



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.

Republic of Sudan (FINAL 31 March 2020)

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

Al Toub al Sudani: The Sudanese National Dress for Women

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

التوب السوداني: الزي الوطني للنساء

B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

Al Thaub in classical Arabic; al Fūṭa in Eastern Sudan, al Lāwu among Shuluk Tribe

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

Communities and groups associated with al Toub include all Sudanese women, particularly the married and the elderly women of the Bija groups in eastern Sudan, women of the Ja'aliyyin, Shaigiya, Rubatab and others ethnic groups living along the River Nile of Sudan. Other groups and communities are the Hamar, Kababish, Missariya, Fur, Zahgawa and others tribes of Kordofan and Darfur regions.

Important groups and communities include the cotton cultivators, weavers and traders in Al Gazeira, White Nile and River Nile esp. the Nagāda, a group of artisans specialized in Toub making and trade. Other groups include female teachers, government employees, female activists and leaders such as Mrs. Fatima Ahmad Ibrahim. The renowned singers of 1940-50s Muna al Khair, Hawa al Tagtaga. Today students of Ahfad and Khartoum Universities reviving the White Toub Movement. The wives of president, ambassadors, female television announcers and entertainers since toub is considered Sudan's national or official women dress.

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

Although the Sudanese toub is widely dressed today throughout Sudan, people believe that two locations are considered the homeland of toub. The first is the River Nile valley, where historical evidence indicates that the toub had appeared since the Sudanese Bajrawiya civilization, i.e. more than 10.000 years ago. The second most popular area is in eastern Sudan, around the once renowned but now deserted historical port of Sawakin.

Today toub is prevalent in all Sudanese cities. Rural-urban migration, army movement, education, the media and satellite channels have contributed to the spread of the toub to all regions of Sudan esp. urban centers that developed around the rail track, towns and villages connected to Sufi sects.

Toub is found in neighboring African countries of Sudan such as Chad, Eritrea, Ethiopia, Djibouti, Somalia, Niger and Mali and among the Nubian of Egypt and across the continent in Mauritania and Morocco,

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.): Dr. Asaad Abdel Rahman

Family name: Abdel Rahman

Given name: Asaad

Institution/position: Secretary General, National Council for Cultural Heritage and Languages

Promotion

Address: Ministry of Culture and Information, Khartoum, Sudan

Telephone number: 00249912436911

Email address: asaadhajam@yahoo.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

.Al Toub, the Sudanese national dress for women, is a 15-foot (4.5 meters) long piece of soft cotton, silk or chiffon cloth wrapped around the body of the woman, looped over her head and tossed over the right shoulder. It covers the legs down to the ankles, and it has an open edge in the front. Usually, women wear the toub over a short dress.

Despite Sudan's wide variability and cultural diversity, the toub is probably the single most defining symbol of Sudanese women in the past and today. It is adorned by all women across Sudan (with slightly varying styles), thus it is considered a unifying factor by Sudanese men and women who believe that toub is one of their important ICH elements, surviving the passage of time and is being transmitted from one generation to the next. Women in particular pride themselves that al toub was historically the national costume for the queens, and that Queen Kandaka was the first woman who put on the Sudanese Toub. Today al toub especially the white one is worn by working Sudanese women, representing women empowerment, femininity, independence, strength and sanctity.

The Sudanese Toub is known for its stylish beauty, which made it a theme of many Sudanese poems and songs. Women wear al toub during all activities. The occasion and its time dictates the type and color of the toub the woman wears. The shapes, the designs and color include drawings, embroidered, blank and water-colored designs which are governed by traditions, fashion and style.

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

Not fewer than 150 or more than 250 words

The bearers of this element are the Sudanese women from all over Sudan especially married and old women. The bride and bridegroom female family members are important bearers as they choose the best types of toub that match and fulfil the rituals (red chiffon for Jirtij, white for gata al rahat, pink and blue for the first morning and evening).

Important bearers are female and male designers of toub including tailors, big merchants who import fine types of toub from Switzerland, (UK) England, India, China and now days traders from Dubai, Abu Dhabi and Saudi Arabia as well as retail traders from different ethnic group who keep small shops for toub in different markets in Sudan.

