



Reçu CLT / CIH / ITH
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N°

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.

Lao People's Democratic Republic

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

The traditional craft of Naga motif weaving in Lao communities

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

ພູມປັນຍາຫັດຖະກຳພື້ນເມືອງການຕໍ່າລາຍນາກຂອງຊຸມຊົນເຊື້ອຊາດລາວ

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.

ຫັດຖະກຳພື້ນເມືອງການຕໍ່າລາຍນາກຂອງຊຸມຊົນເຊື້ອຊາດລາວ

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 traditional weaving process of Naga motif involves a number of stakeholders directly or indirectly:

The practitioners of the traditional art of Naga weaving are virtually composed of all communities in Laos are concerned: individuals, families, women's associations, youth movements, amateur groups, craft associations and others. The craftspeople comprise the weavers and the helpers. The latter are involved in the preparation of the raw materials for Naga motif weaving. Among the weavers, a handful of Master Weavers play the key role in the traditional art of Naga weaving because of their long experience, exceptional skill and enormous knowledge of designing Naga.

A group of entrepreneurs and the National Crafts Council are involved in the promotion of Naga motif weaving. These stakeholders, located in the capital city of Laos, maintain their link with the weavers through their showrooms and supply network. Association Lao handicraft and foreigner Experts and researchers are also concerned with the nominated element.

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 Lao People's Democratic Republic is located in South East Asia. It is classified by the neighboring countries, the Socialist Republic of Vietnam, Thailand, Cambodia, the People's Republic of China and Burma.

The element is identical throughout the country, with some particular characteristics depending on the region, depending on the geographical conditions and the history of the local populations. The element has been practiced for centuries and has long been a privileged motif used in traditional events in Laos. It has certain peculiarities according to the regions and the communities (form, colors, design and events), as well as the motif Naga plays traditionally, and is always at the heart of multiple social or religious events.

Although Naga weaving ceased to exist in several locations with the passage of time, it survived with the emergence of new locations. At present Naga weaving prevails at Capital city and some region of Thailand.

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.): Mme

Family name: Thoummabouth

Given name: Manivone

Institution/position: Director of project, National coordination of ICH,

	Responsible of law and international legislation
Address:	Ministry of Information, culture and tourism
Telephone number:	+856 20 29916565
Email address:	mthoummabouth@gmail.com
Other relevant information:	Mr. Bounsanong SIHARATH Director of Fine Arts department Mobile number: +856 (0) 20 97978099
	Mrs Phengchanh PHENMUANG, Director of planning & international cooperation department Telephone number: +856 (0) 212408; Mobile phone : +856 (0) 20 99801453 Fax number: +856 (0) 21 212401 – 212408 Fax number: + 856 (0) 21 31 54 52
	Mr. Thongbay PHOTHISANH Director General of Heritage department Mobile : +856 (0) 20 99801469
	Mrs Chanphet KAMFONG Director of Mass Culture department Telephone number: +856 (0) 217537 Mobile : +856 (0) 20 99990124 Fax number : +856 (0) 21 217537

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

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

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1. Identification and definition of the element

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

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

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

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

- a. an explanation of its social functions and cultural meanings today, within and for its community;
- b. the characteristics of the bearers and practitioners of the element;

- c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
- d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

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

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

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

Not fewer than 150 or more than 250 words

Weaving Naga motif is widely practiced in Laos. It is the art of producing fabric with the design that is one of the motifs the most appreciated by communities throughout the country. It is woven by hand on a simple traditional wooden loom, and the equipment such as the beater comb is also a wooden frame with bamboo reeds. To complete weaving one Naga pattern can take several days.

The weaving techniques are based on traditional knowledge and skills dating back many centuries. The motif is created during the weaving process - it is neither embroidered nor printed afterwards. The Naga motifs are mostly weaver with supplementary weft, which can be discontinuous supplementary or continuous supplementary weft. Ikat is also a popular technique for creating the Naga design.

The Naga patterns can be woven in silk, silk organza and cotton, and traditionally, the body part of the Nagas is mostly woven in natural white or one solid colour, with the crest predominating in powerful colours, to demonstrate the supernatural powers it possesses. The dyer must therefore prepare symbolic colours such as red dyes from stick lac, green from indigo and yellow wood mixed together, and gold from almond leaves.

Nowadays, the Naga motif is produced all the time and all over the country, as it is popularly used in woven cloths for wearing, especially on women's sinh (skirt) which is worn in every day life, and the sash which is worn during formal and ritual occasions.

