CONVENTION FOR THE SAFEGUARDING  
OF THE INTANGIBLE CULTURAL HERITAGE

INTERGOVERNMENTAL COMMITTEE FOR THE  
SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Twelfth session  
Jeju Island, Republic of Korea  
4 to 8 December 2017

Nomination file no. 01256  
for inscription in 2017 on the List of Intangible Cultural Heritage  
in Need of Urgent Safeguarding

|  |
| --- |
| A. State(s) Party(ies) |
| For multi-national 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 |
| Taskiwin, martial dance of the western High Atlas |
| 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 its official name in English or French (point B.1).  Not to exceed 200 characters |
| تاسكيوين |
| 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. |
| Tiskt, Shoulder dance, the art of shoulder shaking |
| C. Name of the communities, groups or, if applicable, individuals concerned |
| Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.  Not to exceed 150 words |
| Communities, groups and individuals concerned by the Taskiwin dance are mainly the tribes living in the Moroccan western High Atlas: Seksawa, Irouhalane, Ait Hadi Ou Yous, Aghbar, Tigouga, Ida Ou Mahmoud, Ida Ou Msattog, Mentaga, Erguita, Ida Ouizimer, Ait Ouadjas, Akounsan, Imdlawen, Amizmiz, Ait Chaib, Ait Mhand, Ait Tiksit, etc. They are troupes who perform the dance during collective occasions and various ritual ceremonies. The groups and individuals concerned also include the craftsmen making the accessories necessary for the dance, especially the costume, the daggers, the tiskt (a horn-shaped object attached to the left shoulder) and musical instruments. More generally, the communities include the tribes which take part in the Taskiwin dance as spectators but for whom the dance is part of their cultural identity. In the past, each of the tribes had its own Taskiwin troupe. Today, very few of the groups continue to perform this ancestral dance. |
| 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, and 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 |
| Performing the dance and songs concerning the art of shoulder shaking, called Taskiwin, is geographically located in the north and south slopes of the western High Atlas mountains. This part of Morocco is the territory of the tribes mentioned in the preceding section. Administratively, most of the tribes are in the territories corresponding to the provinces of Taroudant, Chichaoua, Al Haouz and Agadir Ida Outanan. This is also part of the immense territory of the large Masmouda confederation, ancient inhabitants of Morocco’s southern regions. The tribes are also located in the southern part of the High Atlas where they occupy valleys descending sometimes abruptly from the mountains, spreading into the Taroudant plain in the south, but also in the western High Atlas northern piedmont slopes. |
| E. Domain(s) represented by the element |
| *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 ‘others’, specify the domain(s) in brackets.* |
| oral traditions and expressions, including language as a vehicle of the intangible cultural heritage  performing arts  social practices, rituals and festive events  knowledge and practices concerning nature and the universe  traditional craftsmanship  other(s) |
| F. Contact person for correspondence |
| F.1. Designated contact person  Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multi-national 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.): | Monsieur | | Family name: | NAMI | | Given name: | Mustapha | | Institution/position: | Direction du Patrimoine Culturel / Chef de Service du patrimoine culturel immatériel | | Address: | 17, Avenue Michlifen, Agdal - Rabat | | Telephone number: | (+212) 672 288 398 | | E-mail address: | mustapha.nami@gmail.com | |
| F.2. Other contact persons (for multi-national files only)  Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above. |
| --- |
| 1. Identification and definition of the element |
| *For* ***Criterion U.1****, the States* ***shall demonstrate that ‘the element constitutes intangible cultural heritage*** *as defined in Article 2 of the Convention’.*  *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 or categories of persons with special responsibilities towards the element,* 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 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.  Not fewer than 750 or more than 1,000 words |
| The origins of the Taskiwin dance, the emblematic choreography of the Moroccan western High Atlas, are not clearly identified. Commentators often refer to the Almoravid times (10th century) and agree that this ancestral dance is an artistic expression with an obviously martial and warrior connotation. According to rare historical sources, the western High Atlas communities used this form of artistic expression to express their warrior past, which today is important for heritage, identity and culture.  Taskiwin is a dance specific to and characteristic of the western High Atlas where, in the past, it was performed by all the tribes of this part of Morocco. But due to certain factors, such as the exodus and international emigration, this dance today is limited to a very small number of villages. Small troupes of old enthusiasts of the dance or new ones created by local associations are trying to carry it on, to revitalize it and to restore its original prestige.  The Taskiwin dance gets its name from the richly decorated horn which each dancer carries, fixed on the left shoulder, Tiskt (plural: Taskiwin). In the beginning, the dancers generally used a real sheep or cattle horn, before opting for objects in the same shape but made from hardwood or even metal (silver, for example). The Taskiwin dance is the art of shaking the shoulders in time with the rhythm of tambourines and flutes. The men wear their powder horns, red shoulder straps, white attire, slippers and turbans and move with very rhythmic steps. It is most characterized by frenetic movements whose intensity increases or decreases according to the rhythm.  Its movements allude to martial gestures and, through its sounds, the principles of heroism, strength, courage and bravery and, through its various artistic expressions, en epic legendary past.  