Other groups associated with this element include the cotton weavers, the most famous of those are the Nagāda, a group of artisans specialized in toub making and trade. Nagada migrated to Sudan in early 1900s from neighboring Egypt. Other groups connected with the element are weavers and producers living around the town of Shendi. they are well known for local cotton-made versions of toub, farda, ganja and zaraq toub. Dalaliyat or female vendors who move from house to house in neighbourhood selling toub to women in stallements and female television announcers and entertainers who indirectly promote toub are important bearers.

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

Not fewer than 150 or more than 250 words

Knowledge and skills related to the Sudanese toub are transmitted until today via daily practice and constant display in and outside the home by parents, especially grandmother. In urban centers the family as well as other members of the family and friends teach young women to wear a toub in social events. Today, mass media, theatre and female entertainers transmit knowledge about toub especially for girls born or raised abroad. The toub is advertised continuously for everybody. Girls at home grow up observing and mimicking their mothers in everything they do and learn how to dress in the Sudanese toub from early age. Cultural weeks arranged by universities and fashion shows which Sudanese toub designers organize make it possible to transmit the knowledge and skills related to this element today. Today, peer groups

in the universities and other higher education institution play important role in transmitting knowledge about toub.

(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 Sudanese toub has a number of social functions manifested in its being dressed by women attending social and official occasions. Women dress in the Sudanese toub, usually red in color, as part of the Jirtiq custom accompanying the wedding events and during grieving rituals, off white and cotton-made. White Sudanese toub is a distinctive feature of female civil servants and has become a symbol of women active in the national movement. It is the favorable attire in social occasions related to women such as mother's day and woman's day. It also signifies the woman's decency and respect before strangers, during worshipping practice and when she leaves the house within the neighborhood. The cultural meanings of the Sudanese toub are found in several traditions and customs related to the rites of passage, in ceremonial and ritual events in general and as an adjunct in performing arts.

It is a characteristic of this element's bearers and practitioners that women are the ones who decide what the current fashion of the Sudanese toub looks like. They are also the ones who select the names and designs of the new fashion trend. Traders of this item, textile weavers, women societies, foreign fabricators and local workshops and manual looms depict a network closely related to the Sudanese toub.

Circulation and increasing popularity of the Sudanese toub has augmented its visibility in everyday life, helping to promote it further and transmit the knowledge and skills associated with it.

The media and official and popular events have played a profound role in strengthening and promoting the toub-related culture. This effect was clearly demonstrated in the latest Sudanese revolution and the prominent appearance of the Sudanese toub as an indicator of the Sudanese woman's role in the national movement.

The skills related to the Sudanese Toub include spinning, knitting, dyeing and manual adorning of the element, which have seen constant creativity and enhancement with time.

Social functions: It signifies the bride's transition from the carefree life of a young girl to the world of womanhood responsibilities and acts as an omen for a bright marital life ahead through the diversity of colorful Toubes she flaunts during the wedding days to the partying well-wishers. It is also a symbol of self-composure and wise maturity in old women. It plays a major role in lifecycle rites: birth, confinement and grieving for the loss of loved ones when women attire in plain beige or off white cotton Toubes for months and as a decent dress worn before strangers, in worshipping rituals, when visiting neighbors (the neighbors' Toub).

Those who recognize the Sudanese Toub is as part of their cultural heritage are women in general, old and religious celebrities, female TV announcers and entertainers, models, Sudanese Toub retail stores, retail stores selling and renting Jrtiq objects and textile import companies (there is a booming trade venture in the designing, fabrication, marketing and distribution of the Sudanese Toub between Sudan on one hand and the Gulf states and UK on the other).

Sisters and female cousins make the selection on behalf of the bridegroom of the Toubes to be presented to the bride as part of the dowry. The bride's mother and aunts decide which specific Toub she has to wear for every event of the wedding ceremonies. Old women dictate the Toub rituals in mourning.

