



United Nations
Educational, Scientific and
Cultural Organization

Intangible
Cultural
Heritage

Representative List

ICH-02 – Form

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline 31 March 2020
for possible inscription in 2021**

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.

A. State(s) Party(ies)

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

Sri Lanka

B. Name of the element

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

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

Not to exceed 200 characters

Traditional Craftsmanship of making Dumbara Ratā Kalāla

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

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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.

Dumbara Ratā Mat Weaving

Dumbara Mats

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 craft of making Dumbara-ratā kalāla (a type of mat) is practised in two villages named Kalāsirigama in Kandy District and Alōkagama in Matale District by a community called kinnara that traditionally supplied ornamented mats and other fibre-made items to the royal palace as part of obligatory 'Service to the Crown' (rājakāriya) and to ruling elites during the Kandyan period (AD 1469-1815). Following the abolishing of the rājakāriya system by the British colonial administration (1832), the kinnara community continued the craft as a vocation through generational transmission of knowledge and skills.

Community elders, tracing oral history of lineage, claim that they represent the 7th and 8th generations since the time of Sinhalese kings. A craft-associated folk song called kinnara gītaya attributes the craft's origin to the legendary 'original-king of the human race' (mahāsammatharaja) of an unknown date. Presently, 80 families in Kalāsirigama and 37 families in Ālōkagama practise the craft.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. 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 two villages Kalāsirigama and Alōkagama belong to the administrative sub-units of Divisional Secretariats of Pāta-Dumbara and Yatawatta respectively in the District of Kandy, Central Province. Both are located in the valley of Dumbara at the foot of Hunnasgiri Hill with abundant floral and faunal life. The element draws its identity from the Dumbara valley as its geographic home, hence the name 'Dumbara ratā kalāla' (lit. mats of Dumbara with ornamental motifs). The rich biodiversity of the valley has been the source of raw materials such as fibre and dyestuffs while certain culturally significant plants and animals provide subjects for abstract motifs (ratā).

The two villages were previously known as Hénāvala and Malhāva. In 1988, the Government renamed them as Kalāsirigama (lit. Village of Glorious Art) for Hénāvala, and Ālōkagama (lit. Village that Illuminates) for Malhāva in recognition of the community as bearers of a culturally significant art and craft.

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.

Family name: Madduma Kankanamalage

Given name: Bandula Harischandra

Institution/position: Ministry of Buddhasasana, Cultural and Religious Affairs/ Secretary

Address: Sethsiripaya, Battaramulla, Sri Lanka

Telephone number: Tel: +94 011-2861108; Fax: +94 011-2872004

Email address: culturalsecoffice@gmail.com

Other relevant information:

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

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

N/A

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

Element relates to the traditional craftsmanship of making a type of mat used as wall-hangings, tapestries or cushion-covers, ornamented with culturally defined motifs and designs using the fibre of Hana plant (*Agave vera*). This fibre is a substitute for the traditionally used fibre of

Niyanda plant (*Sansevieria zeylanica*) that became scarce in the area by early 20th century. Fibre is separated by pressing the leaf against a log with a sharp-edged wooden splinter to scrape away the fleshy parts. Washed, sun-dried, and combed fibres of ivory-white colour are bundled as skeins.

Warp-yarn is spun using a wooden spindle. The spinner wraps a fibre bundle around the chest over the left shoulder and spins by pulling fibre strands from the bundle. Unspun fibre strands are used as weft elements. Yarns and unspun fibre are dyed in red, yellow, and black using traditional herbal dyes made of natural materials from Dumbara valley.

Motifs and designs are created using a flat narrow wooden lath with an 'eye' at one end. The weaver, squatting over the loom, passes the lath's eye-end through the warp-yarns from right to left selectively depending on the intended motif. Strands of fibre pulled from the heddles that suspend from a tripod placed over the loom are inserted into the lath's eye that is pulled back through the yarns to create the desired motif. After weaving, ends of fibre at the two narrow ends are tied together using a thread drawn through to which the fibre ends are knotted.