Through its different rhythms, the Taskiwin dance recounts episodes of warrior confrontations with a series of acts of anticipation, taking position, assault, retreat, victory, etc. In addition, the names of the rhythms recall different combat tactics.  There are multiple social functions of the Taskiwin dance. It is often performed majestically on the occasion of family or community feasts of Tinnobga (hospitality) or Anmouggar (annual community gatherings of the High Atlas). It is danced at peaceful meetings between divided tribes and factions to strengthen alliances and settle disputes amicably, in an atmosphere of popular joy, dancing and sharing. Its rhythms remind of and underline the importance of self-renouncement for the sake of the group’s continuity.  Taskiwin is still present today in family and community feasts, especially weddings. It provides areas of sociability for young people, especially the girls who participate in a variation of the dance, called Asga. For them it is a fitting time to be noticed by young men seeking marriage partners, using a coded game which takes place under the control and vigilance of their elders and with their complicity.  There are even more social implications of the Taskiwin dance. Indeed, it is part of the social cohesion of the community, whether within the same group or between different groups making up different parts of a tribe and, more broadly, between tribes of the region.  It consolidates community harmony through participation in a choreography performed in an extremely harmonious way. It is the leader of the dance who, through his authority during a performance, intervenes to coax the ambience and remove conflicts and misunderstandings by bringing together those who might have disagreements in the community.  The cultural and identity meanings of Taskiwin are expressed in several ways. Indeed, it is part of the Amazigh cultural heritage of the High Atlas communities and is considered in this aspect a marker of their identity and collective memory. It is also a strong cultural link among the Moroccan High Atlas tribes, a spontaneous part of community festivals.  The Taskiwin dance requires the participation of some twenty adult men, well trained and experienced, each equipped with a small terracotta tambourine, and five to six dance leaders playing wooden tambourines and flutes. The members of the troupe dance in a line or circle to various flute melodies with infinite variations.  According to the local interpretation, the performance is a type of theatrical presentation with forty rhythms. Each rhythm is one act which reproduces a warrior episode which the dancers interpret with gestures and sung words.  The flute player signals the change in rhythm or the following act, giving the orchestral directives of the *raïs*, or Aallam, the high keeper of the secrets of the dance.  The gestures, rhythmic body movements, displacements in the Assays (the dance stage) and sung words constitute a know-how which is learned over time and code of conduct every dancer is expected to follow.  It is essentially a masculine dance but sometimes includes, at the end of the performance, more relaxed movements in which young, single girls may take part. This moment is called Asga and is characterized by the slowness of the rhythm and the singing of couplets repeated as a chorus, alternatively by the men and the girls. At this stage also the dance abandons the seriousness and the warrior tone to allow the male and female dancers to express themselves in a more joyful way. The words become a vector of exchange between dancers.  The master craftsmen who make the different paraphernalia of this dance strive today to stay in business as long as the Taskiwin troupes still exist and continue to order the objects necessary for the performance of their art.  The transmission of the dance to young generations is exclusively through informal means. It is the direct learning of the dance. The elders, grand masters of the Taskiwin art, have the young people participate progressively and teach them to dance with different rhythms under the watchful eye of the *raïs*.  Today’s efforts to revitalize this ancestral community art are particularly focussed on young people in school. Several local associations have already established contacts with school principals to create small school troupes and teach them the different practices of the dance inherited from their ancestors. |
| 2. Need for urgent safeguarding |
| For **Criterion U.2**, the States **shall demonstrate that ‘the element is in urgent need of safeguarding because its viability is at risk despite the efforts of the community, group or, if applicable, individuals and State(s) Party(ies) concerned’**.  Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of its transmission, the demographics of its practitioners and audiences and its sustainability.  Identify and describe the threats to the element’s continued transmission and enactment and describe the severity and immediacy of those threats. The threats described here should be specific to the element concerned, not generic factors that would be applicable to any intangible heritage.  Not fewer than 750 or more than 1,000 words |
| Performance of the Taskiwin dance is at risk of disappearing due to several factors. The harmful effects of globalisation have recently appeared to push the dance and its elements of heritage even closer to oblivion.  This is reflected in particular in the increasingly open disdain by young people today for so-called heritage practices, including the Taskiwin ancestral dance, and their abandonment in favour of new forms of show and artistic creations from elsewhere. But, the process of the disappearance Taskiwin dance began long before.  Testimony and statements from bearers still alive in the western High Atlas communities confirm the loss of impetus of the Taskiwin since the first half of the 20th century, due to the exodus towards large Moroccan cities by a large part of the heads of families and emigration to Europe by a majority of adults. These expatriates were the masters of this dance and bearers of its technical secrets. By necessity, they were obliged to abandon the Taskiwin and the territory which was the usual social context where it was performed and transmitted spontaneously to young generations. The periodic return of these emigrants was an occasion for feasts where Taskiwin was celebrated, but without the prior enthusiasm which ensured its durability and usual transmission from generation to generation.  Today, the same testimony from the bearers of the element throughout the western High Atlas region also shows that the Taskiwin is truly threatened with disappearing if nothing is done to safeguard it and transmit it to future generations. In addition to the reasons for disappearance mentioned above, the main threats to the transmission of the dance and its viability as well as longevity can be illustrated by several observations:  i) the inventory campaigns carried out during the last three years in the framework of the elaboration of this nomination have clearly revealed that the dance is no longer performed by several High Atlas communities and its dissemination area is shrinking more and more. Today it is confined to very rare villages where several adults have succeeded in perpetuating the performance of the dance by continuing to use it during community or family festive occasions.  ii) several major artist enthusiasts of the dance’s rhythms and tunes, especially those specializing in flute tunes, have passed away, taking with them their artistic performances and not having been able to impart their know-how to younger generations,  iii) although some artist enthusiasts and bearers of the Taskiwin are still alive, they cannot, unfortunately, find aspirants to whom they can transmit their know-how. Young people today go more toward new modern artistic practices due to the waves of modernity which affect all areas of life of these communities living in the valleys of the western High Atlas.  iv) the transmission of Taskiwin art practices and knowledge to youth is today a difficult task due to the technical nature of the dance which requires a long and intense apprenticeship. In the past, young people integrated progressively in the adult troupes and learned bit by bit the dance’s rules and practices during a long process. Today, because of the new life styles with absorbing daily concerns, the young people do not have enough time for an apprenticeship. Occasions necessary for performing the dance are also becoming more and more rare because collective and community celebrations which used to be common during the year have become very rare.  v) Information gathered by researchers interested in performance art of the Souss and High Atlas regions have also highlighted a specific event which had fatal consequences at the dance venue: a road accident at the end of the 1970’s in which all members of a large troupe of Taskiwin dancers died. They were returning home after participating in a large national festival. According to the researchers, it was a large troupe with the best bearers of the dance and therefore a national reputation. This unfortunate event undoubtedly had negative effects on the element’s durability. The masters of this ancestral art who perished in this tragic accident took with them their art which the younger generations will not be able to acquire.  vi) craftsmanship related to making instruments and dance accessories (especially, the horn or Tiskt worn on the left shoulder) is in decline due to lack of stable work prospects. Although the natural materials necessary for making the accessories are still available (metal and hardwoods such as walnut, pomegranate tree, almond tree, etc.) the craft skills related to making the various objects are, however, disappearing along with the dance itself. Thus, the viability of tangible and intangible elements associated with the performance of the Taskiwin dance is clearly necessary for the dance’s own viability. Along with recent efforts by newly created associations to revitalize this traditional and ancestral art there is a call for renewal of the craft trades making these tangible elements and for highlighting the oral heritage (poems) formerly sung during the dance. A large part of this oral heritage is no longer used except by old, former Taskiwin dancers.  Several troupes have been created in the last few years and are trying to rehabilitate the Taskiwin dance which they perform on a few rare occasions. The big threat to these newly created troupes is that this rehabilitation may transform the Taskiwin completely into a cliché folk dance, performed only for profit without any dimension of identity or culture. Thus, they must be directed, made aware and managed concerning this risk. In addition, the durability of these troupes is a problem. If they are not supported and accompanied in their efforts, they can be demoralized at any time. The dancers are not professionals and their social and economic conditions do not allow them to devote themselves full-time to the dance. |
| 3. Safeguarding measures |
| For **Criterion U.3**, the States **shall demonstrate that ‘safeguarding measures are elaborated that may enable the community, group or, if applicable, individuals concerned to continue the practice and transmission of the element’**. The nomination should include sufficient information to permit the Evaluation Body and Committee to assess the ‘feasibility and sufficiency of the safeguarding plan’. |
| 3.a. Past and current efforts to safeguard the element  The feasibility of safeguarding depends in large part on the aspirations and commitment of the community, group or, if applicable, individuals concerned. Describe past and current efforts of the concerned communities, groups or, if applicable, individuals to ensure the viability of the element.  Describe also past and current efforts of the concerned State(s) Party(ies) to safeguard the element, taking note of external or internal constraints, such as limited resources.  Not fewer than 300 or more than 500 words |