Toub has an important role of unifying Sudanese. In some regions such as the one bordering Egypt, parts of Nuba Mountains and the Nilotic regions adjoining the State of South Sudan, women were not very keen to dress in the Sudanese Toub. Today the majority of them freely choose to identify themselves with the rest of Sudan by wearing toub.

- (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 toub and the rituals surrounding its use, ownership, social considerations, functions... etc. present no violations to human rights or requirements of mutual respect among communities, groups and individuals or of sustainable development.

Dressing in the Sudanese Toub is optional; no coercion or social pressure is imposed on women for this purpose. Actually, the ousted theocratic regime (1989-2019) has attempted for thirty years to replace this dress by 'Abaya (loose black garment used in Iran, Saudi Arabia and Gulf countries) Adhering to the Sudanese toub became an expression of cultural resistance.

The Sudanese toub as an ICH element implies no religious, sex, racial or color discrimination of any kind. Sudan by virtue of its diverse ethnic composition is a land for multiplicity of races with all shades of complexion.

The Sudanese toub is an ICH element shared by most of the Sudanese ethnic and tribal communities and groups. As such, it represents a common denominator that stands out as a unifying factor and a cultural expression of identity and mutual respect between the variety of communities, groups and individuals.

The popularity of the Sudanese toub as a national dress and a symbol of women's dignity and femininity has created a thriving sustainable development in the fields of design, knitting and tailoring providing work opportunities for a variety of professionals in these fields in addition to the fact that it is environment friendly

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 Sudanese toub in the representative list will contribute greatly to the visibility of Sudan and perhaps other countries (Ethiopia, Eretria, Mauritania) ICH in general. The toub is highly connected with almost all ICH domains. It will allow the visibility of folk dance, songs, poetry. More important is that the inscription will help in the visibility of many rituals, festivities and celebrations especially the diverse and attractive traditional marriage ceremonies. The inscription will contribute to the visibility of henna and other women ways of beautification, which is environmentally friendly.

Furthermore, the inscription will help create work opportunities in the fields of art, tourism and film industry which means more visibility to ICH in general and the Annual Anniversary of Lady Mariam al Mirghaniya where people from neighbouring east Africa countries and world wide enjoyed this gathering in its Sinkat on TV.

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

Not fewer than 100 or more than 150 words

From a local perception, The inscription in the Representative List of Intangible Cultural Heritage of Humanity of an element so highly regarded by the concerned communities and groups as the Sudanese toub will entail a profound response of jubilation, draw the attention and inspire these communities and groups to be more aware and proud of their ICH in general as manifested in their performing arts, traditional houses, cuisine etc.

The form, design, dressing style and colors of the Sudanese toub provide a distinguished identity for the women of each of the Sudanese different communities. As such, inscribing the toub is expected to contribute to highlighting and respect for different Sudanese ICH and induces the community to be proud of its culture and traditions.

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

Not fewer than 100 or more than 150 words

A number of foreign and local branches manufacturers have made Sudanese toub a favorite target for their business. This is specially welcomed because women entrepreneurs constitute a remarkable percentage of this sector. Local and foreign labor forces and import and export enterprises, creating a sizable exchange market of the Toub and accessories and a trans-border cultural dialogue that has helped promote relevant public taste. The massive worldwide response generated by the Sudanese toub in the person of the Kandaka, Ms. Alaa Salah "the Woman in White" during the 2019 Sudanese Revolution, was a living proof of the toub ability to captivate the world's interest. Inscribing this element in the Representative List will draw communities and groups around the world to admire the ICH and strengthen their relation with it and may even induce them to safeguard it and possibly take practical steps to inscribe it in such an esteemed List.

(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 geographically-spread Sudanese Toub with its subtle variations in design, color and dressing style differentially defines the ethnic background of the Sudanese constituent communities gathered in the various towns of the country, thus opening the door for a deep cultural dialogue between them and allowing for the exchange of knowledge and experience which leads to reciprocal knowledge, understanding and appreciation for the other's preferences in taste and art

Sudan is divided into eighteen states and each state has a department of culture attached to one of the ministries. Inscribing the Sudanese Toub in the Representative List will be an inspiration to the cultural intellectuals in these departments prompting them to capitalize on this opportunity and highlight the world's respect and appreciation for this cultural element. They will be able to stage a constructive dialogue between different communities, groups and individuals based on the inscription.