- (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 'Unit of Practice' is the family or the extended family with no hired labour. Both men and women partake in the process, though gender preferences are seen for certain functions depending on labour intensiveness. Harvesting and transportation of Hana leaves are often men's jobs, while both men and women do the separation of fibre from the leaves. Washing, sun-drying, combing, and dyeing of fibre are frequently done by women while being assisted by men as necessary.

Spinning the warp-yarn is mostly men's speciality while some women also do it when necessary. Both men and women work together to fix the warp-yarns on the loom. Elderly men in the family or extended family typically weave the mat, though in some family units, this is done equally well by experienced elderly women.

The bearers and practitioners are the descendants of the Kinnara community who remained confined to themselves. However, due to the acceptance of inter-caste marriages, the community has now expanded by integrating non-Kinnara people who were 'naturalized into' the Kinnara community that are engaged in the making of Dumbara ratā kalāla nowadays.

As a by-product of the craft, some women make utilitarian items such as handbags, letter-holders, wallets, pencil cases, table mats, etc. that have a demand in the local market. For this purpose, they make plain mats without motifs. The making of such utility items by cutting and sewing those plain mats as an alternative livelihood has not shown any negative impact on the traditional craft.

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

Not fewer than 150 or more than 250 words

Traditionally, the knowledge and skills of the craft of Dumbara ratā kalāla are transmitted from parents to children within the family. Children learn the skills through observation and helping parents. A folk song with 15 stanzas, belonging to an unknown date, containing instructions on the preparation of fibres including dyeing, spinning of yarns, and weaving with different motifs is a good example of a traditional instructional method that was used for the transmission of knowledge and skills of the craft to the next generation.

The National Crafts Council (NCC) and the National Design Centre (NDC) initiated a program in 1985 with government funding to teach Dumbara ratā kalāla making skills to unemployed youth at the NCC's Regional Craft Training Centres. The program employed community elders as instructors who consented to teach young people outside of the Kinnara community.

It is common that knowledge is shared informally between community members of the two villages during family gatherings, weddings, craft exhibitions, and fairs.

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

Not fewer than 150 or more than 250 words

The craft brings a strong sense of self-esteem to the community as descendants of traditional artisans who supplied Dumbara ratā kalāla to the Royal Palace and aristocratic families centuries ago. The sense of self-pride that links them to the royals and the ruling elite classes of the ancient times, as epitomized in the claim of the present-day practitioners that (tr.) "it was our ancestors who supplied kalāla to the ancient King(s) of Kandy", inspires the self-gratifying feeling of community identity that keeps all practitioners bound together. Such feelings have helped them maintain self-dignity and equal social status within contemporary Sri Lankan society that has a history of social stratification based on trade guilds and craft-vocations.

The feelings of self-pride and socio-cultural equality are further enhanced at present by the recognition of the element by Sri Lankan society for their high-quality workmanship, creative genius embedded in the designs, and overall refinement of the products. This recognition has led to social cohesion disregarding long-established vocation-based differences.

The practice of the craft reinforces family and extended family bonding and allows women to feel as equal players in the production process.

The craftsman's social role as a conveyer of religious sentiments to the user of the mats through the motifs is also significant. Motifs that have derived from Hindu and Buddhist mythological sources, while reminding the viewer the associated spiritual messages, serve as a thread that keeps the society bound together.

(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

No feature of the element is incompatible with existing international human rights instruments or with the requirements of mutual respect among communities or with sustainable development. Instead the element promotes and contributes to treatment of women as equal partners within the family and the community by sharing the responsibilities and respecting their knowledge and skills in different stages of production. Although knowledge and skills are transmitted from parents to children, the element does not imply the use of any form of child labour.

The element, by using motifs with both Buddhist and Hindu symbolic meanings, significantly contributes to peace and social harmony between different religio-ethnic groups, promoting cultural diversity, mutual respect, and dialogue among communities in the multi-cultural society of Sri Lanka.

