them that holds connotations of heritage, history and culture. They remain authentic and faithful to the original ways of weavings and make changes to meet the demands of the new times. One such change is whereby the weavers have started to weave outside in a public space. This new way of working is in opposition to their traditional weaving culture, whereby privacy and personal space was a fundamental part of the making process of Al Sadu. this shift in the exposure to public, might jeopardize Al Sadu, although it helped raise awareness to it and take pride of it as a national heritage.

Safeguarding measure proposed in Saudi Arabia and Kuwait are almost the same. Young and older master weavers especially, all wished for shared and communal weaving spaces to be made available closer to their respective communities. The older weavers, would like to be with other master weavers in a larger space, where their daughters and granddaughters would be able accompany them in their own neighborhoods.

A common sentiment is that when there is a small number of master weavers who agree to teach in workshops, as opposed to the increased interest in learning Al Sadu Craftsmanship, those that they have taught have begun to give their own introductory classes, much to the chagrin of the master weavers and academics. An unintended result of inscription might expound these instances, and those with basic knowledge might exploit the lack of master weavers teaching and give classes that cannot extend past an introductory class.

For all but a few, Al Sadu weaving is an arduous task that has transitioned from necessity to hobby. As such, threads spun from sheep wool that were dyed naturally are no longer preferred by the casual hobbyist. Commercially available cotton threads are easier to weave on a loom, do not hurt the fingers like the rough fibers of sheep wool do, and have no smell. Another fear is that should Al Sadu become popular, cotton threads would be used instead of the sheep wool, and the knowledge of cleaning, dyeing, and spinning the wool into threads will be lost.

On the other hand, very frank discussions led to the realization that master weavers sometimes do not want to share all of their skills, especially with other weavers, as they might take from their profits. A recent revival in public interest in Al Sadu products has already changed what the weavers produce. Instead of selling rugs and larger pieces, master weavers are now selling bookmarks and notebooks. Further interest in Al Sadu might see them create more of these easier-to-produce and more affordable items than the more intricate and traditional items.

There are already enterprising weavers (mostly online on Instagram) that create small, fast, and (often-times) flawed items. However, the Sadu House Shop in Kuwait, and Herfah Association in Saudi Arabia for example, are known as the best option of purchasing quality Al Sadu items, as the ones in the traditional souks are either antiques or are imported. At both the Sadu House Shop and Herfah Association, the most requested traditional items are cushions, runners, and other home décor items. These are all carefully inspected for quality and durability, and a high percentage of the sales and commissioned items come are made by visitors from neighboring countries.

In Kuwait, The National Council for Culture, Arts, and Letters has a large cultural center in the Governorate of Jahra, where Al Sadu, and its master weavers, mostly reside. There is now a plan to host Al Sadu classes and workshops in the auditorium of the Kadhma Cultural Center in cooperation with the Al Sadu Weaving Cooperative Society. The Kuwaiti Ministry of Foreign Affairs used to commission Al Sadu items and gift them to visiting dignitaries. The Al Sadu Weaving Cooperative Society hopes to continue this exchange, and is looking forward to extending the same service to the embassies as well as other ministries.

Today, due to the process of social change, many aspects of the material culture in both Saudi Arabia and Kuwait and, in particular, the traditional arts have been obliterated or have taken on a somewhat different perspective. Therefore, it is fortunate to still have some hand spinning and weaving being practiced by women of tribal backgrounds despite the general affluence. This reservoir of artistic skills has become the basis for the revival of the craft.

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

*Not fewer than 150 or more than 250 words*

In Saudi Arabia, The safeguarding measures will be implemented by ongoing and continual support for the individual weaver. The weaver is the element that is key in the production of Al Sadu. This is done by supporting the weaver with a place to weave, a place that displays her work, educational programs to enlighten the general public on the importance of her role.

The Saudi Commission for Tourism and National Heritage has a joint initiative in cooperation with Saudi Handicrafts Program and Turquoise Mountain (a non-profit non-governmental organization). This initiative is called (the revival of Saudi Crafts). This project honors the craftspeople of Saudi Arabia and provides a platform for the artisans since April 2015.

In Kuwait, The National Council for Culture, Arts, and Letters financially and administratively funds the cultural centers under its jurisdiction, including the Sadu House and the Kadhma Cultural Center where the proposed regional workshops will take place.