(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 insistence of women to grant a preferential status to the Sudanese toub in the face of a cultural invasion by the Gulf states black 'Abaya reflects the respect and acceptance it enjoys

from the Sudanese communities and groups. Women from Sudanese communities previously unaccustomed to the Sudanese toub have long taken after their peers in adopting this cultural element. We believe that inscribing the Sudanese Toub in the Representative List will enhance its chances of contribution to cultural dialogue. Furthermore, the intimacy of the relation between fashion shows, social, political, and sport events, and the toub is evident. Inscription of the Sudanese toub will also play an important role in supporting and stimulating human creativity both locally and abroad entailing challenges and competition and generating jobs to these groups and individuals involved

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 safeguarding measures taken in the past and still continue to be taken by the concerned communities, groups and individuals include:

1. Transmission of the element by and other female relatives to young girls.
2. Household management classes in girls primary schools that teach pupils how to apply needlework in knitting and garnishing Toubes.
3. The example set by teachers in their official white Sudanese toubes.
4. The primary school syllabus describes in part of it the Sudanese toub as the national dress for Sudanese women and a symbol of morality and decency.
5. Documentary studies about the Sudanese toub are accessible to the public.
6. Women societies, university events and media functions constantly address this issue emphasizing the toub's importance in promotion campaigns.

The Sudanese toub remains viable as it evolves into new forms and takes creative names given by enthusiasts during social, political and sports events.

As for its continuity, it is safe to say that women are in general inclined to dress in the Sudanese toub as part of their daily cultural practices. They are keen on wearing it at home as a decent attire and in bed as a cover for the body that protects her privacy during her sleep. It is the dress of choice while worshipping, in birth giving confinement, when visiting in the neighborhood (neighbors' Toub). Custom prompts the husband to buy his wife on or two flashy toubes for good appearance in special occasions and it is compulsory for the bridegroom to include, as part of the Shaila (wedding gifts), a specified number of flamboyant toubes. Female celebrity singers, television news women and actresses stand out as role models when it comes to promoting the Sudanese toub.

Of the early initiatives a legislation, now revoked, declared the white-colored Sudanese Toub as the official attire for all female government employees. The practice persisted even after the legislation has ceased to exist.

Present time initiatives are found in university cultural events, woman-oriented occasions like women and mother's day and at the processions organized by civil right activists advocating women rights, as well as the festivals and popular exhibitions organized in honor of the Sudanese toub.

*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

At the official level, the government of Sudan has previously issued regulations requiring all female public employees, particularly teachers of all educational stages who are role models to their students, to go to work dressed in white Sudanese Toub. This law was long revoked but the practice persisted.

Female news broadcasters and program hosts at the National Television Broadcast were also strongly advised to appear before their audience styled in Sudanese Toub of their choice as an expression of their cultural identity and allegiance to their country.

Since the 30th of June 1989 when the Islamic military coup took place until April 2019, the government tried in vain to persuade women to abandon the Toub and replace it with a black loose garment as part of its political efforts to subdue women and redefine their identity. Actually, one of the main features of the December 2019 Revolution was the strong appearance of the Sudanese Toub as a symbol of true cultural inclination and a refusal to the regimes alienating policies. The government of Sudan has previously issued regulations requiring all female public employees, particularly teachers of all educational stages who are role models to their students, to go to work dressed in white Sudanese toub. This law was long revoked but the practice persisted.

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There are practically no serious constraints regarding the safeguarding measures. For some time the deposed regime tried to promote the 'Abaya as a dress that reflected more commitment and adherence to religious teachings than did the toub. It even made the 'Abaya the official female student's uniform in some universities and dormitories. Those attempts, however failed to turn the youth away from their deeply engrained cultural element and the Sudanese Toub eventually prevailed

*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

- (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

. Visibility and public attention caused by the inscription of the Sudanese toub will definitely further its popularity among the Sudanese communities, groups and individuals who are extremely fond of their national dress and will be very proud to see it joining the intangible cultural heritage of humanity. That said, there are substantial threats that may actually jeopardize its viability. Below are some of these factors.

The policies of privatization adopted by the government, resulted in making thousands of workers unemployed. Consequently, agricultural projects came to a standstill, cotton plantations became abandoned and ginneries stopped working. Spinning and textile factories turned to the import market and the Toub manufacturing cost skyrocketed. Then factories that used to offer cost effective Toubes for the low revenue individuals withdrew from the market leaving the door widely open for the import of readymade products. Some local professionals took over the designing part for ultrahigh charges and the majority of the Sudanese women stopped buying Toubes. Renting Toubes came as a lame solution to the high cost problem. The rising prices of this cultural element came as a blessing in disguise for the laws of public order adopted by the ousted regime, which were targeting women's general appearance. The authorities responded immediately by imposing the foreign costume 'Abaya on women and female students especially those of the Islamic universities, in addition to some of the student hostels which required even female visitors to wear the 'Abaya when coming to visit their student relatives. The trend to replace the Toub with 'Abaya was further augmented by the arrival of young Sudanese girls from Gulf states to study in universities influenced by the culture there, the Islamic Salafi (retroactive) organizations, causing a sizable amount of women to abandon the Toub for the 'Abaya. Furthermore, the Toub is faced with stiff competition from modern dresses specially among the youth who consider it cumbersome impeding their movement at the workplace and in the means of transport.

The proposed measures to ensure the viability of the Sudanese Toub are the following:

- Revoke the Law of Public Order that tells women what to dress in.
- Encourage cotton farming.
- Rehabilitate ginneries, spinning and textile factories to enable them produce Toubes at affordable prices and help restore this cultural element popularity.
- Stop universities from compelling students to wear foreign costumes like the black 'Abaya.
- Induce expatriate Sudanese to teach their daughters to adhere to and take pride in their national costumes.
- Ensure the transmission of the tradition of wearing the Sudanese Toub from elder women to the younger generation.
- Ensure the introduction of the Sudanese toub element and accessories in the curriculum of public education, and the constant emphasis of its being a national costume and a symbol of identity for the Sudanese woman.
- Conduct more research and documentary research about the Sudanese Toub.
- Encourage and support the efforts of women societies, cultural centers, university events and media functions to continue strengthening and promoting the Sudanese Toub at home and abroad.
- To ensure the preservation of its viability and everlasting updating through its acquiring of new forms and names made and given in social, political and sports events, it becomes necessary to specify a national day for the Sudanese toub.

- The Sudanese toub national day shall host tournaments, toub fashion shows, relevant accessories, creative reading, dances and social rituals and practices that will help maintaining its status that still enjoys respect and acceptance from the entirety of the Sudanese cultural components. The visibility and popular attention the Sudanese Toub finds will lead to the development of a collective memory that glorifies the morphology and looks of the Sudanese woman and strengthens her relation with her history that dates back to 40 BC and the first woman who attired in the Sudanese Toub, Kandaka Amanirenas.

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

Not fewer than 150 or more than 250 words

- Establish specialized institutes to teach and train women on the professional designing Sudanese Toub. All participants proficient in knitting shall be induced to enlist targeting the creation of new job opportunities.
- Encourage the production of Sudanese toub from local materials and the design of fashion fads that reflect Sudanese culture.
- Issue such legislations as to reduce all kinds of taxes levied on traders who deal in the raw material and other inputs used for designing and the production of Sudanese Toub.
- Rehabilitate textile factories and direct them to produce fabrics that may be tailored as Toub from raw materials.
- Induce local textile manufacturers to produce cost-effective fabrics.
- Mobilize expatriate skilled workers from India and UAE to train local labor to allow for the designing and marketing of quality Sudanese toub capable of competing in the domestic and foreign markets.
- Establish training centers in the field of toub designing and tailoring.
- Complement faculties of fine & applied art and drama with sections that teach toub design.

(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 proposed toub safeguarding measures have been formulated with wide participation of communities. In east Sudan, the main issue discussed in the workshop and during the evening meetings was how to secure traditional types of toub with reasonable price. In North Kordofan urbanization and the migration of large number of people from their villages to El Obeid and other towns in the region was how to induce manufactures to produce cost-effective fabrics. In Khartoum during the two workshops and meetings in Soug Libya and Saad-Gishra market, women and traders raised the problem of foreign exchange rate of the US dollars and its impact on imported toub, fabric and other materials needed for their work. Four exhibitions have been organized since March 2019. Discussion groups, university students and NGOs will continue be involved in the implementation of the safeguarding measures

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: National Council for Cultural Heritage and Languages Promotion

Name and title of the contact person: Dr. Asaad Abdel Rahman, Secretary General

Address: Ministry of Culture and Information, Omdurman, Sudan

Telephone number: 00249912436911

Email address: asaadhajam@yahoo.com

Other relevant information:

Name of body: College of Fine and Applied Art
Ministry of Higher Education and Scientific Research
Dean Office"
Address: Khartoum
Telephone number: 99249912355777
E-mail: omerkhalifa@yahoo.com

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.

Not fewer than 300 or more than 500 words

In 2018, a workshop was organized in the House of Heritage to build capacities in the preparation of inventory lists as a stage in safeguarding the Sudanese Toub cultural heritage. The workshop was attended by a number of professionals in painting, design and textile processing. The workshop was accompanied by a fashion show for Sudanese costumes of which several designs of the al toub al Sudani were exhibited.

A similar workshop took place later in eastern Sudan addressing training participants on ICH inventory of the same cultural element.

This element is the principal exhibit of several fashion shows in Khartoum and other state capitals, the last of which has taken place in the prestigious Corenthia Hotel of Khartoum.

In 2019 an interview was conducted with Ms. Saadiya al Salahi, a professional artist and an enthusiastic advocate of al toub al Sudani who have designed inspiring models of this cultural element.

Local satellite channels (Blue Nile TV, for instance) have produced and aired a number of programs discussing al Toub al Sudani and its highly regarded status as a national dress.

Faculties of fine and applied art teach fashion design and allocate good part of the syllabus to al

Toub al Sudani, in terms of history, design, painting and development.

In March 2019, Sudanese women called for a demonstration in Khartoum denouncing the notorious Law of Public Order. To make a strong point of their stance against this act, activists proposed to call the rally the White Month of March requesting female protestants to dress in white Toubs as a symbolic gesture of unity. They also asked women of all age groups to show up in this outfit throughout the month of March. "The White Toub", "was not chosen for its cultural symbolism, but because it is the symbol of women in the civilian state, it is a symbol of the working woman, the teacher, midwife, nurse and the government employee". In early March 2020, the University of Khartoum have organized a well attended event that honored the White Toub and its strong symbolic presence.

The activists who have stood by this national dress, NGOs, research institutes (Institute of African and Asian Studies), regional departments of culture in Khartoum and the three Eastern States of Gadarif, Red Sea, and Kassala, centres of expertise (House of Heritage) concerned communities, groups and individuals contributed to all the stages that eventually lead to the nomination of this cultural element.

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

here is a wide welcome for the nomination of the Sudanese Toub in the representative List of ICH especially from women. The following individuals, NGOs, communities, educational, private and government bodies expressed their free, prior and informed consent verbally and/ or in writing.

- 1) A group of women (Zainab Sultan, Noha Ahmed, Intisar Ahmed, Arafa Mohammed Khair, Um Al Hussein Ali, Sara Essam).
- 2) Mrs. Mai Jamal, Mrs Sawsan Talib and Mrs. Sanaa Talibm design and sell toab in their own workshops in Khartoum and Omdurman gave audio and video consent.
- 3) A number of toub traders in Soug Libya in Omdurman and Saad Gishrah Market in Khartoum North (Yacoub Idris, Ayman Faisal, Taher Siddiq Ahmed, Omar Hassan Tares, Omar Mohammed Abdullah Mohammed, Tayeb Hassan Awadallah) wrote or expreed verbally their consent.
- 4) Ms. Suad Nimr a government employee and researcher wrote a consent.
- 5) Written approvals were obtained from Ms. Safia Shadad and the members of the Bara Women's Association and from Ms. Samah, Salih Araki, Toub Designer and MA Folklore Student. Radio and TV Iman Birkiya.
- 6) Free Approvals have been given by (Sudan Women's Union, Women's Secretariat, Working Women's Association, Food Vendors, Business Women's Federation, House of Heritage)
- 7) HE Prof. Intisar Sagiroun, Minister of Higher Education and Scientific Research, HE Minister of Culture and Information, the Dean of College of Fine and Applied Arts and the students of Khartoum and Ahfad Universities welcomed the nomination and made clear statement in favour of the nomination.