Traditionally, harvesting Hana leaves is done in a sustainable manner. Practitioners remove only 6-7 matured leaves at a time, 2-3 times a year, as tender leaves do not produce fibres usable for weaving. As the plant dies after flowering only once, producing hundreds of seeds for propagation, removal of leaves for fibre does not violate the principles and practices of sustainable use of natural resources.

To avoid any conflicts, the government of Sri Lanka has developed a national strategy for achieving SDG goals and implementing the Agenda 2030, based on which the Ministry of Cultural Affairs has begun to align and orient its sectoral strategies. These will in turn influence the ICH being promoted and safeguarded ensuring the improvement of the livelihoods of Dumbara ratā kalāla making community.

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

Inscription of the element will stimulate enthusiasm among the local population of Dumbara Valley to respect the craft and the community, thus enhancing their visibility locally, and raising awareness of the important role the craft plays for the local economy and the environment.

The international recognition that the element would earn following inscription will cause the youth from surrounding villages to be attracted to learn the skills of the craft, thus raising awareness of the significance of the intangible cultural heritage of Dumbara Valley.

It will compel the Local and provincial government authorities to pay attention to supporting the community with programs that enhance the visibility of the craft. It will oblige them to improve infrastructure facilities, e.g. access roads to the villages, signboards with directions, and parking, etc. to encourage local and foreign tourists to visit the villages and learn more about the craft and the community.

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

Not fewer than 100 or more than 150 words

The inscription will allow the state-owned National Crafts Council (NCC) to place the element at the centre of focus at its renowned three-day annual event of 'National Handicrafts Exhibition and Presidential Awards Ceremony'. This event is held conventionally at a prominent exhibition centre in the capital city with significant media coverage. It provides opportunity to draw the attention of the public, politicians, and officials to the significance of traditional handicrafts as a domain of the nation's intangible cultural heritage, thus increasing the visibility of the element.

The free media coverage the event receives due to the VIP and celebrity presence throughout the three-day event would significantly contribute to raise awareness of the importance of the ICH in general and the element in particular among the general public.

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

Not fewer than 100 or more than 150 words

The inscription will invite the international community to become aware of the diversity of intangible cultural heritage of Sri Lanka that promotes among other things, sustainable use of natural resources and gender equality. The country will make this an opportunity to promote dialogue at regional and international levels on the contribution of its ICH on cultural diversity, social harmony, and empowerment of rural communities including women.

International promotional activities on the element through conventional and new media, and participation in regional and international fairs or exhibitions as a consequence to the inscription will educate people about the shared nature of Sri Lanka's intangible cultural heritage that can transcend national, religious, and linguistic boundaries, and build bridges between nations and communities.

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

Not fewer than 100 or more than 150 words

The inscription will encourage the local communities to understand fully the socio-cultural and environment-related values integrated with the element that they probably have not seen before. It will promote dialogue among all communities living in the region as they realize that the element has created a new 'regional or provincial identity' with a global value for them.

Integrating lessons on the element, as well as on all traditional crafts and other intangible cultural heritage elements specific to the region, into the curriculum of local schools will help the creation of future generations who will appreciate cultural diversity, gender equality, social cohesion, and the promotion of sustainable livelihoods

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

Not fewer than 100 or more than 150 words

The inscription will contribute to better understanding of the creative abilities of the Dumbara ratā kalāla makers who have transformed natural materials and natural visual elements, such as the images of plant and animal life, with religious associations into aesthetic objects that bring beauty into the built-environment of humans. It will promote respect for cultural diversity by inviting them to appreciate the integration of Buddhist or Hindu symbolic meanings with floral and faunal motifs into the overall design of the kalāla mat.

The lessons that people will learn on the need for the appreciation of human creativity and respect for cultural diversity will not be confined only to the element inscribed. State-sponsored promotional programs that will follow the inscription will draw the attention of the public to similar characteristics associated with other ICH elements of all domains including other traditional crafts that have made Dumbara Valley their home.

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

The commitment of community elders as the bearers of traditional knowledge and skills who transmit such knowledge and skills to the next generation without restrictions is the major factor that has ensured the element's viability. Their efforts to prevent the 'draining-out' of community members to other vocations have significantly influenced the members to retain within the community to continue kalāla-making as their primary vocation and sustainable livelihood.