The NCCAL will continue to support Al Sadu by promoting and hosting classes and workshops during its various festivals and cultural weeks throughout the year, thereby continuing to expose it to different groups and communities nationally and internationally. It also financially supports the annual SADI (Sadu Art and Design Initiative) exhibition, which not only brings a much younger audience of 18-35 year olds, but exposes it internationally on their art-centric social media feeds. Finally, Al Sadu gifts commissioned from the weavers will be presented to the guests of the Secretary General for the National Council for Culture, Arts, and Letters

(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 Saudi Arabia, local associations and committees will continue to support Al Sadu weavers through various initiatives. A good example of the community's participation in planning safeguarding measures is the syllabus that the social development committee in Al Kharar, Tabuk created, which aims to empower local ladies of all ages by teaching them the skills and techniques of this craftsmanship. These workshops are sometimes sponsored by individual locals, other times by societies like Hijra society, and other times by entities like the National Commercial Bank.

Another example is the efforts of the Women Cooperative Multipurpose Association in Al Qassim where they developed a creative program that helps the weavers create high quality products using Al Sadu textile which increased the demand for their work thus increasing their income by 60%.

A number of men, who are either managers of NGOs or founders of private establishments, also participate in proposing and implementing safeguarding measures. One Example is Mr. Farid Bukhari owner of Desert Designs Establishment that empowers local weavers through raising the demand for their work by incorporating it in modern household objects and gifts.

In Kuwait, the proposed safeguarding measures came from the bearers, practitioners, teachers, students, academics, and administrative personnel involved with Al Sadu. Site visits to their homes, work places, and exhibits yielded a first-hand experience of how they themselves interact with Al Sadu. These visits also showed the interest of passerbys in Al Sadu and the skills of weaving on a loom.

A handful of men who are included in this file are all either teachers, interior decorators, artists, sheep farmers, or shop keepers. With regards to the proposed regional workshops in the local communities, the male teachers have agreed to take the young local men to some farms in Jahra Governant so they can learn how to cut sheep's wool and process it.

The women who are teachers, decorators, and artists- who are master weavers, weavers, hobbyists publically will continue to represent it in events both locally and internationally. Both older and younger women who give workshops plan to continue teaching, and ask their students who have shown talent to produce pieces for sale either privately or through the Sadu House, thereby continuing the availability and exposure of Al Sadu.

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

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

Name of the body: Ministry of Media

Name and title of the contact person: Mr. Khalid Alomar, Director of ICH department

Address: Riyadh, Kingdom of Saudi Arabia

Telephone number: +966505216509

Email address: kaomar@media.gov.sa

Other relevant information:

Name of body: National Council for Culture, Arts, and Letters.

Name and title of the contact person: Farah Al-Sabah, Intangible Cultural Heritage Point Person

Address: PO BOX 23996.SAFAT. 13100.State of Kuwait

Telephone number: +96599859999

Email address: farahalsabah@nccal.gov.kw

other relevant information: www.nccal.gov.kw

Name of body: Saudi Heritage Preservation Society

Name and title of the contact person: Ebtisam Alwehaibi, Head of ICH department

Address: P.O Box 8485 Riyadh 11482 Kingdom of Saudi Arabia

Telephone number: +966500507508

Email address: Ealwehaibi@shps.org.sa

## 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*

In Saudi Arabia, all the information was gathered by members of the Saudi Heritage Preservation Society in collaboration with the local communities, especially the original bearers of Al Sadu craftsmanship. The local communities were very welcoming and have helped in gathering all the needed information about all of the steps of the preparation of the candidature file for nomination.

The participation includes also local associations as Women Cooperative Multipurpose Association in Al Qassim region, central of Saudi Arabia, the National Society Development Committee in Al Kharar, Tabuk. King Abdulaziz Society in Al Joof, northern of Saudi Arabia, and Desert Designs Institute in Al Khobar, Eastern of Saudi Arabia.

In Kuwait, the invaluable cooperation of the Al Sadu Weaving Cooperative Society extended access to the numerous weavers who agreed to participate in this file. The Sadu House also hosted, and allowed the photography and videography, of the master weavers, who were sometimes uncomfortable or embarrassed to invite the team working on this file to their modest houses.

Individual weavers who are not part of any group or cooperative society were found and invited to participate to the file preparation via word-of-mouth, or were relatives of people concerned with this file. Some of them came from Instagram or other social media platforms, where they were actively selling custom Al Sadu products.

Groups concerned with preserving intangible cultural heritage were also contacted, and visited on site during their various gatherings or exhibitions.

Every one in this file has been asked for their proposal of how to concretely safeguard Al Sadu for generations to come.

Finally, a shared multi-national file between Kingdom of Saudi Arabia and Kuwait meant that each country shared its resources and traded contact information of the relevant parties concerned with Al Sadu. A shared element between Gulf Cooperation Council member states will encourage neighboring countries with Al Sadu to join this shared heritage.

