CONVENTION FOR THE SAFEGUARDING  
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE  
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fourteenth session  
Bogotá, Colombia  
9 to 14 December 2019

Nomination file No. 01170  
for inscription in 2019 on the Representative List  
of the Intangible Cultural Heritage of Humanity

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| A. State(s) Party(ies) |
| For multinational nominations, States Parties should be listed in the order on which they have mutually agreed. |
| Morocco |
| 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 |
| Gnawa |
| 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 |
| كناوة |
| 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. |
| lsemgan, lsemkhan, Laâbid |
| 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 communities, groups and individuals concerned with Gnawa culture consist of fraternal groups, music groups, artists, followers of the Gnawa brotherhoods, women responsible for organizing therapeutic night ceremonies, fans of Gnawa music, researchers and, in general, the wider public. Made up of individuals, the number of which sometimes reaches more than three dozen members (practitioners of Gnawa art and practices), each group is orchestrated by a *mâallem* (master) ensuring the organization of the various brotherhood events and ensuring that traditions and rituals related to Gnawa culture are respected. In major cities, individual master-musicians have begun to emerge on the national and international art scene. In the medinas, the Gnawa brotherhoods are supported by women (*mokadma*) who are notably involved in preparations related to the all-night ceremony (*lila* or *derdba*) and in the management of marabouts, while in rural areas, women oversee preparations for culinary rituals and sometimes participate in dances and trances. |
| 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 Gnawa groups exist virtually throughout Morocco, they are now mainly concentrated in the Moroccan oasis and pre-Saharan regions and in the Atlas Mountains and their southern lands. The distribution area of the Gnawa brotherhoods specifically includes the Atlas Mountains, the Sous Plain, along the Drâa Valley and the pre-Saharan oases. The Gnawa are also found in large numbers in imperial cities, often within the historic old urban fabric (the medinas), particularly in Essaouira and Marrakesh. These two cities are home to a significant number of Gnawa musicians and followers of Gnawa culture. They are also occasionally found in Casablanca, Rabat, Salé, Meknes, Tangier, etc. Almost all Gnawa groups today are organized as associations which, in turn, have begun integrating into the framework of large federations, as is the case in the Sous Plain (Agadir region). Many artists have professional careers and participate in national and international events. |
| 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.): | M. | | Family name: | NAMI | | Given name: | Mustapha | | Institution/position: | Chef du Service du patrimoine culturel immatériel | | Address: | 17, Avenue Michlifen, Agdal - Rabat | | Telephone number: | +212 663 859 712 | | Email address: | mustapha.nami@gmail.com | |
| 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:*   1. *an explanation of its social functions and cultural meanings today, within and for its community;* 2. *the characteristics of the bearers and practitioners of the element;* 3. *any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and* 4. *the current modes of transmission of the knowledge and skills related to the element.*   *The Committee should receive sufficient information to determine:*   1. *that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;* 2. *‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;* 3. *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’;* 4. *that it provides the communities and groups involved with ‘a sense of identity and continuity’; and* 5. *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.* |
| 1. 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 |
| Gnawa refers to a set of musical productions, fraternal practices and therapeutic rituals where the secular mixes with the sacred. Gnawa is first and foremost a Sufi brotherhood music combined with lyrics with generally religious content and which invokes ancestors and spirits. Originally practised and transmitted by groups and individuals from slavery and the slave trade dating back to at least the 16th century, Gnawa culture is now part of Morocco’s multi-faceted culture and identity. All Gnawa people claim to come from Bilad Al-Sudan (sub-Saharan countries in West Africa). Today, the Gnawa phenomenon constitutes and embodies a mix of fraternal traditions, therapeutic rituals and music performances and entertainment. The Gnawa, especially those in the city, practice a therapeutic ritual of possession, known as *lila* or *derdeba*, which take the form of all-night ceremonies of rhythms and trance combining ancestral African practices, Arab-Muslim influences and native Berber cultural performances. The Gnawa in rural areas organize communal meals (*maârouf*) offered to marabout saints. Some Gnawa in urban areas use a stringed musical instrument (*guenbri*) and castanets, while those in rural areas specifically use large drums (*ganga*) and castanets. The costumes also differ between Gnawa people in cities, who wear colourful and embroidered attire, and the *isemgan* in rural areas who wear white attire with accessories (turban, ceremonial dagger, *babouche* slippers). The two languages, Berber and Arabic, are used differently by the Gnawa, who occasionally use ancient terms from sub-Saharan cultures such as Bambara. |
| 1. 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 and practitioners of the musical and ritual practices and events related to Gnawa culture are the people who inherited this cultural phenomenon from their ancestors as well as those who assimilated it through exchange, mingling, mixing and interaction over the centuries. Nowadays Gnawa bearers and practitioners consist of fraternal groups in urban and rural areas and individual artist-musicians. Within a Gnawa group, roles are clearly defined and distributed according to background, skills and gender. A *mâallem* is a master musician who plays a stringed instrument (*guenbri*) while the less experienced play the castanets or simply dance and accompany the songs. During the all-night ceremonies of possession and therapeutic trance states known as *derdeba*, a woman (*mokadma*) orchestrates the evening at every stage (inviting participants with behavioural problems, preparing the room and incense, burning incense in the audience, etc.). Among the Gnawa in rural areas, the master ensures that the rhythms and vocal invocation are followed and oversees the organization of communal meals devoted to marabout saints, such as Saint Lalla Mimouna. The master also monitors preparation of the semolina dough (*bsis*) distributed to group members and the audience just before the rhythmic melody begins. Women participate by helping to prepare ritual meals and sometimes in certain types of group dance. In the large medinas, the master musicians make the musical instruments themselves (*guenbri*, drum, castanets, etc.), but there are also craftspeople who specialize in this kind of craftsmanship. The specific clothes of the Gnawa are equally made by men and women. |
| 1. How are the knowledge and skills related to the element transmitted today?   *Not fewer than 150 or more than 250 words* |
| All elements (skills, practices, rituals, etc.) related to Gnawa culture are transmitted informally. Children’s learning is ensured within the family or close social circle of Gnawa families. Young learners first start out by joining a group of Gnawa musicians and take part in the group without using a musical instrument. Learning lyrics and motions is an essential step in the process. Then, learners are introduced to the castanets, an essential step in the *gnaoui* musician’s career. The *guenbri* stringed instrument is the last phase of learning, at the end of which the great Gnawa masters grant the title of *gnaoui* to the learner during an all-night event/*derdeba* or a ritual ceremony organized for the occasion. Today, the troupes of Gnawa musicians attending major national and international festivals enable young people with interest in artistic professions, and wishing to become Gnawa masters themselves, to have knowledge of both the lyrics and musical instruments as well as practices and rituals related to Gnawa culture in general. In addition, women involved in the preparations for Gnawa ritual ceremonies often enter the magical world of this culture through their reaction to invoking spirits after entering a trance during the all-night ceremony. Women enamoured with the Gnawa later frequent the great emblematic marabouts of the brotherhood (Sidna Bilal in the medinas, Lalla Mimouna in rural Morocco). Many women devote their lives to the world of the Gnawa in this way. Young girls sometimes follow in their mother’s footsteps and join this world by participating in the organization of therapeutic night ceremonies. |
| 1. What social functions and cultural meanings does the element have for its community nowadays?   Not fewer than 150 or more than 250 words |
| The Gnawa phenomenon provides its followers and practitioners with a very strong sense of identity promoted within society and therefore constitutes a social link that not only brings members of a group together, but also the group and the rest of the population in a city, village or region. These social links become even stronger at therapeutic night ceremonies, during which all participants, whether Gnawa or supporters, pursue mutual support and harmony. This is definitely clear during the tour organized by the Gnawa groups in the city’s narrow streets, during trance states and during communal invocations. In rural areas, preparing communal meals, to which village members gladly agree to contribute, ensures a strong sense of social cohesion within the community.  Gnawa also has many deep cultural meanings. Gnawa songs, rhythms and practices embody a culture linked to the history of slavery and the slave trade in North Africa. Today, members of Gnawa groups come from various components of Moroccan society, which clearly demonstrates the assimilation, appropriation and sharing of rich and enriching cultural values. Several villages in the mountains and in the pre-Saharan and oasis regions of Morocco boast about having Gnawa groups that bring their cultural and social events to life, notably during weddings, national holidays or evenings specific to Gnawa ritual practices. In major cities such as Essaouira, Gnawa is a cultural emblem that is highly prized by locals and by visitors from all over the world. |
| 1. 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 |
| Gnawa culture includes musical events, performances, collective social practices, and traditional music-therapy practices through the rhythms of possession and trance. All of these aspects give Gnawa groups and participants a sense of understanding and joy. All events tied to Gnawa therefore contain absolutely no practices of any kind that would in any way go against the fundamental principles of human rights and inviolable respect for the integrity of the human person. Furthermore, groups and individuals practising Gnawa maintain relations of mutual respect between one another, as they all share the same cultural references and feel part of the same respectful and coherent social group. The sacred nature of a certain number of Gnawa practices further strengthens this understanding between Gnawa groups and individuals, and between them and the entire population.  The Gnawa in rural areas organize local and regional festivals throughout the year, especially during the summer after the harvest, and in this way contribute to a constantly renewed revitalization of the region’s socio-economic activities. This dynamic is perfectly in line with the philosophy of sustainable development often advocated by local business leaders. In the medinas, artistic creation linked to Gnawa musical groups is an increasingly important part of artistic production in general. The International Gnawa Music Festival in Essaouira is a perfectly relevant example of this with regard to Gnawa music’s contribution to the city’s economic development. |
| 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.   1. How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?   (i.a) Please explain how this would be achieved at the local level.  Not fewer than 100 or more than 150 words |
| At the local level, the impacts of inscribing Gnawa culture on the Representative List of the Intangible Cultural Heritage of Humanity will be enormous, especially in the villages where Gnawa groups are based, and where greater awareness will be raised about the major importance of what they hold in terms of cultural heritage, rich in its identity and social dimensions. Inscription will foster village and urban communities to take even greater interest in Gnawa. At the same time, it will also give Intangible Cultural Heritage much more visibility and importance in the villages. International recognition of Gnawa culture will initiate awareness-raising within the communities in terms of the cultural and identity value of Intangible Cultural Heritage. This will lead other bearers of other aspects of cultural heritage at the local level to work towards reclaiming their intangible heritage and restoring its value so that it may continue to be practised. Young people and adults will be even more interested in the practices, knowledge and skills of their elders. |
| (i.b) Please explain how this would be achieved at the national level.  Not fewer than 100 or more than 150 words |
| At the national level, inscribing Gnawa on the Representative List of the Intangible Cultural Heritage of Humanity will enhance the importance of Intangible Cultural Heritage to its bearers. The participation of several Gnawa groups in a large number of national festivals, during which communication around such an inscription and the dissemination of related information, will raise broad awareness among the various stakeholders about the importance and value of the Intangible Cultural Heritage. Today in Morocco, civil society and researchers are increasingly giving special importance to traditional cultural expressions and practices as defined by the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. This Convention is systematically cited as an appropriate instrument for recognizing and promoting the Intangible Cultural Heritage of the various communities on a national scale. The inscription of Gnawa as heritage of humanity will further strengthen this dynamic and will therefore give greater visibility to the notion of Intangible Cultural Heritage. |
| (i.c) Please explain how this would be achieved at the international level.  Not fewer than 100 or more than 150 words |
| The inscription of Gnawa culture on the Representative List of the Intangible Cultural Heritage of Humanity will foster recognition of its musical, fraternal and music-therapy aspects. Such promotion of Gnawa as a cultural heritage shared by all humanity throughout the world will further contribute to ensuring better visibility of the Intangible Cultural Heritage on an international scale. The element’s specific features, and its international openness through musical fusions performed during various international festivals, such as that in Essaouira, will promote a better perception of the highly significant importance and essence of the Intangible Cultural Heritage. The inscription of Gnawa on the Representative List of the Intangible Cultural Heritage of Humanity will encourage other communities around the world with similar musical practices to work to safeguard and promote their cultural wealth. This will also help to ensure even greater visibility of Intangible Cultural Heritage at the international level and encourage States to increase their efforts to safeguard their intangible cultural heritage. |
| 1. 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 |
| Gnawa culture - through its history, symbols, evolution and socio-cultural importance fully established today - clearly testifies to a successful cultural mix. The inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity will further strengthen the momentum for intercultural dialogue that Gnawa culture largely promotes, particularly between sub-Saharan countries (place of origin), Maghreb countries (place of evolution, integration and affirmation) and the rest of the world, due to the widespread interest that Gnawa music is increasingly generating. The promotion of Gnawa culture at the level of the Intangible Cultural Heritage of Humanity will further foster and strengthen dialogue and exchanges between Gnawa groups at the local, regional and national levels. These exchanges will be made more concrete through the increasing number of local, regional and national festivals and meetings. The inscription of the element on the UNESCO Representative List will also encourage Gnawa master musicians to give priority to joint artistic productions and the organization of communal music-therapy night ceremonies. |
| 1. 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 |
| Gnawa is the result of a cultural mix in which there were originally many components, continuously fuelled by a variety of contributions. Its inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity will make the multi-faceted nature of Moroccan culture more concrete and further promote respect for such cultural diversity, which is the strength of society throughout the world. Gnawa culture thus shared by all communities on an international scale will help to maintain this cultural diversity, which continues to be enriched, acknowledged, promoted and deeply respected. At the local and regional level, promoting Gnawa on the scale of all of humanity will give major momentum to recognizing cultural diversity as a fundamental element of social cohesion, peace and mutual respect. The inscription of the element in question on the Representative List of the Cultural Heritage of Humanity will also contribute to respect for human creativity, notably through exchanges between artists in fusing music from all over the world. |
| 3. Safeguarding measures |
| For **Criterion R.3**, States **shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’**. |
| 3.a. Past and current efforts to safeguard the element |
| 1. 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 practitioners and bearers of Gnawa culture inherited the need to keep it alive over the centuries from their ancestors. They still intend to translate and affirm their culture through song and dance. They themselves had therefore ensured the permanence of these practices, which are today an emblematic aspect of Moroccan culture, bringing together all components of Moroccan society.  In addition, for more than 20 years the Gnawa and World Music Festival has been organized in Essaouira by the Yerma-Gnaoua association. The festival has been a major milestone in revitalizing and promoting Gnawa culture and art on a national and international scale.  In 2013 the Yerma-Gnaoua association, the main NGO involved in Gnawa safeguarding, produced a major anthology of Gnawa music featuring a well-illustrated book describing Gnawa and its history, and nine CDs with original recordings of the best pieces of Gnawa music by nationally renowned masters. This has concretely contributed to documenting and archiving this music; young people wishing to become Gnawa masters can therefore be inspired by it.  Today, the number of groups and master musicians is constantly growing in Morocco’s villages and major cities. Gnawa groups are organized into associations governed by a specific law allowing them to hold local, regional, national and international festivals. Gnawa master musicians release CDs allowing Gnawa music to find its way into all Moroccan homes today. Several students from the bearer communities have completed theses and university-level dissertations in this area. |
| *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 |
| 1. How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?   Not fewer than 150 or more than 250 words |
| In recent decades the Moroccan State, through its various national and regional public institutions, has substantially contributed to safeguarding and ensuring the viability of Gnawa traditions. These contributions take different forms, the major aspects of which include the following:  1) The local and territorial authorities have for years supported cultural events organized as part of celebrations for national holidays and *moussem* (annual gatherings around marabout saints), particularly in the Atlas, pre-Saharan and oasis regions where most Gnawa groups are based. The latter are still counted among the traditional artistic troupes invited to provide enjoyable entertainment during festivities. This participation has allowed Gnawa groups to continue to practise their musical traditions in public, and at the same time encourage young people to join the groups.  2) The relevant public institutions of the State (Ministry of Culture, Ministry of Foreign Affairs, etc.) facilitate Gnawa musical troupe participation in cultural events abroad, as part of cultural cooperation between countries.  3) In Essaouira, the local authorities (municipal government, prefecture, decentralized public institutions, etc.) oversee the logistics and security to ensure every edition of the Gnawa and World Music Festival is a success. This festival is held every year, and 2017 marked the 20th edition.  4) As part of the policy of support for civil society, the Ministry of Culture and regional directorates help to fund cultural activities organized by local associations, including those representing Gnawa groups, which are able to organize local festivals and participate in other events through such funding. |
| *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. |
| 1. 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 |
| In addition to the considerable efforts that Gnawa groups and master musicians continually make to ensure the necessary conditions for the viability of their element of the intangible cultural heritage, state institutions are now responsible for implementing a certain number of safeguarding measures developed directly with the practitioners themselves. The potential inscription of this element on the Representative List of the Intangible Cultural Heritage of Humanity may lead to an influx of tourists during the annual Gnawa and World Music Festival held in Essaouira, and would heighten interest in Gnawa among Moroccans, especially young people. However, these various potential outcomes would not jeopardize the viability of Gnawa culture in the future. Rather, such international recognition would bring added value to Gnawa culture and lead practitioners to make greater efforts to promote their traditions. These issues were discussed extensively with the bearers of Gnawa traditions during preparatory meetings for this nomination and they suggested the effective involvement of the relevant state services in implementing a series of preventive actions and safeguarding measures. These various measures can be organized, summarized and presented as follows:  1) Documentation and data archiving:  The relevant departments of the Ministry of Culture (Directorate of Cultural Heritage) will continue to inventory and document all cultural aspects (tangible and intangible) with regard to the Gnawa phenomenon. This work will be based on two complementary approaches: planned inventories within the framework of topographic inventory projects carried out depending the region, and thematic inventories often carried out on the side during cultural events such as local and regional festivals bringing together the various Gnawa groups. This work on the ground will allow for inventories to be continuously updated and data and information to be accumulated on the wide range of cultural aspects inherent to Gnawa. Villages in peripheral regions, particularly in south-eastern Morocco, are home to Gnawa groups that are very little affected by modern influences, thereby making it possible to document new data.  2) Academic and university research:  Several doctoral programmes and research laboratories from a number of Moroccan universities have begun to focus on heritage issues within the framework of on-the-ground work directed and guided by researchers specializing in this area, or especially interested in cultural and heritage research. Students from the regions and villages where Gnawa groups are based would be eager to get involved in this area according to pre-established scientific and academic approaches. This guided and supervised research will particularly focus on specific issues such as anthropological and sociological studies, ethnomusicological analyses, historical research, etc. Such scientific investigation will make it possible to develop reliable databases clarifying all cultural aspects of the Gnawa phenomenon. This scientific data will then be used to establish educational principles to potentially include Gnawa music in the curricula of music conservatories in Morocco.  3) Communication and media outreach:  Media and press outlets, particularly those in the public sector, will strive to provide media coverage for the various events (local, regional, national festivals; meetings; national festivities; etc.) in which Gnawa groups and master musicians participate. This allows them to be better known to their supporters and the general public. The production of documentaries on Gnawa arts, rituals, cultural events and their dissemination through national audiovisual media will ensure better recognition of this culture. Such media-related measures would enable younger generations to fully appreciate Gnawa culture, and in turn be inspired to take a greater interest in it and even to integrate and practise it.  4) Awareness-raising:  Awareness-raising has proven to be the most direct way to ensure that the historical, cultural and social values of Gnawa culture are efficiently established among practitioners and bearers of Gnawa traditions, and among the rest of Moroccan society. Awareness-raising campaigns will therefore be organized over the long term among young people and schoolchildren to introduce them to the social and cultural significance of Gnawa traditions and its importance in promoting the plurality and wealth that characterize Moroccan culture in general. Awareness-raising will also have another much more important objective - that of protecting Gnawa culture from any potential distortion or decontextualization following its inscription on the Representative List of the Intangible Cultural Heritage of Humanity.  5) Financial and logistical assistance:  The central (Ministry of Culture) and decentralized (provinces, municipalities, regional public services, etc.) Moroccan authorities will continue to provide logistical and financial assistance for Gnawa groups and masters so that they may ensure their continued, effective and enriching participation in various local, regional, national and international festivals. The public authorities will assist the Gnawa groups to integrate into associations and encourage those already created to organize within large federations, which would facilitate administrative procedures with regard to the granting of financial subsidies. |
| 1. How will the States Parties concerned support the implementation of the proposed safeguarding measures?   Not fewer than 150 or more than 250 words |
| The involvement of Moroccan state institutions in implementing the various safeguarding measures proposed above will be highlighted through direct support. This has been sufficiently documented during meetings with the bearers of Gnawa traditions. Overall, state support will take the following concrete forms:  Support through direct funding for the activities proposed, which will be useful to ensure the viability of the various aspects of Gnawa culture and to protect it against any risks that may affect it following its inscription on the Representative List of the Intangible Cultural Heritage of Humanity. This will involve financial subsidies allowing Gnawa groups and master musicians, for example, to release productions, organize periodic meetings themselves (pilgrimages, *moussem*, communal meals, therapeutic night ceremonies, etc.) or simply to keep participating in cultural events, such as local, regional and national festivals.  Through direct support by ensuring the favourable conditions necessary for Gnawa groups to organize into national federations and associations. These organizational and administrative procedures will enable them to more easily integrate cultural programmes run by the state institutions directly concerned.  By involving various public sectors (ministries, municipalities, prefectures, decentralized services, etc.) in on-the-ground support for Gnawa groups during event activities.  By managing inventory work, documentation, archiving and dissemination of data and information with regard to all aspects of Gnawa culture, and by continuously updating this data. The Ministry of Culture manages web portals through which this data could be stored and disseminated for the general public. |
| 1. 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 issues of safeguarding Gnawa culture were at the centre of debate during various meetings organized with the practitioners and bearers of the traditions concerned (representatives of Gnawa groups, individual master-musicians). Planning the various safeguarding measures mentioned above was thus largely suggested by the practitioners themselves. The final formulation of these measures was then discussed by the team responsible for drafting the nomination file. The presence of academic researchers at these same meetings was all the more beneficial to clarify certain aspects related to scientific and academic research. Exchanges by letter with the other Gnawa representatives, who were not present at the meetings, further strengthened the planning of these safeguarding measures.  In concrete terms, implementation on the ground of these provisions aimed at safeguarding Gnawa culture and ensuring its viability would not be possible without the effective and essential involvement of Gnawa groups and master musicians. In practice, all the measures mentioned imply the direct involvement of Gnawa groups and master musicians in carrying out the various tasks and achieving the expected objectives. Achieving these objectives depends on close and sustained coordination between both the state departments and institutions concerned, and the Gnawa groups and master musicians. Mobilizing the latter is therefore essential for the organization of festivals, for artistic production, for the creation of associations and federations, for awareness-raising and transmission, for the development of inventories, etc. Finally, without the effective involvement of the various bearers and practitioners of Gnawa culture, the proposed safeguarding measures would certainly not be feasible. |
| 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: | Association Yerma-Gnaoua pour la Promotion et la Diffusion du Patrimoine Gnaoui | | Name and title of the contact person: | Fouzia Saoudi, Secrétaire Générale | | Address: | 4, Av. Hassan Souktani, Imm. B, Quartier Gautier, Casablanca | | Telephone number: | +212 661 902 672 | | Email address: | fouziasaoudi@yermagnaoua.org | | Other relevant information: | The Yerma-Gnaoua association is a Moroccan non-governmental organization that works to safeguard and promote Gnawa culture, notably by annually organizing the Gnawa and World Music Festival in Essaouira and by bringing together a large number of Gnawa master musicians from Morocco around actions aimed at safeguarding this ancestral national heritage. | |
| 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 2013, the Yerma-Gnaoua Association (association for the promotion and dissemination of *gnaoui* heritage) informed the Ministry of Culture (Directorate of Cultural Heritage) of its deep wish to see Gnawa - as an ancestral cultural phenomenon well known in Morocco - inscribed on the Representative List of the Intangible Cultural Heritage of Humanity at the UNESCO level. The Yerma-Gnaoua Association is made up of a very large number of Gnawa master musicians from all over Morocco. The request was immediately taken into consideration by the relevant departments at the Directorate of Cultural Heritage. A first official meeting was therefore held in Rabat on 7 November 2013, bringing together the members of the above-mentioned association, a few academic researchers and officers with the Directorate of Cultural Heritage. During this first meeting with bearer representatives, discussions particularly focused on the cultural and social dimensions of Gnawa and the highly beneficial impacts of a potential inscription on the UNESCO List. A timetable for action was therefore established. The departments at the Directorate of Cultural Heritage have had a series of exchanges by letter with several Gnawa groups integrated into associations, as well as with Gnawa master musicians. The idea of a nomination for a potential inscription on the Representative List of the Intangible Cultural Heritage of Humanity was unanimously encouraged and strongly supported. The first exchanges with representatives for bearers and practitioners (groups and individuals) made it possible to build an important documentation base relating to Gnawa culture, and to draw up a list of groups and individual practitioners with their respective contact details.  Following this initial contact, a major meeting was held in Essaouira on 10 June 2014. It was attended by representatives for Gnawa groups from all over Morocco, Gnawa master musicians, the academic researchers concerned, Ministry of Culture officials, local decision-makers, and journalists. During this meeting, the plan to prepare a nomination to inscribe Gnawa on the Representative List of the Intangible Cultural Heritage was clearly presented and discussed in detail. The bearers present at the meeting embraced the plan that was initially proposed by the Yerma-Gnaoua Association and provided all the necessary information. They therefore participated in the nomination’s general design, specifically with regard to their prior consent, their contribution to making the documentary planned for the nomination file, their effective and efficient involvement in developing the inventory and documentation of the phenomenon, etc.  Organizing the various editions of the Gnawa and World Music Festival in Essaouira was also a great opportunity to enrich the nomination file, as the festival brings together Gnawa master musicians from Morocco and a large number of Gnawa groups participating and performing in the festival’s shows. The groups and master musicians expressed their intention to help to make the nomination a success, by providing the necessary data and by expressing their prior and informed consent in recorded interviews.  The team responsible for filming the documentary and for monitoring the nomination file took the organization of a certain number of local and regional festivals, particularly in rural areas (the Sous Plain, the High Atlas, etc.) as an opportunity to enquire about the effective involvement of Gnawa groups who had not had the chance to participate in the major festival in Essaouira. |
| 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 |
| Throughout the various meetings organized as part of efforts to prepare this nomination, and in particular during the major meeting held in Essaouira on 10 June 2014, the representatives for Gnawa groups and master musicians expressed their free, prior and informed consent to prepare and submit the nomination for a potential inscription on the Representative List of the Intangible Cultural Heritage of Humanity. All consent was recorded in audiovisual format. Therefore, the following are attached to the nomination file:  - One recording with the chair of the Yerma-Gnaoua association for the promotion and dissemination of *gnaoui* heritage. This is a national association which includes a large number of Gnawa musicians from various cities and regions in Morocco. The Yerma-Gnaoua association initiated the plan for nomination and is the main partner with the Ministry of Culture. The association is also the main organizer of the Gnawa and World Music Festival in Essaouira.  - Four recordings with four master musicians well known on the national and even international stage.  - Seven recordings with the chairs and representatives of several Gnawa groups, from both urban and rural areas, namely those from the Souss-Massa-Drâa region, where most of the Gnawa groups are based.  - And one recording with the chair of the Moroccan Federation for Art and Culture, which brings together a group of local associations from the Agadir region working in the area of promoting and safeguarding Gnawa culture, and contributing to the organization of regional Gnawa festivals.  All of these different audiovisual recordings have been edited into a single video clip to make viewing and archiving easier. |
| 4.c. Respect for customary practices governing access to the element  Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.  If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.  Not fewer than 50 or more than 250 words |
| There is absolutely no element in the songs, dances, or possession and ritual practices related to Gnawa culture in general that should be kept secret and inaccessible to the rest of the population. It is an ancestral culture that is transmitted from generation to generation through exposure within the family, the group and the close social circle of practitioners. Playing musical instruments is learned and an acquired talent, the ritual preparations accompanying the night ceremonies and Gnawa performances are learned within the group, and the tools of the craft (instruments, attire, utensils, etc.) belong to the traditional skills learned from master craftspeople. Entering into a trance state, however, is a matter of moods, psychological conditions, and the degree to which one is easily influenced by the rhythms and the smell of the incense. All of these various aspects related to Gnawa culture are accessible to all without any restrictions whatsoever. |
| 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.:*   1. Name of the entity; 2. Name and title of the contact person; 3. Address; 4. Telephone number; 5. Email address; 6. Other relevant information. |
| a. Association Yerma-Gnaoua pour la Promotion et la Diffusion du Patrimoine Gnaoui  b. Fouzia Saoudi, Secrétaire Général  c. 4, Avenue Hassan Souktani, Imm. B, Quartier Gauthier, Casablanca - Maroc.  d. +212 661 902 672  e. [fouziasaoudi@yermagnaoua.org](mailto:fouziasaoudi@yermagnaoua.org)  f. This is the national association which includes many Gnawa master musicians and which organizes the Gnawa and World Music Festival in Essaouira.  a. Association Gnaoua Oued Toudgha  b. Mbarek El Haouzi, Président  c. B.P. 158, Tinghir, 45800, Maroc  d. +212 663 437 625  e. mbark72\_elhaouzi@yahoo.fr  f. The Association organizes the annual Lalla Mimouna pilgrimage in the south-eastern region of Morocco.  a. Association Souss Gnawa pour la Culture et les Arts Populaires  b. Lahcen Bika, Président  c. Avenue Attaaoun, angle Lalla Mimouna, Inzegane, Maroc  d. +212 666 167 488  e. ismgane@gmail.com  a. Fédération Marocaine pour l'Art et la Culture  b. Rachid Bakari, Président  c. B.P. 517, Dchira, Agadir  d. +212 661 615 261  e. rachbak3@gmail.com  f. The federation includes various Gnawa groups from the greater Agadir region and organizes local and regional festivals. | |