When negative influences of the post-1978 open economic policies and other trends of 'globalisation' threatened traditional crafts as a whole with cheap, factory-produced imported substitutes, the community elders saved the craft from extinction by finding new markets for their products with the assistance of two state agencies, the NCC and Laksala, mandated to promote the handicrafts sector.

The admission of young people outside of the Kinnara community to be trained was another initiative by the community-elders to ensure the element's viability. Facilitated by the NCC, they have trained a fair number of non-Kinnara apprentices at the NCC's Crafts Training Centers. The initiative became necessary in the late-1990s due to the reluctance of some young Kinnara community members who became attracted to more lucrative vocations elsewhere. Although the

initiative is on hold temporarily, it will resume soon. Nevertheless, the courteousness of the elders to help researchers, undergraduates, school children, and media personnel giving demonstrations of various stages of the craft and providing information too has indirectly contributed to the viability of the craft.

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) *What past and current efforts have the States Parties concerned made to safeguard the element? Specify any external or internal constraints in this regard?*

Not fewer than 150 or more than 250 words

Realising that most traditional craftspeople, including the Kinnara community, live in perpetual poverty due to unsustainably low prices at which they were compelled to sell craft products, the state established Laksala in 1964 to provide them a better marketplace. It bought craft items from craftspeople purposely at a high price elevating the market value of the products, thus ensuring the viability of the crafts and helping crafts-communities improve their living standards.

Several programs of the NCC (Est. 1982 to promote the craft-economy) have significantly benefitted the community to ensure the element's viability. Under its 'Raw Material Cultivation program', the NCC has started cultivating Hana plants on wastelands and state-owned properties to ensure uninterrupted supply of fibres to the community. Its 'Craftsmen Training Program' facilitated the training of non-Kinnara youths under 'Master Craftsmen', paying incentive allowances to trainees and honoraria to the Master Craftsmen.

The NCC has also provided 'work-tents' to crafts-families who do not have suitable spaces at home for weaving. Two community-led 'Craft Societies' established as an NCC initiative helped the community resolve craft-related issues by themselves through dialogue. The annual provincial and national craft exhibitions and award ceremonies that the NCC organizes help increase awareness of the element among the general public.

NCC's initiative to facilitate craftspeople to obtain foreign exposure at international craft exhibitions and workshops serves as a catalyst to maintain high standards of their craft.

Laksala helps the community, safeguarding the element by serving as the state-owned marketing agency.

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

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

3.b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

1. Identifying Relevant State Agencies to Develop and Implement Safeguarding Measures

Identifying relevant state agencies is the initial measure.

The Intangible Cultural Heritage Safeguarding Unit (ICHSU) that will be established soon within the line-ministry for Cultural Affairs in accordance with the Cabinet Decision of 04 March 2020 will be the State's apex body for safeguarding the country's intangible cultural heritage in compliance with the UNESCO Convention. In collaboration with the following entities, the ICHSU will develop and implement measures to safeguard the element.

At State Level:

- Department of Cultural Affairs (DoCA), the state advisory body on culture and arts related matters
- National Library and Documentation Services Board (NLDSB) that maintains the National Inventory for ICH
- National Crafts Council (NCC) mandated to promote the crafts-economy
- National Design Centre (NDC) mandated for research and development in the crafts sector
- Sri Lanka Handicrafts Board (SLHB or Laksala) mandated for handicraft marketing
- National Intellectual Property Office (NIPO) that oversees issues of rights protection of traditional knowledges and traditional cultural expressions
- National Institute of Education (NIE), the State authority on curricula design and text-book preparation for school children, and
- Sri Lanka Tourism Development Authority (SLTDA) and Sri Lanka Tourism Promotion Bureau (SLTPB) mandated to regulate and promote tourism-related activities.

At Provincial and Local Government Levels:

- The two Divisional Secretariats and the two local governmental authorities to which the two villages belong
- The Provincial Ministry of Industries, Central Provincial Council.