### 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.*

Free, prior and informed consent has been received from the local Al Sadu communities in Saudi Arabia and Kuwait.

In Saudi Arabia, The request for Al Sadu to be nominated came from non governmental organizations as well as practitioners and bearers of this craftsmanship in Al Jouf in Tabuk region, Al Qassim and Al Khobar. Full explanation was given to the locals in regards to the process of the registration. There is full and prior knowledge and consent of the investigation and intentions. There are no objections. In fact they consent on the grounds of the promotion of understanding their traditions to a wider community, therefore in turn they benefit both culturally and economically.

In Kuwait, calls for Al Sadu to be nominated came from both the Al Sadu Weaving Cooperative Society as well as other practitioners and bearers who made their voice heard during public discussions on Kuwaiti heritage. Most recently, during a public lecture on Intangible Cultural Heritage in 2018, which focused on Al Sadu, weavers, cultural groups, teachers, students, researchers, and others, expressed their willingness to be included in the nomination. They were visited in the respective places of practicing Al Sadu (homes, schools, training centers). Individuals and families who weave Al Sadu, and heard of this nomination through word-of-mouth, were visited in their homes and the file was discussed. They are represented in the consent forms.

Saudi Arabia have attached 30 written consent forms

Kuwait have attached 32 written consent forms (27 female 5 male).

Kuwait have attached 8 video consent forms (8 female)

#### 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

Customary practices, governing access to the element, have been respected through adhering to the customs of a conservative Muslim tribal society in Saudi Arabia and Kuwait when arranging to visit and during interviews with the weavers, especially with regards to the privacy afforded in women-only spaces (such as private houses). Consent has been requested in regard to candidature file for nomination information, publication of findings and credit has been given to the names of the weavers who participated to this preparation and in labels of their work.

#### 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.

Saudi Arabia:

1. Name of the entity: Women Cooperative Association Multipurpose in Qassim (HERFAH)

Name and title of the contact person: hind bint mayah alharbi (Director General)

Address: Qassim -Burydah-roaq

Telephone number: +966552640540

Email address: manager@herfah.org.sa

2. Name of the entity: King Abdulaziz Philanthropic Society for Women - Al jouf

Name and title of contact person: Huda Mashi A Radi, Manager

Address: King Khalid Street, Sakaka - Al jouf

Telephone number: +966146260916

Email address: king.aziz.jouf@gmail.com

3. Name of the entity: Desert Designs Establishment

Name and title of the contact person: Mr. Farid Bukhari / Owner

Address: King Abdulaziz St. Next to Jarboo Tower

Telephone number: +966505808975

Email address: farid@desertdesigns.com

State of Kuwait:

Name of entity: Al Sadu Weaving Cooperative Society

Name and Title of the Contact Person: Bibi Duaij Al-Sabah, Chairperson

Address: Sadu House, Arabian Gulf Road

Telephone Number: +96599700006

Email Address: info@alsadu.org.kw

Other relevant information: @saduhouse , alsadu.org.kw

## 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:*

Kingdom of Saudi Arabia:

1. The National Inventory of Intangible cultural heritage

2. IHSAl: Intangible Heritage Saudi Arabia Inventory

State of Kuwait: National Inventory List of Intangible Cultural Heritage

*(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:*

Kingdom of Saudi Arabia:

1. Ministry of Media
2. Saudi Heritage Preservation Society

State of Kuwait:

Kuwait National Museum, National Council for Culture, Arts, and Letters.

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

Kingdom of Saudi Arabia:

1. Ministry of Media: Reference Number: 07/003

Name : The Weaving of Al Sadu

2. IHSAl: The Traditional Weaving of Al Sadu

State of Kuwait:

Reference number: 14.

Name: Sadu Weaving.

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

Kingdom of Saudi Arabia:

1. 02/11/2018
2. 7/3/2019

State of Kuwait: 2017

*(v) 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).*

Sadu Weaving was identified as an element of intangible cultural heritage, and defined using the Terms 'weaving', 'sadu', 'bedouin'. Definitions were taken from the academic books and articles, from interviews with the practitioners and loom makers, and from the museum in the Sadu House.

In Saudi Arabia,

1. The Ministry of Media bases its information on the work of an assigned team of investigators.

2. IHSAl: The element was identified by collecting preliminary information from printed materials. Then, field visits were done in collaboration with community members and official entities in the local regions. In the field visits, interviews through intensive questions to identify the element was used. Data was also gathered from scholars researching various aspects of Al Sadu weaving.