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

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

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

Not fewer than 50 or more than 250 words

The Sudanese Toub and all practices, performing arts, craftsmanship, tools, objects, knowledge and skills associated with it are shared by the majority of the Sudanese women from all classes and educational levels. Access to all aspects of intangible cultural heritage and information about it is granted without restriction or conditional consent as it doesn't offend or infringe the privacy of any of the communities, groups or individual who are bearers or practitioners of this element.

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.

Name of entity: Bara Women Association
Name and title of the contact person: Mrs. Safiya Shadad
Address: Khartoum 2
Telephone number:
Email address:
Other relevant information:

Name of entity: House of Heritage
Name and title of the contact person: Mrs. amel Osman Hamed
Address: Khartoum 2 , Block 5, Villa 4. Near of Ozone
Telephone number:
Email address:
Other relevant information:

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 National Inventory of Intangible Cultural Heritage in Sudan

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

The body responsible for maintaining and updating the National Inventory of ICH in Sudan is the National Council for Cultural Heritage and Languages Promotion, Ministry of Culture and

Information

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

Reference:

Name: (Toab) Sudanese women dress

No of Registration 8

Date: 27/3/2019

Cerial No. 4547

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

The information about toab was first added to the inventory in September 2018. Additional and updated information have been prepared and a new inventory form for toub was added to the inventory in 18 March 2019 after a workshop and wide participation of community members.

(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).

Nominating the Sudanese toub for inscription on the Representative list of Intangible Cultural Heritage came from east Sudan, when women participating in the workshop demanded the inscription of al fota (local colorful toub in east Sudan) in the regional and national inventory. A group of nearly 50 ladies asked to register the Costume, Jewelry and Adornment of Women in Eastern Sudan, especially those of Rashaida and Bani Amir tribes. Demand from communities to register the toub came also from North Kordofan during a workshop to document and create a new inventory of the Intangible Cultural Heritage in Kordofan and Blue Nile regions. Similarly, in the capital city Khartoum participants in a workshop and community members proposed the nomination of toub. Representatives of Bara Women Association gave a talk and organized an exhibition and participated in filling the form. Written approvals were obtained from Ms. Safia Shadad and the members of the Bara Women's Association A group of women (Zainab Sultan, Noha Ahmed, Intisar Ahmed, Arafa Mohammed Khair, Um Al Hussein Ali, Sara Essam).Sudan Women's Union, Women's Secretariat, Working Women's Association, Food Vendors, Business Women's Federation, House of Heritage.

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

It has been agreed that elements registered in the National Inventory for ICH in Sudan shall be updated whenever new information is available. New elements will be added every three months after the meeting of the Inventory Committee. The whole inventory will be updated every four 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).

During the last three years Sudan was lucky to benefit from the support of UNESCO in Strengthening National Capacities for Safeguarding Intangible Cultural Heritage in Sudan. Within the Project of and the Project sponsored by UAE a total of eleven workshops and several meetings and exhibitions were organized. The National inventory structure and policies have been revised several times benefiting from the experience of UNESCO and other countries and international facilitators. A Committee composed of government officials, researchers, IT, NGOs as well as representatives of community members and directors of culture and heritage in the 18 states of Sudan participated in the process.