From the NGO Sector:

- Kandyan Art Association

Representing the Community:

- The two 'Crafts Societies' (Shilpa Samithi) of the two villages.

Those state and provincial agencies have statutory powers and resources needed to implement the following safeguarding measures:

2. Adoption of a National ICH Policy: The ICHSU will collaborate with NLDSB to speed-up the work on developing a General Policy on ICH that began in 2017. This policy will provide a necessary legal and policy framework to develop and implement the ICH National Plan that includes safeguarding measures for the element.

3. Documentation and Research: The NLDSB, in collaboration with the two communities, will expand and update the documentation that it has prepared. The ICHSU will collaborate with local universities to carry out further research on the element.

4. Expand NCC Support: NCC will continue to expand its Hana cultivation program further to ensure the future supply of fibre. It will also provide 'work-tents' to needy craftspeople. Also,

NCC will assist craftspeople to obtain official permission to harvest Hana leaves from government-owned forest reserves and transport them.

5. *Welfare and Wellbeing of the Community:* NCC is considering increasing the amounts currently paid to craftspeople as health and disability benefits and as social security.

6. *Product Marketing:* Laksala will improve the present product purchasing system to ease the community's marketing problems.

7. *Involving Young Community Members:* ICHSU will facilitate young members of the community to acquire knowledge and skills in on-line direct marketing techniques to sell the community's kalāla and other fibre-based products to local and foreign buyers to protect the community from exploitation by middlemen.

8. *Reviving and Empowering Craft Societies:* The NCC and the Divisional Secretariat will facilitate the community to improve the functionality of the two existing Craft Societies to enable the practitioners resolve their common problems through organized and collective efforts and dialogue.

9. *Education and Awareness Raising among School Children and Youth:* The NIE will include in school textbooks more detailed information on Dumbara ratā kalāla, and will produce illustrated flyers, brochures, and booklets with the objective of inculcating respect for the element and the community as a means of safeguarding it. The NIE will work with a small team of community members in content development and designing illustrations.

10. *Rights Protection:* The ICHSU will work closely with NIPO to prepare a suitable legal framework to protect traditional ownership rights of the element or its parts, and the issues of TK and TCE associated with the element. Both institutions will work in close collaboration with the community to obtain their views about what they wish to protect.

11. *Overall Monitoring Mechanism:* To prevent any unintended negative results from safeguarding measures that might jeopardize the viability of the element, the ICHSU in association with the community will develop a mechanism to monitor all aspects of the implementation of the safeguarding plan. The ICHSU will educate the community elders who will serve as the primary informants about incidents of commercialization, decontextualization or 'freezing-in-time' of the element, on all aspects of the monitoring mechanism.

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

Not fewer than 150 or more than 250 words

As the competent body, ICHSU will achieve the objectives of the safeguarding plan through collaboration with state, provincial, and local government agencies; NGOs; and the community. Additionally, universities, media agencies, tour operators, and hotel owners will be invited to participate in achieving the objectives of the safeguarding plan. Annual allocations from the national budget to those agencies (except SLHB) as at present are adequate to implement the safeguarding measures. They also have necessary human resources to support the safeguarding plan implementation.

Most Sri Lankan television service providers already have programs for awareness raising on the country's ICH. Their support will be obtained to launch public education programs on the need to respect the element and raise awareness regarding the craft and its community at national level.

The support of the Education Ministry will be solicited to include the element as a part of its 'Project-Based Learning' programs in schools to raise awareness of the element among children with the objective of preparing the next generation who will recognize and respect the value of the country's ICH as a whole. The ICHSU will encourage and support universities to engage undergraduates doing their final-year study projects to focus on the use of the element for achieving social cohesion and on harnessing its 'eco-friendly nature' for achieving goals of sustainability.

The monitoring body will check on the progress of the implementation activities. It will alert the ICHSU in cases of unintended outcomes that might jeopardise the implementation of the safeguarding plan.

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

Not fewer than 150 or more than 250 words

The need to safeguard the element at national level was originally expressed by a group of senior craftspeople during a UNESCO policy mission to Kalāsirigama in January 2017 that briefly introduced to them the UNESCO's interest in ICH safeguarding.

The initial idea was further discussed during informal conversations when small groups of community members met with members of ICH Committee and NCC during the annual events of 'National Handicrafts Exhibition' and 'Presidential Crafts-Awards Ceremony' held in 2018 and 2019.

Those community members were informed about the Convention and the Representative List in more detail during those meetings. They gave verbal consent to develop a safeguarding plan according to UNESCO guidelines. The message has spread across the community by word-of-mouth.

A draft safeguarding plan was prepared at a meeting with Kalāsirigama community at a formal stakeholder meeting on 8th Feb 2020 attended by the ICH Committee, NCC, Divisional Secretariat, and both male and female members of the community.

At two meetings held on 22nd and 29th February 2020 and attended by more women than men, the community members of Ālōkagama gave verbal consent to the safeguarding measures tentatively worked out by the Committee and the Kalāsirigama community.

The craftspersons of the two villages met the Committee and other stakeholders at two separate meetings held on 06th March 2020 to discuss in detail the safeguarding measures initially discussed at previous meetings. Female participants expressed their willingness to be involved in the safeguarding plan and be proactively involved in the implementation activities.

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: (1). Ministry of Buddhasasana Cultural and Religious Affairs , Secretary, MBCRA

(2). . National Library and Documentation Services Board (NLDSB)

Name and title of the contact person: (1). Mr. Madduma Kankanamalage Bandula Harischandra , Secretary, MBCRA

(2.) Mr. Sonala Gunawardana Chairman, NLDSB

Address: (1) 8th Floor, Sethsiripaya, Battaramulla, Sri Lanka

(2). 14, Independence Avenue, Colombo 07, Sri Lanka

Telephone number: (1) Tel: +94 011-2861108; Fax: +94 011-2872004

(2) Tel: +94 11 2685201

Email address: (1). culturalsecoffice@gmail.com

(2). ch@mail.natlib.lk

Other relevant information:

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

After a few community members learnt about the concerns of UNESCO in safeguarding intangible cultural heritage from the 2017 UNESCO Policy Mission and about the possibility of inscribing the element on the Representative List, the message seems to have spread across both communities by word-of-mouth within a short period of time. They have thought that inscription would make their craft 'famous and important' and that will help attract the younger generation to remain with it and will improve the marketability of the products. It is against this backdrop that a large number of the members of both sexes of the Kalāsirigama community attended the first formal meeting of 8th February 2020.

When the Committee met the Alōkagama community on 22nd and 29th February 2020, it found that they were already aware of the prospects of nomination. The fast and effective dissemination of the information across the two communities was considered by the ICH Committee as a positive sign of the community's willingness for the nomination and their readiness to collaborate with the Committee and other stakeholders to prepare the nomination.

The two separate meetings with the two communities with a wide stakeholder participation were held on 6th March 2020 against this backdrop. Attended by more craftswomen than craftsmen, the meetings allowed not only to identify what the issues were, but also to understand the gender-specific dimensions of the problems and other socio-cultural perspectives of the issues involved in the safeguarding of the element.

The meetings revealed that craftsmen were more concerned with issues of raw material scarcity, harvesting of Hana leaves from crown lands and transportation, health and disability benefits, social welfare aspects, and transmission of knowledge and skills to the next generation, whereas craftswomen showed more concern over work conditions, retaining of interest of children in the craft, and assurances of livelihood by expansion of marketing opportunities for the products.

The community welcomed the solutions suggested by the participating stakeholders that represented the state, provincial, and local authorities. The amicable ambience maintained throughout the meetings helped develop safeguarding measures that are acceptable to both parties, a clear sign that the parties would be able to implement them together without conflicts in the future.

The community's willingness to support the NCC and the Divisional Secretariat to revive and empower the 'Craft Societies' (Shilpa Samithi) to resolve their common problems through organized and collective efforts and dialogue is an assurance of their continued participation in the development of the nomination and implementation of the safeguarding plan.