- (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

Throughout Laos, women in almost every household of Tai-Kadai, and Mon-Khmer speaking communities, practice weaving Naga motifs in their daily lives. While men more often use other art forms when applying this motif – such as in sculpture, wood carving, etc. However, there are no barriers of gender or age for producing and using this motif in weaving.

There are no specific roles or responsibilities for the production of the Naga motif as it is generally an individual practice done by the women of each family. Formerly, the knowhow of each family or clan was kept as secret from outsiders due to the high value, prestige and sometimes economic value attached to the crafting of the textiles.

The Naga design textiles are used during the entire life of a person. New born babies have Naga motifs on their blankets and on carrying cloths to protect their spirit from evil. Adults wear it in their daily lives and for important ceremonies at the temple or for official events. The Naga motif is woven into the couple's wedding outfits to bless them and bring prosperity.

Many women prepare Naga motifs to wear when they die, believing this powerful image will send them to heaven, and that from there they can deliver fortune back to the living family.

Parents make sure that they pass the knowhow to their children to perpetuate the tradition and the knowledge. In education and vocational centres, the theory and techniques of producing the Naga motif also exist in learning programs.

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

Not fewer than 150 or more than 250 words

The knowledge and skill related to the element is transmitted in different forms and at different levels. On the family level, grandmothers and mothers teach their children to produce the Naga motif on textile for their household use, their attires, and for earning a living for the family.

Many vocational centres organize intensive and long term courses to emphasis techniques and quality of weaving Naga motifs. There are also mobile training teams that travel to remote provinces to teach, update and encourage the weaving communities to preserve their ancient skills and develop their own designs based on the original character.

The Children Cultural Centres present in the main cities of Laos try to make children aware of the importance of the Naga motif and to teach them how to produce it from a young age.

At the university and institute level, the Naga motifs are taught in theory and in practical lessons. Interior Design and Fashion faculties in the National University also introduce students to the Naga design for using in their new creations.

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

Not fewer than 150 or more than 250 words

From the ancient times until now, the function and cultural meaning of the Naga motif is unchanged in Lao communities. Lao people believe that their ancestors are Naga, living in the rivers, and who still live there and stay watching and safeguarding their descendants. Therefore, to show the respect to the Naga, Lao people produce the Naga motifs on textiles and on household objects.

On temples, Naga images are placed on the roof, on stair cases and on pray utensils such as candle holders, and the channel used for pouring water onto the Buddha statues during Bun

Song Khan – the Lao New Year.

Lao People carve or paint images of the Naga on their boats to pay respect and to have them to protect them when travelling.

One example of social practice: normally men in Laos when they reach the age of 22, or before getting married, they should perform “Buad Nak”. Nak is another word for Naga. A folktale recounts that in ancient times, when the Naga and Human worlds were connected, there was a young Naga who appreciated Buddhism and wanted to become a monk. He therefore transformed himself into a human and applied to be a monk. When he presented himself at the temple, the senior monk noticed his scales and realized that he was a Naga and refused to accept him as it was against the rules. To recognize his devotion to Buddhism, the “Buad Nak” was created to show appreciation to the Naga ever since.

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

Not fewer than 150 or more than 250 words

There is no part of the element that is not compatible with international human rights instruments or with the requirement of mutual respect among communities, groups and individuals. The use and exploitation of the Naga motif is consensual and non-conflictual as the whole community throughout Laos of women for weaving, and both genders in general, feel that they have a common ownership.

The Naga design production is preserved promoted and developed in different ways and is sustainable from within the communities. In remote areas, the knowledge of the skill is passed on to young generations in different forms, verbally and by practicing within the family and the community. In cities, the methodology of creating the design exists in training courses and in school curriculums. This is to ensure that The Naga motif development is sustainable.

The Naga motifs can be crafted with a variety of natural materials, and doesn't require any particular rare substance, which could harm the environment. The respect and appreciation of Lao society to Naga motifs also helps to drive the development of this traditional art to stay alive.

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

The Naga motif is recognised by Lao communities throughout the country. Its presence on the List of Intangible Cultural Heritage will have great influence on communities and the nation.

The inscription will render local stakeholders aware of the value of their motifs and their weaving, valorising their textiles and even making women proud of wearing the motif on their skirts every day. From the experience of the listing of the khaen, Lao people countrywide will be proud of their cultural heritage, with abundant and long-lasting communication across media about cultural heritage. This will have the effect of widening the appreciation of other elements of everyday culture.

These local traditions are supported locally by the Ministry of Information, Culture and Tourism, other Ministries and the Lao Handicraft Association, by communication, promotion, exhibitions and training campaigns that assist local communities by improving their knowhow, enabling them to access information and giving them visibility.

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

Not fewer than 100 or more than 150 words

There is already visibility at national level because creators and users are already the majority of Lao women across the country, thus a count rising into the millions. However, inscription on the list of Intangible Cultural Heritage of Humanity will give realisation to all stakeholders of the importance and value of this important element of their culture, and will thus encourage pride and even more production and use of the element.

Further documentation of the traditional usage of the textiles woven with the Naga motifs, and also the stories and folktales related to the designs, needs to be undertaken and then published. This will help to safeguard and promote the culture and encourage the wide transmission of the knowledge.

The government organisations help the communities where possible with capacity building, in order to improve their knowledge and ability, in order to support them to fulfil their social and economical goals

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

Not fewer than 100 or more than 150 words

Presently, Lao silk is quite well known and appreciated worldwide amongst specialists and people that know Laos. Listing will bring a spotlight onto Lao textiles through the lens of the Naga motif, which will give increased visibility beyond the specialists and people who have experienced Laos. This would probably increase sales and thus give more strength to the weavers and creators in Laos, not only for the production of the Naga motif, but also of quality Lao silk in general.

An important effect of a listing would also be to give recognition and protection to the motifs, as the listing will state their origin and the communities that have been producing these motifs for hundreds of years. This would make more difficult copying and exploitation by producers other than the Lao crafts people.

(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

Inscription of the element will support dialogue amongst numbers of stakeholders, it will encourage the growth of cooperation within the practitioners, consciousness among the civil society groups engaged in raising awareness of the intangible cultural heritage, and responsiveness among the local and national leaders who play a key role in safeguarding the element. Its inscription will enhance respect for its bearers, thus encouraging dialogue among Lao weavers to be more inspired and inventive. The civil society as a whole will be inspired to ensure the preservation of the element.

The inscription will encourage Lao people to take a renewed interest in Naga motif weaving. The consumers will be motivated to buy more Naga design products in appreciation of the creativity and skills of the weavers. This increasing appreciation will help the weavers economically. Further, the inscription will enlarge both local and global attention to the element, therefore developing dialogue within Laos and elsewhere.

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

Not fewer than 100 or more than 150 words

The inscription of the element will showcase cultural heritage through input from many stakeholders, weavers, craft development organizations, suppliers of raw materials, farmers, other fiber makers, from different social and economic backgrounds, both rural and urban, rich and poor working together enriching the products.

Inscription of the element will highlight the Nagas woven fabric, especially in the Sinh (tube skirt) with Nagas designs, significant because of the beauty of design and also its cultural value. In families parents will teach their children to wear an appropriate Naga design to suit each occasion. Some Naga figures are kept only for the shaman to wear when she conducts the healing ritual. The international community will discover the uniqueness of Nagas motif and Laos creativity. Moreover, the inscription will exemplify the extraordinary craftsmanship of the weavers, their cultural identity and symbolize the historical continuity of this element in the world of cultural diversity.

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 weaving community and all the other groups involved in the process of Nagas weaving consider the element as their long-standing craft heritage. The element survived in the past due to the ingenuity of its practitioners who kept on preserving the traditional art of Nagas weaving and handing down their knowledge and skills to the next generation to perpetuate their craftsmanship. The high appreciation of the Nagas bottom hem and Skirt by the Lao women also played a key role in ensuring the viability of the element.

The cost of Nagas weaving started rising in the late 1980s, which threatened the viability of the element domestically. The practitioners succeeded in enhancing productivity to cope with the increasing cost. They then modified it to less complex design to reduce time and labour of production, this helped consumers were able to afford the work and kept the design sustainable.

In the last few decades, there has been an active collaboration between the practitioners and the other stakeholders to ensure viability of the element. Many individuals and non-profit organizations have been active in ensuring viability of the element through marketing, craft exhibitions, research on traditional Nagas designs, documentation of various aspects of the

element, and advocacy for strengthening safeguarding measures. The government also came forward to provide low-interest loans to the weavers to support their production. In response to the demand from the Nagas weavers, the Government remind them capital of Laos was a Nagas city in lao language is “ Nakhon Sisattanhakud”.

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 Ministry of Information, Culture and Tourism supports safeguarding the element through various statutory institutions and organizations such as, the National Institution of Fine Arts and the Institute of Research of Culture. In addition in 2010 a book was published, titled “figure du Naga dans le tissage Lao-Tai” on the Naga motifs, funded by the Lao Government, Ministry of Information and Culture, the Institute of Research of Culture and the French Government .

The National Museum, private museums and the Lao Women’s Association continue to promote the historic and artistic value of Naga weaving, displaying an array of splendid Naga sinh (traditional Lao skirt) and headscarf showcasing traditional craftsmanship. Many weavers across the country and in remote areas (more than 1,000) have little or no access to direct support of the conservation of the Naga motif, which should be preserved. Accordingly the Lao National Museum has held a Traditional Handicraft Exhibition annually since 2000. Private museums also display an array of Naga sinh and headscarves, to celebrate the element. These exhibitions enable some of the Master Weavers to demonstrate their weaving skills and it preserves the element. The best weavers are acknowledged with awards, most particularly at the Festival of Weaving between the Laos and the Kingdom of Thailand.

The Small and Cottage Industries Corporation has been established in Vientiane, in Luangprabang and the Houaphan Province now considered to be the hometown of the Naga motif, as a result Houaphan Province has become a nucleus of producers, retailers and consumers.

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

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

3.b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

Various elements of traditional craftsmanship have developed in Lao PDR throughout its long history, and their knowledge and skills have been transmitted from generation to generation by its practitioners with active entrepreneurs. Naga weaving is one of the most outstanding elements of traditional craftsmanship that has been handed down to us.

During the long process of preparing the nomination file of the element, the previous Institute of Research of Culture under the Ministry of Information and Cultural, recently the Ministry of Information, Culture and Tourism (MICT), association Lao Women's Union, the National Institution of Fine Arts, National Assembly held extensive consultation with Naga weavers, traders, entrepreneurs, researchers, academia, media and related public organizations to take a comprehensive look at Naga weaving both as an element of the intangible cultural heritage that strengthens the identity of the Naga products and as a factor that has great economic and social impact on the Community through job creation and poverty alleviation. As a result of these consultations, a consensus has been developed for undertaking a comprehensive set of actions by different public and private sector stakeholders to safeguard Naga weaving as an element of the intangible cultural heritage of humanity in the following ways: 1) collection, identification, research, documentation and display, 2) preservation and protection, 3) promotion and enhancement, and 4) revitalization.

1) Collection, identification, research, documentation and display: There are more than 35 traditional designs which the Naga weavers have imitated from the natural surroundings. Some private sector organizations, researchers and NGOs have been working for years to identify and preserve the traditional designs and exclude the non-traditional, external ones, in order to safeguard the purity of the traditional designs. This work continues on to this very day and, they are continuing to update data, names, local or traditional names, commerce or industries name, by year and then publish these in the second inventory of Traditional Fine Arts of Lao PDR including Nagas motifs.

The Ministry of Industry and Commerce, Ministry of Labour and Social Welfare, association of the Lao Women's Union, Lao Handicraft Association and villages selected will work with the private sector to reinforce their effort with the active involvement of several public organizations; The National Institute will assist with research and documentation, Private Museums for collection, identification and display of representative specimens of Naga and some of the most renowned Master Weavers to produce some Naga masterpieces. A truly collaborative effort.

2) Preservation and protection: Both public and private sector stakeholders have agreed that the Naga weavers themselves can preserve and protect Naga weaving as they have done for centuries, in the past. Therefore, the Ministry of Industry and Commerce, acting through the Small and Cottage Industries Corporation and the Government Bank, will ensure that the Naga weavers are able to get easy access to the raw materials and low-interest loans to make their profession economically profitable so that they are encouraged to transmit their knowledge and skills from generation to generation.

3) Promotion and enhancement: Inscription of the element is expected to reinforce the promotion and enhancement of Naga weaving at the regional, national and international levels. The Government, particularly the Ministry of Information, Culture and Tourism, the Ministry of Foreign Affairs, Ministry of Industry and Commerce, the Lao handicraft Association, Lao Association Women's Union, the media and other concerned organizations will work together to promote Naga as an object of traditional culture that enhances Lao national identity on the one hand and on the other as a commodity whose promotion and enhancement will directly benefit the Naga weavers.

4) Revitalization: The nomination process has received tremendous support and raised awareness of the Naga widely, with each group contributing on ways and means to revitalize Naga weaving as an element of the intangible cultural heritage of humanity. The Naga itself, as a commercially promising product for national economy, also further raised awareness and support of Laos heritage during the consultations with the stakeholders. The Ministry of Information, Cultural and Tourism, through its connections and the local government

representatives of the region, will make efforts to implement the recommendations received from the discussions with the stakeholders at the national and local levels respectively to revitalize Naga weaving.

(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 Ministry of Information, Cultural and Tourism, Lao women union, Lao handicraft association National Lao for UNESCO will actively support the proposed safeguarding measures of Naga weaving as an element of the intangible cultural heritage of humanity and as an element which contributes to the economy of the concerned community.

The Ministry of Information, Cultural and Tourism as the designated President of National committee for world heritage to preserve and promote the national heritage, both tangible and intangible will act as the focal point for implementing the proposed safeguarding measures. This Ministry will lead and coordinate and consultation will act in with the other relevant Ministries and organizations to ensure the safeguarding of Naga weaving.

The Ministry of Cultural Affairs will ensure the implementation of the proposed safeguarding measures primarily through its own heritage funding but will also request from the other relevant Ministries and international level.

The Ministry of Information, Cultural and Tourism will also promote dialogue among various stakeholders including the practitioners, consumers, associations, traders, academia and researchers to develop suitable policies and acts for the preservation of Naga weaving as an element of the intangible cultural heritage of humanity.

(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 safeguarding measures planned on the basis of intensive consultation with the practitioners involved in the production and marketing of Naga motif, with the local government representatives where Naga weaving exists, the entrepreneurs involved in the promotion, and the experts dealing with the cultural heritage, the media and academie. Fieldwork was conducted by Lao women union to listen to the Master Weavers' voice.

For the safeguarding strategies, it is envisaged that researchers and experts, supported by the Ministry of information, culture and tourism, will compile the knowledge, and techniques of Naga weaving. Weavers will play the key role in the transmission their knowledge and skills through family-based training and the weaving community in preserving the highest standard of the element. The entrepreneurs, international NGOs, Lao handicraft association and exporters will help to improve marketing and promoting of the element.

The Ministry information, culture and tourism as a president of national committee, world heritage, involves the stakeholders express their views on policy, plan and project that may affect them. They will participate in the process of planning and implementating the proposed safeguarding measures.

The Ministry of Industry and Commerce, Ministry of Labour and Social Welfare, Lao Women's Union, Lao Handicraft Association and selected villages will work with private sectors to reinforce their effort with the active involvement of public organizations; The National Institute will assist with research and documentation, while Private Museums identify and display the representative specimens of Naga to the most renowned Master Weavers for producing the masterpieces.

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

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

Name of the body: Ministry of Information, Culture and Tourism (MIC &T)

Name and title of the contact person: Mr. Bounsamong SIHARATH, Director of Fine Arts Department, Head of National commission for Lao's Fine Arts

Mr Khamsouk, Director of National Institut of fine arts

Address: Village Phonh Pa Pao, Saysetha district, Mucipality of Vientiane

Telephone number: +856 (0) 21 31 54 52/ Mobile number: +856 (0) 20 97978099

Email address: toukta999singlattana@gmail.com; phou_mic@hotmail.com

Other relevant information: Service of Information, Culture and Tourism of each provincial, Head of Fine Arts section

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

The original idea to protect and preserve Laos' Naga Weaving as intangible heritage emerged after Luang Phrabang town was inscribed on the World Heritage List in 1995.

An urban management plan and an inventory of Luang Phrabang's architecture, traditional, colonial and religious sites of exceptional significance have been established. This inventory documents traditional ornamental patterns used to decorate the temples demonstrating how the Naga is intrinsically related to Buddhism as represented in temple decorations; The Naga is also represented in weaving.

Although the Naga (or Nak) is often seen in conflict with Buddhist principles the Naga are noble creatures and keen advocates of Buddhism. As legend has it, Naga actively set out to protect Buddha (Paragraph 22 Page 79, Figures du Naga dans le tissage Lao- Tai) and the Naga became a protector of Buddhism.

The Naga followed Buddha everywhere and showed him great favor, asking Buddha to make him a monk, Buddha refused because he was an animal. Naga tried to fool Buddha by taking on the look of a man. However, Buddha waited until night fall and recognized the Naga amongst the sleeping souls. In turn, Naga renounced his ambition to become a monk but implored Buddha to allow him to continue to contribute to the Buddhist religion. Since that time, those who wish to don the temple robes are called Bouad Nak (or Naga in front of the monk), The links between Naga and Buddhism are numerous and positive, which explains the omnipresence and multiple representations of Naga images in Lao temples.

The preparation of this nomination file to nominate Naga Weaving and the Naga motif is the result of a joint effort between the State Parties and a wide variety of other concerned parties namely; the practitioners, local governments, civil society groups, NGOs, entrepreneurs, experts, researchers and academics. The Convention for the Safeguarding of Intangible Cultural Heritage was ratified in 2009. The nomination was prepared by the Research Institute of Culture under

the Ministry of Information and Culture (MIC), the Lao Women's Union and the National committee for culture science who held extensive consultations with Naga weavers, traders, entrepreneurs, researchers, academics, media, related public and private organizations.

The State Parties are represented mainly by the Ministry of Information, Culture and Tourism and its affiliated organizations which include the Research Institute of Culture, the Lao women association union and many private parties. All concerned parties actively participated, both in the process of preparing the various documents, and in all other actions taken for this element to be recognized internationally.

The nomination put forward by the stakeholders was endorsed following Inter-Ministerial meetings and roundtable discussions. The stakeholders included the Naga Manufacturers and Lao handicraft Association and the Lao Women's Union.

A comprehensive look at the Naga Sinh (jupe) both as an element of intangible cultural heritage yielded that it strengthens the identity of the Naga producers and is a major factor that has great economic and social impact on this Community through job creation and poverty alleviation.

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

Since its inception in 1985 the National Research Institute along with International organisations, Lao Handicraft Association and the Lao Women's Association Union has been involved in craft development and promotion through research, documentation and a range of support services.

The National Research Institute's objectives have been to rediscover lost craftsmanship of Lao, revive traditional crafts to preserve them and to recognize the contribution of artisans who have not only kept traditional crafts alive but have transferred them successfully to the next generation.

The Institute is working hard to assist Lao artisans preserve and promote Lao handicraft traditions, especially with Lao woven textiles, focusing on quality, design and an export market.

A number of meetings have focussed discussion on preserving traditional Lao Fine Arts especially Lao woven textiles and knowledge around natural dyes and cataloguing these.

The last meeting held in 2015, in The Culture Hall by the Ministry of Information, Culture and Tourism, a large number of women from the industry, Government Officers, weavers, the bearers of the element, endorsed their consent for the nomination of the "Traditional Art of Naga Weaving" for the Representative List of the Intangible Cultural Heritage of Humanity.

A consent letter to this effect, in both Lao and English, was obtained from the representatives of the Community: In this letter the representatives of the practitioners of the element gave their consent to the nomination of the Traditional Art of Naga Weaving for its inscription in the 2018 Representative List of the Intangible Cultural Heritage of Humanity.

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

No aspect of Naga weaving is restricted by customary practices. The weaving units are open to visitors. Visits to the weaving units are encouraged by the practitioners as visitors, often fascinated by the weaving process; feel delighted to buy Naga products on the spot. The practitioners have expressed their interest in disseminating their knowledge related to Naga weaving within the country and beyond. They are also willing to extend full cooperation to the researchers interested in documenting the entire process of preparing the raw materials and in the process of Naga weaving. However, any deviation from the traditional designs of Naga weaving is highly discouraged by the weavers. With the growing popularity of the element, some wholesale buyers proposed to introduce new designs to make Naga more appealing to the new generation of users. The practitioners, who take great pride in the element, opposed the adoption of any external designs that do not conform to the traditional designs of Naga weaving.

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.

- I.
 - a. Lao Handicrafts Association
 - b. Mrs Souvita PHASEUTH, Président of Lao Handicraft Association
 - c. Road Kaysonephomvihanh, Phophanao village, Saysettha District, P O Box n° 8304
Vientiane, RDP Lao
 - d. + 856 (0) 21 452 956 / +856 (0) 21 453 673
 - e. lhalaos@laotel.co / www.laohandicraftassociation.com
- II.
 - a. Lao Handicrafts Association
 - b. Mrs. Viengkham Nanthavongdouangsy, weaver, teacher and reseacher,
 - c. Vice President of Lao Handicraft Association
 - d. 110 Nongbouathong Tai, Sikhottabong District, PO Box 1790, Vientiane, Lao PDR
 - e. +856 0 20 5545 4588 / +856 0 21 540105
 - f. khang.lao.office@gmail.com
- III.
 - a. Phaeng Mai,
 - b. Mrs. Kongthong Saisanith, Reseacher and Teacher;
1991 UNESCO Prize (Asia Pacific)
 - c. No. 078 Phontong chommany Village, Chanthaboury district, Vientiane RDPLao
- IV.
 - a. Gallery Ho MounThaen Taeng (Textile Museum)

- b. Mrs. Douangdeuane Bounnavong, reseacher,
- c. +856 (0) 20 5560 7292
- d. dokked@veetoo.net

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:

There are many books on motif Naga and others motifs but not inclusive of all embroidery motifs or embroidery procedures. The requirement is an inventory of motif embroidery.

In particular an inventory was conducted as a research of Lao-Tai textile but the book classified as an ordering of Naga motifs and the Ministry of Information, Culture and Tourism requires legalising as a result of the Minister's call for legality.

Artisanat of handicraft, Paragraph (vi) artisanat; of the decision on intangible cultural heritage (Décision sur le patrimoine culturel immatérialise) No 143 / MICT date 02/10/2014

Artisanat of handicraft, Paragraph (vi) of the updating decision on intangible cultural heritage (Décision sur le patrimoine culturel immatérialise mise a jour) No 630 / MICT date 16/09/2020

(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:

Fine arts and Heritage department of Ministry of Information, Culture and Tourism with Lao handicraft association was assigned as Secretary of President of National Committee for World Heritage responsible for maintaining and updating those inventories. These inventories both in the Lao language and the translation into French or English should be checked with the Lao Handicraft Association who are representative of producers, fabricators, also with the National Committee for the Management of Fine Arts, National Institute for Cultural Research and Lao Women's Association Union

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

Following ratification to the Convention for the Safeguarding of Intangible Cultural Heritage in 2009, the nomination was prepared by the Research Institute of Culture under the Ministry Information Culture and Tourism. The updated Heritage law was approved by the team nominated by the Minister, as President of National Committee for World Heritage for identifying domains and element. Each trimester, report on progress of the implementation of the convention 2003, including the regular updating of the inventory, new elements added and revision of existing information on the evolving nature of the elements, forwarded to National assembly meeting in each year.

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

Artisanal of handicraft, Paragraph (vi) of the decision on intangible cultural heritage (Decision sur le patrimoine culturel immatérialise) No 630 / MICT date 16/09/2020, was translated to French language:

See documents attached as below:

The number 3.1 in the first column corresponds to the numbering in the Paragraph (vi) of the decision on intangible cultural heritage, and the number 1 corresponds to the 28 photos with short descriptions and the number (007) is in the last column corresponding to the photos where we would like to show the motif, (zoom in and zoom out) to show as an example.(11 photos)

3.	Motifs de naga	
3.1	Naga retourné (Nak ton tao) :	No 007
3.2	Nagas face à face (Nak Kobmed) :	No 011
3.3	Nagas suspendus (Nak xou) :	No 017
3.4	Nagas s'accouplant (Nak xeung)	
3.5	Deux nagas dormant au palais (Nak Song hua ou Nak Song hua non hong) :	No 006
3.6	Nagas à tête arrondies (Nak hua pom) :	
3.7	Nagas têtes entrelacées (Nak hua khot) :	
3.8	Naga à queue en spirale (Nak hang khod) :	No 014
3.9	Naga à queue en crochet (Nak hang kho) :	
3.10	Naga à aride (Nak lèng) :	
3.11	Naga main de signe (Nak meu ling) :	
3.12	Naga plein (Nak khai ou Naki man) :	No 003
3.13	Nagas entrelacés (Nak kio) :	
3.14	Nagas entrelaçant leurs queues (Nak fanh hang) :	No 002
3.15	Nagas grimpants sur une liane (Nak tai kheua ou Nak tai) :	No 010
3.16	Naga éperdu (Nak Sadoung) :	
3.17	Nagas 8 points cardinaux (Nak kio siphandone) :	No 009
3.18	Petits nagas (Nak noy) :	
3.19	Naga anguille (Nak eua) :	
3.20	Naga levant la queue (Nak gnioh hang) :	
3.21	Naga dressé (Nak tang) :	No 004
3.22	Naga méandre (Nak khouat) :	
3.23	Naga criant (Nak hong) :	
3.24	Naga à crête (Nak hon) :	
3.25	Boite de nagas (Kong nak ou Nak hong thien) :	No 005
3.26	Naga de la Nam Sam (Nak nam sam):	
3.27	Dragon (Louang ou grand serpent ou Ngeuak) :	
3.28	Naga dormant (Nak non khang) :	

(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).

Many private individuals, researchers, academics, and international organizations interested in aspects of the Lao textile being included in domains of intangible cultural heritage of humanity helped the process by giving access to their private collections containing some rare Naga Sinh (skirt or jupe) and documentation.

In addition to the Ministry of Information, Cultural and Tourism and the Ministry of labour and social welfare, Lao handicraft Association, Lao Women's Association Union many private entrepreneurs as communities contributed directly or indirectly to this nomination process.

The Institute Research of Culture and Socio-Science and National Institution of Fine Arts, identified and defined for safeguarding the element through various statutory institutions. The Lao Women's Association Union, weavers and Naga producers identify as a major factor the great economic and social impact on the community through job creation and reduction of poverty.

At the same time Lao Government, supported by international organizations, published many books on Lao textile and Naga motifs including a definitive book on identified and defined Nagas motifs in 2010, "figure du naga dans le tissage Lao-Tai" where the art of Naga weaving was thoroughly studied and included in the inventory were adopted 2014 and updating 2020.

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

The Institute Research of Culture and Socio-Science and National Institution of Fine Arts, identified and defined for safeguarding the element through various statutory institutions.

At the same time Lao Government, supported by international organizations, published many books on Lao textile and Naga Motifs including a definitive book on identified and defined Nagas Motifs in 2010, "Figure du Naga dans le tissage Lao-Tai" where the art of Naga weaving was thoroughly studied and included in the inventor adopted in 2014 and updating each year by the National Committee of Heritage and participated by the community concerned.

(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).

The inventory is not available online now but will be soon on the website of Lao Handicraft association.

See all documents were attached as below:

- An extract of the inventory in words version (28 (twenty height) in French) that contains the name, the description, name of the relevant communities, groups, the constituents concerned, their geographic location and the specific range of the constituents, documents
- An extract of the inventory 28 (twenty height) in French-Lao language with summarized description;

(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 inventory is not available online now but will be soon on the website of Lao Handicraft association.

See all documents were attached as below:

- An extract of the inventory in words version (28 (twenty height) in French) that contains the name, the description, name of the relevant communities, groups, the constituents concerned, their geographic location and the specific range of the constituents, documents
- An extract of the inventory 28 (twenty height) in French-Lao language with summarized description;

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.

REFERENCES - in Lao Language, French and English

1. 2016, WEAVING POEMS: LAO TEXTILES, TEXTILES'COLLECTION IN HO MOUNE THENTAENG MUSEUM, DOKKED Publishing house , May; by Mrs Douangdeuane BOUNGNAVONG;
2. 2016, Book "Contemporary Lao Woven Textiles", by Mrs Vienkham NANTHAVONGDUANGSY;
3. 2013, Lao motif, printed by Hatthakam Phaeng Mai, by Mrs Kongthong NANTHAVONGDUANGSY;
4. 2010, (Figures du Naga dans Le tissage Lao – Ta) (Institut de recherché sur la culture), Outtala VANYOUVETH & Michael THEVENT ;
5. 2008, See Lao true textile, in Japanese language (Nuno ga Kataru) , @ Miyako Kimura Mrs Viengkham NANTHAVONGDUANGSY, printed in Japan ISBN978-4-906380-85-5 C0072;

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4. 2010, (Figures du Naga dans Le tissage Lao – Ta) (Institut de recherche sur la culture), Uttala VANYOUVETH & Michael THEVENT ;
5. 2008, See Lao true textile, in Japanese language (Nuno ga Kataru) , @ Miyako Kimura Mrs Viengkham NANTHAVONGDUANGSY, printed in Japan ISBN978-4-906380-85-5 C0072;
6. 2006, Sinh and Lao women, by Mrs Viengkham NANTHAVONGDUANGSY, published by Phaeng Mai Gallery;
7. 2006, Enjoying Lao Textiles, @ Chanthasone INTHAVONG, Printed in Japan, ISBN4-900455-72-5 C0072;
8. 2005, Lao Textiles Prayers Floating on Fabric, Fukuoka Asian Culture Prize Committee, Fukuoka Art Museum;
9. 2004, PATRICIA CHEESMAN, Lao – Tai Textiles The Textiles of Xam Nuea - Muang Phuan;
10. 2004, Small book of traditional Lao motif "Weaving Cloths Weaving Naga"; by Mrs Viengkham NANTHAVONGDUANGSY;
11. 2001, Co-writer of the book "Legends in Lao Weaving"; by Mrs Viengkham NANTHAVONGDUANGSY;
12. 1998 Small book of natural dye "Colour from Lao Forest"; by Mrs Vienkham

NANTHAVONGDUANGSY;

13. 1996 Small book of weaving "Weave on our Great Grandmother's Loom"; by Mrs Viengkham NANTHAVONGDUANGSY;

14. 1996, M.MARY F. COONORS, The Lao-Textiles and Traditions, KUALA LUMPUR, OXFORD UNIVERSITY PRESS OXFORD SINGAPORE NEW YORK;

OXFORD UNIVERSITY PRESS OXFORD SINGAPORE NEW YORK;

15. 1995, (Infinite Designs The Art of silk), (LAO WOMEN'S UNION SIDA); first edition july; by Mrs Douandeuane BOUNGNAVONG;

16. 1990-1995 UNESCO Crafts Prize, Division of the Arts and Cultural life

7. Signature(s) on behalf of the State(s) Party(ies)

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

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

Name: Mr. Bounthai THONGTHILATH

Title: Permanent secretary Ministry of Information, Culture and Tourism

Date:

Signature:



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