| 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:   1. Name of the inventory(ies) in which the element is included:  |  | | --- | | Inventory and Documentation of Moroccan Cultural Heritage – IDPCM |   (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:   |  | | --- | | Directorate of Cultural Heritage – Ministry of Culture |   (iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).   |  | | --- | | Intangible Cultural Heritage is managed at the level of the Directorate of Cultural Heritage (Ministry of Culture). A dedicated service is specifically responsible for the inventory and documentation of national intangible cultural heritage, as well as for following up with nominations submitted to UNESCO within the framework of the implementation of the UNESCO 2003 Convention. The elements inventoried on a national scale following on-the-ground initiatives with the involvement of the communities concerned are recorded in the dedicated database (www.idpc.ma). Inventory data is updated following new work carried out on the ground in the same communities, when necessary. |   (iv) Reference number(s) and name(s) of the element in the relevant inventory(ies):   |  | | --- | | Reference number: idpcm:9D993F Name of the element: Gnaoua (Gnawa) |   (v) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):   |  | | --- | | 20 January 2015 |   (vi) 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).   |  | | --- | | Inventory and documentation work on Gnawa culture was carried out during national and regional festivals. The major festival in Essaouira, which brings together a very large number of bearers and practitioners of Gnawa culture every year, as well as academic researchers at the same time, has fostered this work considerably. Most of the information and data relating specifically to the description of the components of this culture and its historical, identity and social dimensions were recorded following several interview sessions with the practitioners. The Yerma-Gnaoua association’s members have also substantially contributed to enriching the inventory register of this culture. Interviews with the great masters of Gnawa music particularly focused on the specificities of Gnawa music, the musical instruments used, the costumes, the meaning behind the colours and the ways in which it is transmitted to younger generations. The women involved in certain aspects of Gnawa culture described the rituals accompanying the therapeutic night ceremonies and the other practices of which it consists. However, academic researchers have also provided valuable information on the historical origins of the “Gnawa phenomenon” and how it has spread within Moroccan society. In rural areas, group leaders provided information about the communal meals that are occasionally organized. |   (vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.   1. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French. 2. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.   Indicate the materials provided and – if applicable – the relevant hyperlinks:   |  | | --- | | A copy of the inventory sheet of the element  Hyperlink:  http://www.idpc.ma/view/pc\_immateriel/idpcm:9D993F?sort=title&titleinitial=g&page=1&num=2 | |
| 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. |
| Aydoun, A., 1999. La Musique des Gnaoua: Les Gammes et les Rythmes. In L’Univers des Gnaoua, édité par Abdelhafid Chlyeh, 105–108. Casablanca: La Pensée Sauvage.  Baldassare, A., 1999. Musique et Danse des Gnaoua: La Lila/Derdeba comme Hypertexte. In L’Univers des Gnaoua, édité par Abdelhafid Chlyeh, 87–101. Casablanca: La Pensée Sauvage.  Chlyeh A., 1999. Les Gnaoua du Maroc, itinéraires initiatiques, transe et possession, Grenoble, Éditions La Pensée sauvage, et Casablanca, Éditions Le Fennec.  Claisse, P-A., 2003. Les Gnawa marocains de tradition loyaliste. Paris: L’Harmattan.  Cuoq, J.M. 1985. Recueil des sources arabes concernant l'Afrique occidentale du VIIIe au XVIe -"Bilad Al-Sudan", traduction J.M. Cuoq, Paris, Éditions du C.N.R.S.  Delafosse, L., 1924, Les relations du Maroc avec le Soudan à travers les âges, Hespéris, 2e trimestre, p. 153-174.  El Hamel, C., 2008. Constructing a Diasporic Identity: Tracing the Origins of the Gnawa Spiritual Group in Morocco. Journal of African History, 49:241–60.  Goodman-Singh, D. R., 2002. The Space of Africanness: Using Gnawa Music in Morocco as Evidence of North African Slavery and Slave Culture. Journal of Asian and African Studies (Tokyo), 64:75–99.  Hami, H., 2005. La Dimension Spirituelle des Relations Transnationales: Le Maroc et l’Afrique Subsaharienne. Rabat: Editions & Impressions Bouregreg.  Hell, B., 1997. Gravir la Montagne: Un pèlerinage thérapeutique dans le Haut-Atlas avec les Gnawa du Maroc. In Dire les Autres: Réflexions et Pratiques Ethnologiques. Édité par Jacques Hainard and Roland Kaehr. Lausanne: Éditions Payot.  Hell, B., 2002. Le Tourbillon des Génies: Au Maroc avec les Gnawa. Paris: Flammarion.  Jemma, D. 1971. Les Confréries noires et Le rituel de la Derdeba à Marrakech. Libyca, 19:243–250.  Kapchan, D., 2007. Traveling Spirit Masters: Moroccan Gnawa Trance and Music in the Global Marketplace. Middletown: Wesleyan University Press.  Kapchan, D., 2008. The Festive Sacred and the Fetish of Trance: Performing the Sacred at the Essaouira Gnawa Festival of World Music. In Gradhiva: Revue d’Anthropologie et de Muséologie, 7(1):52–67.  Kirchgabner, A., 2007. The Appeal of Moroccan Gnawa Music for Jazz and Pop: A Trance-scendent Fusion. Qantara.  Lapassade, G., 1998. Derdeba: La nuit des Gnaoua. Marrakech: Traces du Présent.  Lesage, J-M., 1999. La Confrérie Religieuse des Gnawa au Maroc: Approche Linguistique. Ph.D. dissertation, Université Aix-Marseille I –Université de Provence.  Maisie S. , 2012. Music of the Gnawa of Morocco: Evolving spaces and times. Ph.D. dissertation, The University of British Columbia (Vancouver), 365 p.  Majdouli, Z., 2007., Trajectoires des musiciens gnawa. Approche ethnographique des cérémonies domestiques et des festivals de Musiques du Monde, Paris, L’Harmattan.  Meyers, A. R., 1977. Class, Ethnicity, and Slavery: The Origins of the Moroccan ‘Abid.” The International Journal of African Historical Studies , 10(3):427–42.  Pâques, V., 1991. La Religion des Esclaves: Recherches sur la Confrérie Marocaine des Gnawa. Bergamo: Moretti & Vitali. |
| 7. Signature(s) on behalf of the State(s) Party(ies) |
| The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.  In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination. |
| |  |  | | --- | --- | | Name: | M. Abdellah Alaoui | | Title: | Directeur du Patrimoine Culturel | | Date: | 21 September 2018 (revised version) | | Signature: | <signed> | |