In addition to the community members, the ICH Committee and the National Heritage Division of the line-ministry of Cultural Affairs, several other state, provincial, and local government bodies were involved in the nomination preparation process. Those include the NCC, NLDSB, SLHB, Divisional Secretariats of Pāta-Dumbara and Yatawatta, and the Provincial Ministry of Industries.

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

The consent of the practitioners was essentially 'free, prior, and informed' as the idea of nomination had been brewing within the community for nearly two years. Submission of consent letters by certain practitioners as early as 2019.12.02 is evidence of their enthusiasm about nomination. When the ICH Committee formally requested consent letters at the initial meetings the community members responded positively.

In addition to expressing the consent for nomination, they also made it an opportunity to draw the attention of the State to certain common issues the community is faced with, resulting in lengthy letters with various requests made to the Cultural Ministry. The ICH Committee accepted such contents as appropriate and included them in the file. The Committee, however, decided to translate into English only the sections of those letters that relate to the writers' consent for nomination.

The community members favoured the idea of submitting one consent letter from one household as the 'Unit of Practice' was the family, irrespective of the number of family members involved in the craft. The Committee respected the community's idea as it reflects the unity and bonding of the family. This resulted in the submission of a large number of consent letters by women, tangible evidence of the dominant role played by craftswomen within the family and the community.

Several key stakeholders, namely the NCC, NLSDB, SLHB, two Divisional Secretariats, and the Provincial Ministry of Industries have also submitted letters to the Committee explicitly expressing each stakeholder's consent to nominate the element.

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

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

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

Not fewer than 50 or more than 250 words

There had been customary practices some decades ago preventing those who were outside of the Kinnara community being admitted to learn the craft under the elders. Due to restrictions that prevailed against inter-community marriages between certain craft-vocational communities, the craft of Dumbara ratā kalāla making remained as an exclusive heritage of the Kinnara community until about the mid-20th century. However, due to rapid socio-economic changes that took place during the past 60-70 years, those customary practices have changed allowing inter-community marriages. Those who have joined the Kinnara community through marital relations and were naturalized into that community in the recent past have become successful practitioners of the craft today. Furthermore, in the past two decades, the elders have admitted young students outside of the Kinnara community, who have expressed their desire to learn the craft from the elders, to the NCC initiative of the 'Traditional Craft Training Program'.

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.

- a. Crafts Society (Shilpa Samithiya) of Kalasirigama, and Crafts Society (Shilpa Samithiya) of Alokagama
- b. - M.M. H.G. Samaranayaka, Assistant Director, National Crafts Council, Central Province (Coordinator for both Craft Societies)
- c. 8th National Craft Council , Central Province Office, Uyanwaththa, Polgolla.
- d. +94 81 2494646
- e. chamali6333@gmail.com
- f. The Parliamentary Act No. 35 of 1982 has empowered the National Crafts Council to promote and safeguard all traditional crafts of the country. The NCC carries out this task through Craft Societies coordinated by its provincial officers.

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:

National Inventory 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:

(Mr.) Udaya Cabral
Assistant Director (Conservation and Preservation Division)
National Library and Documentation Services Board (NLDSB)
No. 14, Independence Avenue
Colombo 7.

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

Ref. No. NIICH-SL/ Index no 2020-01

Name of the Element: Traditional Craftsmanship of Making Dumbara Ratā Kalāla

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

12. 01. 2020

(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).

The gathering of information about the element and the community began as part of the preparation of a National ICH Index in the years 2014-2015 by the ICH Committee in collaboration with the Department of Anthropology, Sri Jayawardenepura University. Undergraduate and graduate students, accompanied by Cultural Officers affiliated to Divisional Secretariat Offices and Cultural Centres of the Dept. of Cultural Affairs, conducted a survey to identify ICH elements and communities, groups and individuals who can be named as the bearers or practitioners of such ICH elements. Based on the survey information, Kalāsirigama was chosen as one of the sites for a visit by the UNESCO Policy Mission of 2017.

With more information revealed during the Mission visit, and in response to the community elders' request for more attention for safeguarding the element, the ICH Committee identified the element as deserving to be included in the National ICH Inventory. A house-to-house survey at both villages were conducted employing Cultural Officers in late 2018 and early 2019 to gather more in-depth information about materials, techniques, constraints, gender roles and responsibilities, and future challenges. ICH experts processed the information and handed them over to the NLDSB that developed the inventory.

(vi) Indicate how often the inventory(ies) is(are) updated (periodicity) (max. 100 words).

The National Inventory is updated once in four years. This is to be in line with the frequency of submission of the Country Periodic Report on ICH safeguarding to the UNESCO. The first updating of the National Inventory took place in 2016, and hence, the NLDSB is in the process of updating it this year. As the element is included in the Inventory in 2020, the next date of its updating will be in 2024.

(vii) Explain how the inventory(ies) is(are) regularly updated. 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. 200 words).

An efficient and effective mechanism for four-yearly updating of the inventory is in place. The line-Ministry of Cultural Affairs, in collaboration with the NLDSB, NCC, and the ICH Committee will prepare questionnaires (or update existing ones) suitable for different domains or categories of the ICH. The Ministry then mobilizes the Cultural Officers and Development Officers who are attached to the Ministry and are affiliated to Divisional Secretariat Offices across the country as enumerators of information based on the questionnaires. As those officers operate at grass-root level, they have a good knowledge of ICH practitioners in the assigned villages.

Information regarding craft-related ICH elements, with assistance of the provincial officials of the NCC too will be obtained. As for the inventory of the element, the enumerating officers can do a house-to-house survey to gather updated information as the community is confined to only two relatively small villages not too far apart.

(viii) 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 provided in English or French, as well as in the original language if different.**
- 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 provided in English or French as well as in the original language if different.**

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

1. Hard copy of the inventory of the element titled 'Traditional Craftsmanship of Making Dumbara Ratā Kalāla' which is a part of the National Inventory of Intangible Cultural Heritage of Sri Lanka.
2. Hyperlink to the inventory of the element:
<http://www.natlib.lk/home/kalala.php>

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.

Books, Articles, Essays

1. Coomaraswamy, A.K. 1908. Medieval Sinhalese Art. Broad Campdon: Essex House Press.
2. Raghavan, M.D. 1951. The Kinnarayas – the Tribe of Mat weavers, under the serial publication Ethnological Survey of Ceylon, no. 2. Spolia Zeylanica, Vol. 26, Part II.
3. Tilakasiri, J. 1994. Handicrafts of Sri Lanka. Moratuwa: Srimati Tilakasiri

Newspaper and web-based articles

1. Anonymous (n.d.) 'Mat Weaving and other Rush-ware, Fibre-ware and Leaf Crafts of Sri Lanka' in Encyclopedia of Intangible Cultural Heritage. <https://asiainch.org/craft/mat-weaving->

other-rush-ware-fibre-ware-leaf-crafts/ (date accessed 05. 03. 2020)

2. Hussein, Asiff. 2003. The mat-weavers of Henavala : Heirs to an ancient heritage. In Sunday Observer of 27th Apr. 2003. and in <http://www.worldgenweb.org/lkawgw/mat.html> (date accessed 05. 03. 2020)

3. Samara, Daleema. 2016. Weaving a Tradition in <http://exploresrilanka.lk/2016/06/weaving-a-tradition/> (date accessed 08. 03. 2020)

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.

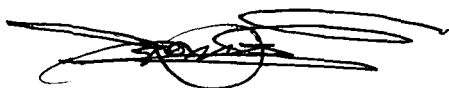
In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

Name: M.K. Bandula Harischandra

Title: Secretary / Ministry of Buddhasasana, Cultural and Religious Affairs

Date: 20. 03. 2020

Signature:



M.K. Bandula Harischandra
Secretary
Ministry of Buddhasasana, Cultural and Religious Affairs
8th Floor, "Sethsiripaya"
Battaramulla

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

Signature