(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 links to the Sudanese Intangible Heritage database in both Arabic and English versions

English Version:

http://ich.sudafast.edu.sd/item_tab_list.php

Arabic Version:

http://ich.sudafast.edu.sd/item_tab_list.php?language=Arabic

No of Registration 8

Date: 27/3/2019

Cerial No. 4547

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.

1/ جريزدا الطيب، الأزياء الشعبية التقليدية ، منتدى دال الثقافي ، الخرطوم ، 2018م /

2/ جريزدا الطيب، أداء المرأة السودانية في صناعة الأزياء السودانية، ترجمة عبد المنعم الشاذلي، ديسمبر 2011

3/<http://www.sudapedia.sd/ar/content/290>

4/ نجاة محمد أحمد الماحي و عبد الحافظ عبد الحبيب الجزولي ،اقتباس وتوظيف المظاهر الجمالية لزهرة الياسمين وأوراق شجرة اللبخ / في تصميم الثوب السوداني (دراسة فنية تطبيقية)، مجلة العلوم الانسانية، مجلة 17، جامعة السودان للعلوم والتكنولوجيا، 2016م

5/ <https://alarab.co.uk/%D8%A7%D9%84%D8%AB%D9%88%D8%A8-%D8%A7%D9%84%D8%B3%D9%88%D8%AF%D8%A7%D9%86%D9%8A-%D8%B9%D9%84%D8%A7%D9%85%D8%A9-%D8%B1%D8%A7%D8%B3%D8%AE%D8%A9-%D8%B1%D8%BA%D9%85-%D8%B5%D8%B1%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D9%85%D9%88%D8%B6%D8%A9>

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: Asaad Abd Elrahman Awadallah Abd Elrahman
Title: The National Council For Heritage And Promotion
of National Languages
Date: 24.3.2020

Signature:



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



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

Additional

Although the Sudanese toub is practically found throughout Sudan, mainly in urban centers, historical evidence indicates that it was more popular in eastern Sudan, especially around renowned port of Sawakin, central Nilotic regions 100 to 150 kilometers north of Khartoum and around the entire territorial length of the Nile valley.

Presently, the Sudanese Toub is most notably seen in greater Khartoum comprising Khartoum proper, Omdurman and Khartoum North, as well as in other towns, provincial capitals and agricultural areas like the Gezeera and Blue Nile States.

Other locations where the Sudanese Toub is found include urban centers that developed around the rail track and in the townships and villages connected to Sufi sects.

In some regions such as the one bordering Egypt, parts of Nuba Mountains and the Nilotic regions adjoining the State of South Sudan, women are not very keen to dress in the Sudanese Toub.

حملة التراث

ن حملة وممارسي عنصر التوب السوداني هم النساء تحديداً، والتوب هو الذي يحدد المكانة الإجتماعية والمجموعة الثقافية والمنطقة الجغرافية التي تنتمي إليها المرأة من خلال خامته وتصميمه ولونه وطريقة لبسه، وما إذا كانت من الريف أم الحضر. وتمتد المسؤوليات الخاصة للعنصر من حيث الممارسة والنقل لتشمل أطراف عديدة بدءاً من زراعة القطن في المناطق المروية والمطرية مروراً بالغزل والنسج والحياسة والصبغة والعرض في الأسواق والجمعيات النسوية التي تشجع على العمل اليدوي والحفاظ على التقاليد الشعبية. وقد أضيف إلى الخامات التقليدية القطنية للتوب خامات جديدة مصنوعة من القطن والمخلفات البترولية يتم إستيرادها من الخارج

Bearers and practitioners of this cultural element are exclusively women. The Sudanese Toub is a determinant of the relevant woman's social status, cultural group her geographical location and whether she is coming from a rural or urban background, via the raw material it is made of, its design and the way she wears it.

The responsibilities related to this element in terms of practice and transmission extend to include a variety of factors from cotton cultivation in the agricultural plantations of the irrigated and rain-watered areas to the spinning, knitting, tailoring, dyeing and display of the product in markets and exhibitions of women societies which encourage handicrafts and preservation of popular traditions. Newly developed raw material from a mixture of cotton and petroleum derivatives are recently imported from abroad and added to the pure cotton material used in knitting the Sudanese Toub.