In Kuwait, Al Sadu Weaving Cooperative Society's master weavers were the main source of identifying and naming terms associated with 'al sadu' weaving. A loom-maker, who is also an academic professor with articles on 'al sadu', helped to name the terms of the pieces on the loom that he creates as well as what the symbols represent to the differing tribes.

The Sadu House has a library with articles, books, photographs, and video from the 1970's and



earlier.

(vi) 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).

In Saudi Arabia, The inventories are regularly updated through the data collected during the primary inventory from the practitioners, NGO's, Local societies, and governors' offices in the region. Entities are required to submit periodical reports, written after field visits conducted periodically to determine any development regarding the inventoried element.

In Kuwait, The official inventory of intangible cultural elements is found at the Kuwait National Museum. Copies can be found at the National Council for Culture, Arts, and Letters. Information can be accessed at the library.

An element is included when it is identified and the bearers or practitioners can be identified (with their contact info and place of practice).

Existing elements on the list are updated when new information is acquired (most frequently with regards to new practitioners).

(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:

1. Exact copies of the inventories in Saudi Arabia and Kuwait are attached in both Arabic and English.
2. [www.IHSAISHPS.com/the-traditional-weaving-of-al-sadu](http://www.IHSAISHPS.com/the-traditional-weaving-of-al-sadu)

## 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.*

- Albehairi, M. (2010). Using the traditional textile Sadu as an element of the Kuwait traditions and representing it as a monumental modern art form. PhD thesis, University of Wales, Newport, UK.
- Alsallal, A.S. (2013). Maintaining Cultural Identity in Design: Shape Grammar as Means of Identifying and Modifying design Style. Bournemouth University.
- Al-Sabah, A. (2006). Ibjad: Ornate Tent Dividers and Weavings of the Kuwait Desert. Kuwait: AISadu.
- Al Ogayyel, R, M. (2017). Re-materialising Sadu: Exploring trans-cultural themes through fine art practice. MRes thesis, Royal College of Art.
- Canavan, K. & Alnajadah, A. (2013). Material Symbols of Traditional Bedouin Al-Sadu Weavings of Kuwait. *Textile; the Journal of Cloth and Culture*, 11(2): 152-165.
- Canavan, K. & Alnajadah, A. (2013). The Association Between Bedouin Al-Sadu Weaving and The Camel. *Research Papers*. London: SOAS Publications.
- Cole, D.P. (2003). Where Have the Bedouin Gone? *Anthropological Quarterly*, 76(2), 235-267. <https://doi.org/10.1353/anq.2003.0021>
- Dickson, H.R.P. (1949). *The Arab of the Desert*. London: Allen and Unwin.
- Fabiatti, U. (1990). Between two myths: underproductivity and the development of the Bedouin domestic group. *Cah.Sci.Hum.*26(1-2): 237-253.
- Hilden, J.M. (1993). *Bedouin Textiles of Saudi Arabia*. *Oriental Carpet and Textile Studies*, Vo1.IV. Berkeley CA: The San Francisco Bay Area Rug Society of OCTS Ltd.
- Hilden, J.M. (2010). *Bedouin Weaving of Saudi Arabia and its Neighbours*. London: Arabian Publishing.
- Robertson, L. (2016). Sadu Weaving: the pace of a camel in a fast-moving culture. *Textile Society of America Symposium Proceedings*. p.1005. <http://digitalcommons.unl.edu/tsaconf/1005>
- Salaghor, L. (2007). *The Re-invention of Traditional Weaving in Saudi Arabia*. PhD thesis, Coventry University.
- القحطاني، د.م. (٢٠٠٦). السدو و الحياكة التقليدية في المملكة العربية السعودية. وزارة التربية والتعليم، وكالة المتاحف و الآثار
- Alkhazi, Manal. An explanatory study of Kuwaiti youths' knowledge of Sadu heritage: their appreciation of Sau and its contemporary expression in textile. University of Southampton, 2016.
- Gillow, John. *From Desert to Town: Traditional Weavings of Kuwait*. AISadu Weaving

Cooperative Society, 2009.

Al-Sabah, Altaf Salem Al-Ali. Kuwait Traditions: Creative Expressions of a Culture. AISadu Weaving Cooperative Society, 2001.

Crichton, Anne-Rhona. The Techniques of Bedouin Weaving. AISadu Weaving Cooperative Society, 1989. 2nd edition 1998.

## 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: Mr. Abdullah Al kenani

Title: General Supervisor of the Ministry of Media's Agency for Cultural Affairs

Date: 25/03/2019

Signature:

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

Name: Dr Adam Al-Mulla

Title: Ambassador, Permanent Representative of Kuwait to UNESCO in Paris

Date:

28/3/2019

Signature:

