



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

Reçu CLT / CIH / ITH

Le 21 SEP. 2020

N° 286

Representati 0160600020

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.

Ethiopia

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

Ashenda, Ashendye, Aynewari, Maria, Shadey, Solel – Ethiopian Girls' Festival

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

አሸንዳ፣ አሸንድዬ፣ አይነዋሪ፣ ማርያ፣ ሻይይ፣ ሶላላ-የኢትዮጵያ ልጃገረዶች ክብረ በዓል

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.

In addition to the official name of the element mentioned at point B2, the festival is known by other alternate names among different towns, cities, nations and nationalities of Northern Ethiopia. Therefore, the festival is known as "Ashendeye" in the Amhara Regional State in Lasta, Lalibela and Gondar, "Engicha Nekela" in Gojam and "Solel" in Wollo Raya and Kobo districts. Among the Agew of Waghemra, it is known as "Shadey". In Tigray Region, there are different ways of naming the festival across various localities such as Ashenda/አሸንዳ/, Mariya/ ማርያ/, Ayni-Wari/ ዓይነ-ዋሪ/, Ye'away Sive/የዓዳዎ/የ/ We'embeb/ወድምብ/የ/, Sha'eden/ሻይደን/, Shaydey/ሻይደይ/የ/.



Shado/ሻዶ/ among others.

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 Nation, Nationalities and Peoples of Northern Ethiopia that celebrate the festival are the Amhara, Tigray and Agew ethnic groups residing in the Amhara and Tigray Regional States. Thus, the festival is the symbolic manifestation of typical Ethiopian mutual respect, understanding and peaceful co-existence.

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 festival is colorfully celebrated in Northern Ethiopia particularly throughout Tigray and Amhara Regions. Communities in the National Regional State of Tigray have long been practicing Ashenda in areas like Mekelle, Enderta, Tembien, Alamata, Samre, Kilde-Awlaelo, some parts of Raya and Humera. The festival is also celebrated with a local name Mariya in areas of Irob, Atsbi, Adigrat, Adwa, Shire and its surroundings. It is also named Ayni-Wari in Aksum and its surroundings, Sha'eden or Shaydey around Wejerat and Raya Azebo, Shado in Alajie and its surroundings. In the Amhara Regional State in Gojam, it is known as Engicha Nekela, in Waghimra Zone Sekota area, it is named Shadey, in Lasta Lalibela and north Gonder zone, it is known as Ashendye, in Raya and Kobbo of North Wollo Zone, the festival is celebrated with a local name solel.

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: Demerew
Given name: Dagne
Institution/position: Director, Cultural Research Directorate
Address: Authority for Research and Conservation of Cultural Heritage
Telephone number: +251913069362
Email address: demerewdagne@gmail.com
Other relevant information: Addis Ababa, ETHIOPIA

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

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

1. Identification and definition of the element

For **Criterion R.1**, States shall demonstrate that 'the element constitutes intangible cultural heritage as defined in Article 2 of the Convention'.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick 'other(s)', specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ()

This section should address all the significant features of the element as it exists at present, and should include:

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;
- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

- a. that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- b. 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- c. that it is being 'transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history';
- d. that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- e. that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

- (i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not fewer than 150 or more than 250 words

Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel,— Ethiopian Girls' Festival is a colorful annual cultural festival celebrated by girls and young women. It takes place annually throughout the Northern Ethiopia in Tigray and Amhara Regions from August 22-24. The Cultural festival is named after a thin and long leaf called Ashenda which the girls wear or tie over their dress. During the festival, the girls adorned with their colorful traditional clothes and ornaments meet early in the morning for a team building. They elect their chair and first go to the nearby church to pray and start singing the festival songs of praise and gratitude. After that, the girls go door to door to visit each and every household in their village to express their best wishes. Families welcome the girls and in return wishes for health, growth, peace, strength and offer them with traditional season's gifts. Recieving the blessings and gifts,which usually ends up to charity for the needy, the girls will sing songs of thankfulness and express their gratitude. The girls in their songs raise a lot of social issues and dare to provoke constructive criticisms of societal faults. For so long, the festival has been used as a democratic social forum and its songs as a

communication strategy to convey selected timely issues such as gender equality and anti-HIV/AIDS awareness creation initiatives which proved for a bold change.

- (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

Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel can be generally taken as a cultural festival performed in its strict traditional sense by virgin girls and young women. However, the participants of the festival also include women, children and young males and other members of communities. The girls have members with their own respective roles and functions. They do have a team leader known as 'Haleka'. All the rest members of the team, takes turn to be a dancer, drummer and singer. Such roles are assigned to the girls based on their respective appetite, talent and experiences on such matters. The initial preparation for the festival takes place at home where mothers, aunts and married elder siblings who have special responsibilities for the practice and transmission of the element, coach their respective girls on the fashion choices, the use and application of traditional cosmetics, manners of dancing, drumming and singing. In this regard, parents and elders play an important role in fulfilling the required things for the festival girls. These include getting new traditional clothes and shoes by a means of purchasing or loan, traditional hairdressing, preparing a drum, bringing the Ashenda leave from a field where it seasonally grows. For it is basically girls' festival, it is celebrated by females with the wide endorsement and audience of the community manifesting true empowerment of the girls. The festival serves as a platform for elders to share their knowledge and experience and give blessings for a healthy succession of the new generation.

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

Not fewer than 150 or more than 250 words

As a long rooted cultural practice, the festival has mainly been transmitted across generations through oral communication. Here, parents do take part the lion's share in teaching their daughters on what the core values, essence and norms of the festival. Besides coaching the girls about the values they are to assume in the society, they teach them how to dance, dress, use costumes, where to play and how to appropriately sing each song lyrics in particular settings. Elder sisters and peers also have a great role to play in sharing the reality for the girls. The newly joining girls are keen enough to learn by doing at the very event of the festivity. Since the recent decades, the mass media (particularly the conventional media: Tv, Radio, Newspapers and magazines) have contributed their part in communicating the values, knowledge and skills of the festival widely. They have produced and transmitted research based documentaries on the festival. The same is true with academic publications done and distributed on the festivals. Workshops and symposiums have been organized by various stakeholders, social peer platforms and the academia. Besides, the community elders and religious leaders, members of the wider community attentively follow the practice and make sure that the values of the festival are maintained and inherited.

- (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 festival provides an excellent opportunity for girls and young women to publicly express their ideas and even openly criticize social faults and even individuals and groups who have done something off norm. It can be considered as an 'Indigenous feminist movement' where all cultural constructions of gender inequality and subordination of women are challenged. It can be utilized to raise awareness about critical social issues such as disability, human rights, health, freedom of expression and many other socio-political issues. It also creates great opportunity for girls to learn about the cultural values, norms, identities and traditions, thereby, helping them in

maintaining their unity and diversity. The festival also serves as a live and interactive museum and exhibition for the conservation and displaying of Tigrean and Amhara material cultures and cultural values as well as norms. Moreover, it builds the confidence and assertiveness of the girls with regard to their lifetime development and productive engagements in communities. They develop life-skills such as organizing, leading, managing and resolving disagreements. The tradition of maintaining virginity until their formal marriage would help to avoid many problems associated with premarital sex, such as sexually transmitted diseases and unwanted pregnancy. This festival, therefore, carries a number of constructive and corrective values ranging from positive thinking and forgiveness to keeping one's personal hygiene. The festival also provides opportunity for the youth to find a potential life partner providing with a social cohesion and a sense of identity.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

Not fewer than 150 or more than 250 words

The Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel Festival has been recognised by the concerned community members in Tigray and Amhara Regional States of Ethiopia as part of their proud intangible cultural heritage. The celebration of this festival does not cause any physical or moral damage on the participants, practitioners and bearers of the element. It rather manifests and praises equality, togetherness, unity, good will and social cohesion. The festival does not contain any element that is incompatible with existing international human rights instruments or with the requirements of mutual respect among communities, groups and individuals. It rather channels the mutual respect among communities and fosters their harmonious co-existence. The practice and the respect that one group gives to others maintains the unity and solidarity which provides them with a sense of identity and continuity. Thus, mutual respect and peaceful co-existence triumphs. The festival can also be regarded as an enabler of sustainable social development. The festival creates big market opportunity for traditional clothes and artifacts as most of the girls buy new one and predictably traditional for the festival.

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

As a result of the inscription, the festival will be celebrated colourfully across the countryside and towns. Elder women will use this opportunity to transmit their knowledge and experience to the young girls. The participation of the girls in the festival would increase as the inscription will give wider visibility to the element. This would further assist the efforts made to safeguard and transmit the heritage to future generations. The positive legacies associated with the festival such as gender equality, constructive criticisms of societal faults, anti-HIV/AIDS and relevant awareness creation campaigns would be enhanced. The inscription also would contribute to

enhance and popularize the material culture and oral traditions linked with the element. All these contribute to the visibility of the festival and raise awareness of its importance in the succession of values across generations at local level. This would contribute to enhancement of the overall cultural heritage of humanity.

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

Not fewer than 100 or more than 150 words

The inscription of the Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel Festival would encourage contemporary and future young generations of Ethiopia to know more about their culture and engage in its celebration. This would perpetuate the practice of the element and bring its values into focus at national level. Besides its cultural and social significances, it is an important occasion whereby members of the communities create dialogue on themes related to the importance of the intangible cultural heritage and national development issues. The preparation of the nomination file already initiated discussions at national level between different communities celebrating the festival. The inscription of the festival would create a wider forum of dialogue among host communities and the nations and nationalities of Ethiopia in general. All these contribute to the visibility and promotion of the Intangible Cultural Heritage and raise awareness of its importance at national level.

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

Not fewer than 100 or more than 150 words

The inscription of the festival would result in international recognition of the element since the information relevant to it, including its description, inventories, documentary films and photographs would be made available on the web pages of UNESCO and other media. The inscription of the element will encourage other nationals to know better about the values associated with it such as generosity, respect, thanks giving, best wishes, innocence and dignity for women. It also helps to advocate freedom of expression and constructive criticisms of the socio-political practices. Socialization of young girls could also help to share similar initiatives in other cultures and peoples globally to ensure mutual appreciation of the Intangible Cultural Heritage. The inscription of the festival will encourage and motivate other nations to safeguard and promote their Intangible Heritage in a participatory manner which enhance respect for cultural diversity and contribute to the visibility of intangible cultural heritage in general.

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

Not fewer than 100 or more than 150 words

The inscription of the festival on the Representative List would create fertile ground for creating and enhancing dialogues among diverse communities, groups and individuals. The inscription inspire the practitioners of the element to make it an issue of their daily discussions and thereby upgrading their understanding of the very element. On top of these, the main actors of the element, the festival girls would be highly motivated to share with others about the socio-cultural values of the element inspiring further inter-cultural dialogue among communities. As a result, they would also give due attention for creativity of melodies and lyrics that aim at voicing out social and community criticisms. Inscription of the Ethiopian Girls' Festival will promote discussions using print and electronic media and initiate dialogue among communities and individuals who can learn from the experiences of the festival in particular and intangible cultural heritage in general.

(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 festival is a valuable cultural heritage in which Ethiopian nationalities take part. In practicing the element, cultural diversity is respected and the various social groups rich and the poor treated equally without discrimination. The inscription of the element would strengthen this and inspire human creativity. Cultural artists would develop unique melodic tunes in their folk songs, develop contextual lyrics that fit to the unfolding socio-cultural, political, and economic developments of the society. Similarly, they would think of possible creativities in choreography and harmonizing performance of diverse localities. Most importantly, hairdressings would garner due attention for creativity as they have been the secrets behind the beauty of the girls. The nature and decorative values of the cultural dress would also be the centre of continuous creativity. Weavery and decorating attires can be considered as the main stakes for creativity. Body arts would also gain the attention of the traditional body artisans.

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 concerned community members have been playing a pivotal role in safeguarding the element and transmitting the beliefs, values, norms, customs and practices associated with it to the next generations. Here, mothers do take the lion's share in teaching their daughters about the do's and don'ts to the girls. The viability of the element is ensured through the continuous practice and involvement of the young girls. The preparation for the festival starts before fifteen days to the main festival. This includes getting ready the cloth and shoes, preparing drums, hairdressing, bringing the Ashenda leave from a field where it naturally grows for the season and tie it with a rope in a fashionable pattern and finally form festival teams. Institutionally, however, various governmental and non-governmental organizations take part in ensuring the viability of the element. One of these organizations is the Tigray Cultural Association that was established to promote the festival has been the leading in this regard. Together with relevant stakeholders, research and discussion forums organized during the public events and performance. This truly inspired the girls to understand the importance of performing the element as the tradition requires. The government is also supportive in facilitations and relevant institutional initiatives to best safeguard the values of the element. Private organizations, academic institutions and the media have also been actively engaged in organizing workshops and symposiums that deals with the understanding of the element, interpretation of the values and the responsible promotion of the element.

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

The Ethiopian government has been exerting various efforts to safeguard the intangible cultural heritage in general and the Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel Festival in particular. To that end, the government has been supporting awareness creation workshops, street festivals celebration contests and award ceremonies. Besides creating legislative structure for ICH safeguarding nationwide and allocating budget, community-based inventories of the festival has been conducted. The inventories and documentation processes have been carried out based on field work with direct consultations and participation of the communities, practitioners and bearers of the element. The knowledge and skills associated with the festival is transmitted to the younger generation formally and informally. The federal government assists regional governments with capacity-building to ensure the viability of Intangible Heritage based on the UNESCO's 2003 convention which Ethiopia ratified in 2006. There are no pronounced constraints other than financial factors that limit the potentials and endeavours aimed at promoting the element. Yet, the following strategies have been used as the way out for the existing and possible constraints. Various individuals and groups, particularly the youth, have been actively volunteering to colourfully celebrate the festival. The government has been effectively collaborating with non-governmental organizations and cultural institutions to safeguard and promote the element. It also works with sponsors who advocated agendas compatible with the values and practices of the element. Financial constraints have been a challenge to promote the cultural festival internationally but increasing private initiatives are developing to bid the social media for the wider audience.

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

The inscription of the Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel– Ethiopian Girls' Festival would attract more local and international tourists who wish to observe and participate in the festival. Possible threats from unmanaged tourists could be the chance to culturally influence and weaken the indigenous values of the festival. The other possible threat might be from those who intended to exploit this cultural festivity for over commercialized tourism. To ensure that the element's viability is not jeopardized in the future particularly by an unintended consequence of inscription and the resulting visibility and public attention, the Authority for Research and Conservation of Cultural Heritage (ARCCCH), the Tigray and Amhara Regional States Culture and Tourism Bureaus and the respective Zonal Culture Offices, at all levels together with the concerned community members and relevant associations have planned and has been jointly implementing the safeguarding measures for the festival over the years. This joint social platform will further work together to mobilize the communities and inform the societies from elements that could cause threats. The communities are constantly reminded to keep its sacred and traditional values and reject any alien manipulation of the element. The visibility of the element will be based on the cultural identity of the people at large and the peculiarities of individual localities. The concerned community members has also a traditional practice to participate in drawing up a social plan so as to create a mechanism that safeguards the element. Based on customary traditional experiences, they devise a practical mechanism that facilitates the norm of the festival according to the traditions of the localities. Following the inscription of the element,

utmost care with the full participation of communities will be taken to safeguard this intangible cultural heritage from the possible increase of influx of tourists. To enhance its visibility, promote its importance and strengthen the awareness of the society, promotion of the element will be carried out during and after the festivity. The practitioners and bearers of the element will be informed on safeguarding measures from possible threats on the basic values of the festival. The knowledge and skills associated with the festival will be mainstreamed in the curriculum of the various regional states in order to familiarize the youth with their traditional values. To build the capacity of custodians and representatives from the various communities, awareness creation activities about ways of safeguarding the element will also be conducted. Discussions on the mechanisms of safeguarding will be undertaken. Dialogue between the youth and practitioners of the element will be given priority. Effective utilization of public media to actively partake in the practice of the element and creation of forums will also facilitate the transmission of traditional knowledge and experiences to the new generations. Documentations of the indigenous traditional values of the element will help to educate the new generation and this will help to the sustenance of the core elements of the festival. The role of the traditional craftsmanship and the market value chain during the preparations of the festivity will also give motivation for the community to have a real incentive in the safeguarding of the element. The safeguarding measures proposed by the various stakeholders will be sufficient to protect the element from unintended consequence of increased visibility following the inscription of the festival.

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

Not fewer than 150 or more than 250 words

The government has shown its commitment to continue organizational support for the implementation of the proposed safeguarding measures by mandating a relevant institution with respective expertise. The respective Tigray and Amhara Regional States have also constituted similar relevant institutions which will implement the plan at regional level. The Ethiopian Government has also adopted programs that have created a conducive environment in safeguarding and promotion of Intangible Cultural Heritage in general and the Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel – Ethiopian Girls' Festival in particular. Intangible Cultural Heritage of the various communities of Ethiopia including this festival have been inventoried and the outcomes published. The Ethiopian government has been working very hard to raise awareness on the Convention for the Safeguarding of Intangible Cultural Heritage. The state party has taken steps to increase awareness of various actors in safeguarding of the element from the threats it may face as an unintended consequence of inscription and the resulting visibility and public attention. The state Party will strive to protect the element from threats posed by tourists. It is responsible to protect the celebration from any infiltration like commodification (alteration) of cultural and religious value. For this purpose, together with relevant cultural platforms, it will create conducive conditions for the bearers and practitioners of the heritage in sustaining the values of the festival. This will be achieved by conducting consultative workshops, seminars, all inclusive symposiums at local, regional and national levels.

(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 Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel– Ethiopian Girls' Festival is a cultural festival celebrated mainly by girls and women. The knowledge and skills required for enacting and transmitting the festival are in their minds and remains to be the main instrument for enacting it annually. Therefore, safeguarding and transmission of the element should not occur without their consent, involvement and commitment and it is decisive to involve them in the planning of the proposed safeguarding measures. Therefore, girls, women, children, young males and other concerned members of communities and civil societies participate directly in the planning of the safeguarding measures proposed by the state party at various stage of the plan. The safeguarding measures have been discussed with them extensively and are planned with

their full participation and consent. From the very stage of framework development to the details of contextual safeguarding measures, consultative forums are used as platforms. The need and will of the young women and concerned bodies are included into it so as to safeguard the element with their full participation. The practitioners of the element will implement the proposed safeguarding measures and transmit knowledge, skills and values of the element. The annual singing and dancing of the festival songs will help for the oral safeguarding of the element as the tradition requires. Therefore, safeguarding and transmission of the element occurs with their free consent, active involvement and commitment.

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: Authority for Research and Conservation of Cultural Heritage (ARCCH)

Name and title of the contact person: Mr. Gezahegne Girma
Senior researcher in Intangible Cultural Heritage (Cultural Anthropologist)

Address: Addis Ababa, Ethiopia

Telephone number: cell+251 913 013422 office +251 11 154 0041

Email address: gezahegnegima2017@gmail.com

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

Request for the inscription of the Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel-Ethiopian Girls' Festival comes from the bearers and practitioners of the element from the Amhara and Tigray Regional States. They not only requested for the inscription of the element but also extensively participated in the preparation of the nomination file. In this regard, representative community members, university scholars, cultural and civic associations, bearers and practitioners of the element from the respective Amhara and Tigray Regional States have participated in consecutive workshops which aimed to acquisition of the need for inscription. The representatives provided invaluable information about the historical background, social and cultural meaning, methods of transmissions of the knowledges and skills related to the festival. Subsequent to the respective consultation forums, respective elders and community representatives proposed for the nomination of the element and extended their active support stating that the inclusion of the element in the Representative List of the Intangible Cultural Heritage will increase the visibility of the element. It will also encourage the practitioners to futher

safeguard the element and ensure its sustainability. Then after, the concerned representatives of the respective communities wrote letters in which they explained the core values of the festival as a platform for social cohesion, heroism, generosity, forgiveness, respect, thanks giving, expressing best wishes, innocence, playfulness, beauty, virginity, charity, unity, fairness, child care and dignity for women. In due regard of the aforementioned purpose, respective letters of requests and signatures have been filed. In these letters, they also mention that the festivity has deep social and cultural meanings such as love, respect, co-operation and renewal that connect many nations and nationalities in the northern parts of the country and faithfully request the inscription and visibility of this historical, religious, and cultural festival on the Representative list of Intangible Cultural Heritage of Humanity of UNESCO.

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

On the various occasions, the concerned community members has been aware about the relevance of the inscription of the element on the Representative List of Intangible Cultural Heritage of Humanity. The issue has also been debated publicly on the media in the relevant Tigre and Amharic languages and in various newspapers. As such, the bearers and practitioners who are directly participating in the festival and the custodians of the element gave their free, prior and informed consent to the nomination of the festival and its inclusion on the Representative List. In fact, their consent was not only planned and informed but also enthusiastic and full of positive aspiration and excitement. Therefore, representatives of the various members of the society demonstrated their consent through written evidences. Two separate documents are also attached here with the nomination file. The first one is from Tigray Region and the other from the Amhara Regional State concerned community members. In both letters, the young girls, women, concerned community members, cultural association's representatives requested for the inscription of the festival on the Representative List of Intangible Cultural Heritage of Humanity and affirming their consent with their signatures.

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

An important feature of the festival is its transparent and openness nature. There is no customary restriction to access any of the practice of the festival. Anyone requiring access to the festival is permitted. However, for it is highly gender based festival, Ashenda, Ashendye, Aynewari, Maria, Shadey and Solel is chiefly celebrated by females. Young boys, even if they participate, play an escorting role to defend the girls during the celebration of the festival. They are responsible for the assurances of the disciplines of the festivity and gives support role to the practitioners. They accompany the females handling thick stick, decorating their hairs with attaching a comb, wearing short trousers and working for the best appearance possible.

Therefore, the element is a cultural festival which is exclusively entitled to the female young girls. The girls enjoy unprecedented dignity and are socially respected during the cultural festival for their being an Ashenda girl. As a result, the festival is the season when females enjoy proud of their gender identity. The festival can be regarded as an 'Indigenous feminist movement' where all cultural constructions of gender inequality and subordination of women are challenged. The festival gives young girls a golden opportunity to socialize themselves with the values and culture of their respective society by joining to the wider group of the communities. Inscription of the element and implementation of the safeguarding measures would fully respect the customary practices of the festival.

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.

Tigray Cultural Association
Mr. Birhanu Weldemikael , Chair
Mekele, Tigray
cell +251-914700638
Amhara Culture & Tourism Bureau
Dr. Muluken Adane, Head
Bahirdar, Amhara
Cell: +251904948156

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:

The name of the inventory in which the element is included is "The National Register of the Intangible Cultural Heritage of Ethiopia Register No.0006"

- (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:

According to the proclamation no. 209/2000, the office responsible for preparing the national inventory in Amharic, translate it into English and maintaining and updating it is the Authority for

Research and Conservation of Cultural Heritage (ARCCH).

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

Name of the element in the National Inventory of the Intangible Cultural Heritage of Ethiopia is አሸንዳ፣አሸንድዮ፣አይነዋሪ፣ማርያ፣ሻደይ፣ሰላላ-የኢትዮጵያ ልጃገረዶች ክብረ በዓል (Ashenda Ashendye Aynewari Maria Shadey Solel – Ethiopian Girls' Festival). The element was inscribed under Register No. 0006.

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

The date of inclusion of the element in the national inventory was on August 27, 2018 (ኅሐሴ 21 ቀን 2010 ዓ.ም).

(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 element was identified and defined with the concerned communities, bearers and practitioners of the festival. The inventory was undertaken with full participation of the concerned communities in Tigray at Tembien, Mekelle, Enderta, Aksum, Alamata, Samre, Tembien, Kilt-Awlaelo, Raya, Humera, Irob, Atsbi, Adigrat, Adwa, Aksum, Shire and its surroundings. In the Amhara Region, the inventory was conducted in Waghimra Zone Sekota, in Lasta Lalibela and north Gonder, Gojam, Raya and Kobbo in Wollo and in other parts of Ethiopian regions where the festival is colorfully celebrated. Members of the concerned communities have actively participated in the data collection process of the inventory of the Intangible heritage by attending focus group discussions and structured and semi-structured interviews. Information on which all agreed was accepted for granted and included in the national inventory. The girls and young women have shown commitment in singing and dancing and demonstrating the cultural attire, jewellerys and artifacts where audio-visual documentaries were recorded for detail inventory purpose. Elders provided information during the discussions with data collectors. As a result, the national inventory of the festival contains an in-depthed description of the element.

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

The National inventory of the Ashenda Ashendye Aynewari Maria Shadey and Solel, – Ethiopian Girls' Festival will be regularly updated every five years.

(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).

In the process of updating the National inventory of the Ashenda Ashendye Aynewari Maria Shadey and Solel, – Ethiopian Girls' Festival, new elements will be included to deal with the changing life of people and the resultant re-creation. The existing information will also be revised on the evolving nature of the elements. The concerned community members will also be consulted about the regular updating process and asked to give their full consent to the inclusion of new developments of the element in the national inventory.

(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:

The national inventory አሸንዳ፣አሸንዳ፣አይንዋሪ፣ማርያ፣ሻይ፣ሰላላ -የኢትዮጵያ ልጃገረዶች ክብረ በዓል (Ashenda Ashendye Aynewari Maria Shadey Solel – Ethiopian Girls' Festival) under Register No. 0006 that was prepared both in Amharic and English languages have been attached to this nomination file.

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.

ሀብተማርያም አሰፋ (ዶ/ር) (1986 ዓ.ም) የኢትዮጵያ ታሪክ ጥያቄዎችና ባህሎች፤ አዲስ አበባ

ሓጎስ ኣብራሃ (ዶ/ር) (2010 ዓ.ም) አሸንዳን ጃጠባዊ ዕቤት ቱሪዝምን፤ ዘይተሓተመ ዓውደ መፅናዕታዊ ዕሑፍ

ሰላም ባለሀጃን ሙሉብርሃን ባለሀጃን (ዶ/ር) (2009 ዓ.ም.) በዓል አሸንዳ፣ ታሪካዊ አመፅአ፣ ቁሳዊን ስነ-ቃላዊን ዐጋታትን ስርዓተ-ጾታዊ ትንታኔታቸውን፤ ኣብ ውፅኢት ምርምራት ቀዳማይ ሃገራዊ ሲምፖዚየም ቋንቋታት ትግራይ፣ አዲስ አበባ

ቀለጌ መኮንን የአሸንዳ በዓል በትግራይ፣ ዋግ-ኸምራና፣ ላስታ ላሊበላ

Gezahegne Girma, 2017. The Inscription of the Gada System on the Representative List of Intangible Cultural Heritage of Humanity. Addis Ababa: Culture for Development of Ethiopia, Ministry of Culture and Tourism.


Mebrahten Gebremariam (2011) Media and Culture: A Case Study of Ashenda as Portrayed in Tigna Television Programs; Unpublished MA Thesis, Addis Ababa University.

Tiquabo Gebreselassie (2016) Ashenda: The Virgin's Day, Addis Ababa

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:	
Title:	
Date:	9/16/2020
Signature:	 Mulgeta Fesha Ph.D Director General

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

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