| The last two decades have seen a collective awareness by some western High Atlas communities of the necessity of rediscovering the traditional view of their emblematic dance, the Taskiwin.  In this context, the first association in the region completely dedicated to the Taskiwin was created in 1993. It was mainly an initiative of young enthusiasts seeking to reappropriate this ancestral intangible heritage. They were supported in their ambitious project by elders who still maintained the essential part of this heritage. They contributed their know-how and made it available to the young people who took it on themselves to revitalize this dance through direct and informal apprenticeships with the elders.  This initiative was followed in the same way by several western High Atlas villages. Two experiences were noteworthy. These were initiatives undertaken in the villages of Tansimt and Mentaga, where young people requested the involvement of their elders to teach them the basics of the Taskiwin dance.  These experiences very soon bore fruit. Today, several local and village associations are being created, especially for the revitalization of performance arts heritage, including the Taskiwin dance. Today these associations manage well-trained dance troupes which take part in community, family, local and regional festive events. The associations help one another and exchange information on history and knowledge concerning the dance. Researchers, often from the same communities, are making laudable efforts in scientific and academic documentation which gathers information on this dance into a large knowledge base.  State and territorial authorities have, over the last few years, brought a bit of support to these associations. Indeed, they have made available authorizations necessary for cultural activities in public areas. In addition, several associations have financial subsidies granted by certain State institutions or territorial institutions. They have organized a regional festival which is today in its fourth reiteration and highlights the Taskiwin dance. The festival continuously witnesses the interest of Taskiwin troupes taking part each year.  In addition, the main national public television channel produced and broadcast a documentary on the history and practices of the Taskiwin dance. This documentary aroused the interest of young people of the western High Atlas and made them realize how necessary is the revitalization of this dance due to its importance in heritage and identity and the feeling of pride it produces.  The documentary thus helped the elders, as well as the young, to rediscover an ancestral intangible heritage and to be aware of the risks of its definitive disappearance if the concerned communities do not quickly put in place a revitalization programme involving the state institutions concerned. |
| 3.b. Safeguarding plan proposed  This section **should identify and describe a feasible and sufficient safeguarding plan** that, within a time-frame of approximately four years, would respond to the need for urgent safeguarding and substantially enhance the viability of the element, if implemented. It is important that the safeguarding plan contain concrete measures and activities that adequately respond to the identified threats to 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. States Parties are reminded to present safeguarding plans and budgets that are proportionate to the resources that can realistically be mobilized by the submitting State and that can feasibly be accomplished within the time period foreseen. Provide detailed information as follows:   1. What primary **objective(s)** will be addressed and what concrete **results** will be expected? 2. What are the key **activities** to be carried out in order to achieve these expected results? Describe the activities in detail and in their best sequence, addressing their feasibility. 3. Describe the mechanisms for the full **participation of communities**, groups or, if appropriate, individuals in the proposed safeguarding measures. Provide as detailed as possible information about the communities, in particular, practitioners and their roles in implementing safeguarding measures. The description should cover not only the participation of the communities as beneficiaries of technical and financial support, but also their active participation in the planning and implementation of all of the activities, including the role of gender. 4. Describe the **competent body** with responsibility for the local management and safeguarding of the element, and its human resources available for implementing the safeguarding plan. (Contact information is to be provided in point 3.c below.) 5. Provide evidence that the State(s) Party(ies) concerned has the **commitment** to support the safeguarding plan by creating favourable conditions for its implementation. 6. Provide a **timetable** for the proposed activities and estimate the **funds required** for their implementation (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).   Not fewer than 1,000 or more than 2,000 words |
| A safeguarding plan was recently prepared in connection with the preparation of this nomination, with the involvement of the concerned communities and groups, for the purpose of its inscription on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding. The plan includes several measures that are intended to revitalize the Taskiwin dance in its usual area of the western High Atlas.  Several associations newly created by young people of the region have joined in this plan by contributing to its preparation during the consultation workshops organized during the last three years. An awareness and mobilization were observed around the project of restoring this ancestral dance to its original prestige.  This safeguarding plan is based on the achievements made during the consultation and documentation work in preparing this nomination file. Indeed, on the north and south slopes of the western High Atlas, Taskiwin troupes have already been created in the last few years and are trying to perpetuate this dance which they perform on various occasions. These achievements are also reflected in the fact that several elder bearers of the Taskiwin knowledge and skills are firmly determined to work rapidly and efficiently in revitalizing the dance in light of its continuing decline.  The main goal of the safeguarding plan is to participate in the urgent rehabilitation and revitalization of the Taskiwin dance. The plan expresses the declared ambition of the local stakeholders and youth associations representing the communities in integrating the Taskiwin and all aspects of their intangible cultural heritage in the region’s programmes aimed at sustainable territorial development. This ambition is clearly seen in the names of the youth associations which often associate the “development” with cultural, heritage and social imperatives.  The estimated time for performing the safeguarding plan’s various actions is four years during 2016 - 2020. The first operations are expected in autumn 2016. They will bring together the associations in a national federation which will be an efficient legal structure to integrate the efforts and resources.  The plan is prepared in a spirit of management focused on outcomes for short and medium term evaluation of performance, successes and constraints. Three major concrete outcomes are expected at the end of the actions planned, each of which can be divided into sub-outcomes.  First outcome: The existing Taskiwin troupes are supported and involved in the implementation of the safeguarding plan,  Second outcome: New dance troupes are being created in other western High Atlas communities,  Third outcome: Safeguarding mechanisms are being implemented for the viability and promotion of Taskiwin in accordance with its artistic and heritage characteristics.  To reach these main goals, the safeguarding plan provides five activity categories, each divided into sub-activities. The operations are the following:  Activity 1: Rehabilitation and promotion of the element by:  i) organization of the Taskiwin troupes into a more efficient framework of a federation, which will be the future interlocutor with public authorities and any sponsors who are requested to promote and materially support these steps and cultural programmes intended to promote the Taskiwin. The indicator encouraging this concrete action complements the fact that the village associations working to revitalize the Taskiwin have agreed to unite in the context of a federation, allowing them in the short term to undertake joint programmes and thus capitalize on existing outcomes, especially those concerning awareness-raising for young people as to the cultural, social and identity importance of the Taskiwin dance in the vast western High Atlas area.  ii) support for the troupes through equipment and skills in terms of organization and management of a troupe, participation in various events and dance promotion. Groups of dancers that will be created will be supported in the context of the implementation of the safeguarding plan, especially through making available means which will help them, at the beginning of their career, to participate in festivals and other events,  iii) organization of dance competitions with prizes to motivate young practitioners to maintain their commitment to revitalize and safeguard the Taskiwin dance,  iv) introduction of the necessary steps to organize and institutionalize a national festival completely dedicated to Taskiwin arts and practices. The historic city of Taroudant will host the organization of this festival due to its geographic position near the territories concerned. The Ministry of Culture, elected officials and local authorities have already expressed their commitment to initiate the annual celebration of this national festival to provide this practice the strength necessary to revitalize the region’s artistic and heritage practices.  Activity 2: Transmission of the element to young generations by:  i) creation and training of new young Taskiwin troupes throughout the western High Atlas villages,  ii) identifying and creating a team of dance leaders whose role will be to train the young troupes created in the spirit of spreading the means of transmission,  iii) development of partnerships with the Ministry of National Education to establish in schools cultural activities related to Taskiwin with a goal of providing a more formal aspect to these forms of transmission.  Activity 3: Encouraging traditional craftsmanship associated with the dance through:  i) identification of at least four craftsmen and associating them with Taskiwin safeguarding activities by encouraging them to conserve, develop and transmit their craft of making Tiskt, musical instruments and costumes which are tangible accessories closely related to Taskiwin dance performance,  Activity 4: Development of research and documentation around:  i) creation of oral Taskiwin archives from videos of testimonies from old “dance masters”. In this context, it is planned to make a documentary at the request of the very elderly practitioners who wish, through this documentary, to immortalize Taskiwin gestures and choreography which today is at risk of being disfigured through new forms of modern music.  ii) creation of a repertoire of the different Taskiwin rhythms and flute tunes and their variations in different communities. Also in this context, the bearers who are still active have confirmed their availability to participate in this type of activity intended to document ancient techniques and the oral heritage concerning the Taskiwin dance,  iii) creation of a repertoire of photos, sound and visual recordings and ancient objects related to the Taskiwin dance (old Tiskt models, costumes, daggers, etc.). This activity will be the basis for the future creation of a collection of ancient objects concerning the Taskiwin and to be shown in a regional museum (at Taroudant for example), as suggested by certain community representatives during one of the meetings organized in the framework of this nomination.  Communities concerned by the Taskiwin have been involved in all phases of the preparation of this nomination. Participation of communities in the implementation of the safeguarding plan will be ensured through a number of methods, especially:  i) their representatives in the federation of Taskiwin associations which will be created. Each association created by the communities will contribute to the functioning of the body which will be responsible for the local management of the federation’s business and activities,  ii) practitioners and bearers who will be involved in the implementation of planned activities (transmission to young generations, creation of oral archives, etc.)  The Targa-Aide Association was identified as the appropriate community organization for ensuring the implementation of the safeguarding plan in the field. It is the same association which had previously initiated the idea of preparing this nomination. It has competent human resources, mainly universities and intellectuals, but also the financial means to be able to carry out concrete actions to contribute substantially to safeguarding the region’s intangible cultural heritage.  In addition, the State will also be involved both in the implementation of this safeguarding plan (by associating its researchers and managers with the performance of organizational and documentation activities), as well as through financial subsidies in the granting of rewards, contributions to the Festival’s organization, etc. The Ministry of National Education will contribute by progressively introducing learning of the dance in a formal way with students of the western High Atlas region.  This safeguarding plan may be developed and clarified more in detail through the following ten main actions outlining the description, schedule and financing methods for each activity for 2016 – 2020.  Activity 1: Organize the association of Taskiwin troupes (existing and to be created in the near future) in a federation to be the interlocutor with public authorities and stakeholders concerned by the Taskiwin dance’s revitalization, safeguarding and promotion.  Description: Organization of a study day during the last quarter of 2016 to bring together all associations already operational and which will have been created by then. The study day will be coordinated by the Targa-Aide Association and local stakeholders and the Ministry of Culture will oversee the implementation of the federation.  Schedule: 2016  Budget $2,000 (financed by the Targa-Aide Association)  Activity 2: Supporting troupes with equipment and know-how  Description: Accompanying newly created troupes in their first artistic performances and encouraging and supporting them materially so they can participate in artistic events.  Schedule: 2016 - 2020  Budget: Making available transportation and lodging and facilitating administrative formalities (Support from the Ministry of Culture and the Taroudant Municipality)  Activity 3: Organize dance competitions with prizes to motivate young practitioners.  Description: In conjunction with the planned National Festival, the organizing partners are planning financial prizes for the top 5 troupes showing recognized aptitude in performing the dance.  Schedule: 2016 - 2020  Budget: ($500 x 5)/year = $12,500 (financed by the Ministry of Culture)  Activity 4: Create and implement the National Taskiwin Festival  Description: The festival will be organized by the local authorities and elected officials with considerable support from the institutions concerned (especially the Ministry of Culture).  Schedule: 2017  Budget: The process will be based on collections from private and public sponsors  Activity 5: (i) create and train new, young Taskiwin troupes to ensure the transmission and continuity of the dance and (ii) identify and implement a team of dance leaders to train the young troupes created.  Description: Carrying out these two activities will be the communities’ contribution to the implementation of this safeguarding plan. Their representatives affirmed their availability to help in creating new associations and troupes of dancers. Professional dancers are offering their skills to train young amateurs wishing to learn the dance’s different techniques.  Schedule: 2016 – 2020  Budget: Communities’ in-kind contribution  Activity 6: Develop partnerships with the Ministry of National Education to introduce in schools cultural activities related to the Taskiwin dance.  Description: Introduce the formal aspect of transmission methods  Schedule: 2016 – 2020  Budget: Ministry of National Education’s in-kind contribution  Activity 7: Identify and associate at least four craftsmen with the Taskiwin safeguarding activities by encouraging them to conserve, develop and transmit their craft of making the Tiskt, musical instruments and costumes necessary for the dance.  Description: Material subsidy allocated to the craftsmen to encourage them to continue making the accessories necessary for the dance (targeting 3 craftsmen).  Schedule: 2017 – 2020  Budget: Estimated subsidies of $500 per craftsman per year financed by the Ministry of Craftsmanship  Activity 8: Creation of oral archives on all aspects of Taskiwin from videos of old “dance masters” testimonies.  Description: Creation of a documentary on the dance masters  Schedule: 2018  Budget: $10,000 (financed by the Royal Institute of Amazigh Culture)  Activity 9: Creation of a repertoire of different Taskiwin rhythms and flute tunes and their variations in different communities.  Description: Documentation and archiving  Schedule: 2017 - 2020  Budget: In-kind contributions from researchers and students, especially those from the communities concerned  Activity 10: Develop academic research (Master and Thesis) on Taskiwin  Description: Scientific documentation on the dance  Schedule: 2017 - 2020  Budget: In-kind contributions from researchers and students, especially those from the communities concerned |
| 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 TARGA-AIDE | | Name and title of the contact person: | Mohamed MAHDI, Vice secrétaire général de l'Association | | Address: | BP 6284 - Madinat Al Irfane - 10101 - Rabat - Maroc | | Telephone number: | (+212)665659309 | | E-mail address: | aitmahdi@gmail.com | | Other relevant information: | Professeur de l'enseignement supérieur | |
| 4. Community participation and consent in the nomination process |
| For **Criterion U.4**, the 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 howthe community, group or, if applicable, individuals concerned have participated actively in preparing and elaborating the nomination at all stages, including the role of gender.  States Parties are encouraged to prepare nominations with the participation of a wide variety of all concerned parties, 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 elaboration 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 |
| Although the Targa-Aide Association, originating from the Erguia tribe, was the initiator of the idea of preparing this nomination in 2012, on behalf of the Taourmat and Tigouliane communities, many communities and their Taskiwin troupes are part of the project and have also confirmed their unwavering support and are truly involved. Indeed, since the first consultation organized in the village of Tigouliane, several Taskiwin aficionados from other western High Atlas villages have taken part in the work of this consultation and have, at the end of this important event, created community associations. This then allowed them to participate as representatives of their communities in the remaining elements to prepare for the elaboration of the nomination and safeguarding plan. Their experiences and witnessing were decisive in diagnosing the Taskiwin’s current viability, the real threats to its durability and the actions to be undertaken to revitalize and safeguard it.  The preparation of the nomination, dearly hoped for and supported by all representatives of the communities, was then implemented through two wide public consultations financially supported by subsidies allocated by the intangible cultural Heritage Fund, following a Preparatory Assistance request presented by the Targa-Aide Association.  - The first consultation was organized at Taroudant in February 2015 with the main subject of discussion being the methods of preparing the nomination, an adequate safeguarding plan and necessary activity,  - An even larger second consultation was organized in January 2016 in the historic city of Taroudant to basically finalize the nomination file.  The two efforts were marked by the participation of various and assorted stakeholders: community representatives including women and young people actively involved in newly created associations, institutional officials, Ministry of Culture officials, representatives of local authorities, local elected officials, independent researchers working in regional performance arts, teachers affiliated with research institutions (especially the National Institute of Archaeology, Sciences and Heritage at Rabat, the Ibn Zohr University in Agadir, various press bodies, etc.  Worth noting was the commendable active and widespread participation of a certain number of elderly persons, important bearers of all the components of Taskiwin art, some of which with the know-how to make the accessories necessary for the dance. They brought their extremely enriching support, knowledge and expertise which were used for the preparation of this nomination. They also confirmed their availability to work in the planned activities for the transmission of their know-how to young people eager to learn the precepts of the Taskiwin dance.  During the last consultation bringing together the associations representing the western High Atlas communities and active troupes, all components of the nomination file were widely shared, discussed and finalized. The community representatives thus actively participated in the preparation of the safeguarding plan, selection of the ten photos illustrating the nomination and approval of the final version of the accompanying film. |
| 4.b. Free, prior and informed consent to the nomination  The free, prior and informed consent to the nomination of the element from the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimen 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 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 |
| All the stakeholders concerned by the Taskiwin dance who tookpart in the preparation of this nomination (bearers, community representatives, researchers, etc.) confirmed their unwavering support for the submission of the nomination for inscription of Taskiwin on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding. Their effective involvement in the process and their enriching participation in group meetings, mirrored their will to see the project succeed and their ancestral dance revitalized. The free, prior and informed consent in the nomination process was provided by a certain number of community representatives, troupes and researchers. They were mainly the managers of associations representing western High Atlas communities. Among the researchers, were:  • Targa-Aide Association  • Al Amal Taourmate Association  • Tajelt Association for Taskiwin Art and Heritage, Ida Oumahmoud tribe  • Moustakbal Association of Tigouliane for social, cultural and sports development  • Tagadirt Association for social, cultural, artistic and sports development  • Tawadane Association AlKhayer for heritage and arts  • President of the rural commune, Tafraouten, Erguita tribe  • Ms Id Rahou Naïma, Taroudant civil society  • Redwane Ait Tizi, member of a Taskiwin troupe, Erguita  • Ahmed Bouzid Al Kansani: historian and Taskiwin researcher  • Moulay El Hassan Al Houssayni, member of the Ahwach Taskiwin Association and Taskiwin researcher  These consents are provided on two types of support and are attached to the file: written, signed documents and videos. |
| 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 certain knowledge. If such practices exist, demonstrate that 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 or customary practice concerning the Taskiwin dance is subject to any limitation of access. Whether during the elaboration of the inventory and documentation of all practices concerning the Taskiwin dance, or during the preparation of this nomination and accompanying safeguarding plan, with the effective involvement of representatives western High Atlas communities, no restriction whatsoever was revealed or observed in the communities which could limit access to the knowledge, practice or promotion of the Taskiwin dance. |
| 4.d. Concerned community organization(s) or representative(s)  *Providedetailed contact information for each community organization or representative, or other non-governmental organization, that is 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. E-mail 6. Other relevant information |
| Name of the entity: Association TARGA-AIDE  Name and title of the contact person: Mohamed MAHDI, Vice secrétaire général de l'Association  Address: BP 6284 - Madinat Al Irfane - 10101 - Rabat - Maroc  Telephone number: (+212)665659309  E-mail: aitmahdi@gmail.com  Other relevant information: Professeur de l'enseignement supérieur  Name of the entity: Association Moustakbal de Tigouliane pour le Développement Social, Culturel et Sportif  Name and title of the contact person: Rachid N'Ait Ouchbar, Secrétaire général de l'Association  Address: Douar Tigouliane, Commune Tafraouten, Circonscription Tamaloukt, Province de Taroudant - Maroc  Telephone number: (+212)672300249  E-mail: rachidnaitouchbar@gmail.com  Other relevant information: none  Name of the entity: Association Al Amal Taourmate  Name and title of the contact person: Bahssine Al Yamani, président de l'Association  Address: DouarTaourmat, Commune Tafraouten, Circonscription Tamaloukt, Province de Taroudant - Maroc  Telephonenumber: (+212)660069243  E-mail: non existant  Other relevant information: none  Name of the entity: Association Tajelt pour l'Art et le patrimoine de Taskiwin,  Name and title of the contact person: AarabIchou, président de l'Association  Address: Douar Tajelt, Commune Imi Almays, Circonscription Argana, Cercle Oulad Taima, - Maroc  Telephone number: (+212)667099576  E-mail: brahimbeghach2@gmail.com  Other relevant information: none  Name of the entity: Association Tagadirt pour le développement social, culturel, artistique et sportif  Name and title of the contact person: Houcein Takoucht, vice-président de l'Association  Address: Douar Tagadirt, Commune Tafraouten, Circonscription Tamaloukt, Province de Taroudant - Maroc  Telephone number: (+212)668138806  E-mail: non existant  Other relevant information: none | |
| 5. Inclusion of the element in an inventory |
| For **Criterion U.5**, the States **shall demonstrate that ‘the 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’.   1. Indicate below:    * when the element has been included in the inventory, which should be prior to the submission of the nomination to the Secretariat (31 March),    * its reference,    * the inventory in which the element has been included,    * the office, agency, organization or body responsible for maintaining that inventory,    * how the inventory has been drawn up ‘with the participation of communities, groups and relevant non-governmental organizations’ (Article 11(b) of the Convention), and including in terms of the role of gender,    * how the inventory is regularly updated (Article 12 of the Convention). 2. Documentary evidence shall also be provided in an annex 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.** The extract should be, for example, the inventory record or file for the nominated element, including its description, location, community(ies), viability, and so on. It may be complemented by a reference below to a functioning hyperlink through which such an inventory may be accessed, but the hyperlink alone is not sufficient.   The nominated element’s inclusion in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to nomination. Rather, a submitting State Party may be in the process of completing or updating one or more inventories, but has already duly included the nominated element on an inventory-in-progress.  Not fewer than 150 or more than 250 words |
| The element of Moroccan intangible cultural heritage concerning the Taskiwin dance and all its component practices is inscribed on the National Inventory for Cultural Heritage: IDPCM (*Inventaire et Documentation du Patrimoine Culturel Marocain*). The first inclusion of the element in the Registry was on 22 January 2014. The element bore the following national number: idpcm:1CCAE.  The URL for access to the inventory file on the elements is:  http://www.idpc.ma/view/pc\_immateriel/idpcm:1CCAE?sort=title&titleinitial=t&page=1&num=8  The Registry of the Inventory for National Cultural Heritage corresponds to the database, including the current state of the inventory of all facets of Moroccan cultural heritage, one section of which is exclusively dedicated to intangible cultural heritage. The database is managed by the departments concerned at the Cultural Heritage Directorate of the Moroccan Ministry of Culture. The same departments ensure the periodic and continuous updating of data in the inventory of elements already inventoried and registered, including the Taskiwin dance.  The field work initiating the inventory and all its components concerning the Taskiwin dance performed in the Moroccan western High Atlas took place in 2012. The whole process was undertaken with a close involvement of the communities concerned. Elder practitioners supplied most of the information which was used for the inventory file. The Taskiwin inventory was then completed during the various phases of preparing this nomination file, and the last update of data concerning this dance was done on 15 February 2016. |
| 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 visibility activities if the element is inscribed. Tick the following boxes to confirm that 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 concerned community 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  10 recent photographs in high definition  cession(s) of rights corresponding to the photos (Form ICH-07-photo)  edited video (from 5 to 10 minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French  cession(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, principal published references providing supplementary information on the element, such as books, articles, audio-visual materials or websites. Such published works should not be sent along with the nomination.*  Not to exceed one standard page. |
| Bertrand, A., Tribus berbères du Haut Atlas, 1977, édita Lazarus, 137 p.  Bouzid, A., Ahwach, danse et chant du groupe du Souss: traditions et coutumes, Rabat, 1984, 179 p.  ChottinA, et Ricard P., Musique et danses berbères du pays Chleuh : études et notations musicales et chorégraphiques, Heugel, Paris, 1933.  Lortat-Jacob B., Musiques et fêtes au Haut-Atlas, Paris, EHESS, 1980.  Mazel J., Enigmes du Maroc, R. Laffont, Paris, 1971, p. 225-239.  Montagne, R., Les Berbères et le Makhzen dans le sud du Maroc, Casablanca, Afrique-Orient, 1989, 441 p.  Morin-Barbe M., Le Maroc étincelant, Edita, Casablanca, 1963, p. 63-81.  Peyron M., AitFerroukh F., Camps G. et Claudot-Hawad H., « Danse », in EncyclopédieBerbère, Aix-en-Provence, Edisud, Vol. 14, 1994, p. 2204-2222.  Rovsing O.M., Chants et danses de l’Atlas, 1999, Actes Sud, Collection Musiques du monde.  Schuyler, P.D., A repertory of ideas: the music of the "Rwais" Berber professional musicians from Southwestern Morocco, Washington, 1979, 372 p. | |
| 7. Signature(s) on behalf of the State(s) Party(ies) |
| The nomination should conclude with the signature of the official empowered to sign it on behalf of the State Party, together with his or her name, title and the date of submission.  In the case of multi-national nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination. |
| |  |  | | --- | --- | | Name: | Abdellah ALAOUI | | Title: | Directeur du patrimoineculturel | | Date: | 18 March 2016 | | Signature: | <signed> | |