Representative List of
The Intangible Cultural Heritage of Humanity

Deadline 31 March 2017
For a possible inscription in 2018

Instructions for completing the nomination form are available at:

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.
States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity available on the same webpage.

A. State(s) Party(ies)

For multi-national nominations, States Parties should be listed in the order on which they have mutually agreed.

Saudi Arabia

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

Kiswa al-Kaaba: the rituals and skills associated with covering the Holy Kaaba

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

كسوة الكعبة: شعائر و مهارات تلبية الكعبة المشرفة

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.

Thoub al-Kaaba
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 tradition of protecting, adorning and honoring the holiest site in Islam concerns the entire Muslim community, and contributes to its collective identity and sense of continuity. The file focuses specifically on the people organizing and performing the yearly manufacturing, ritual covering and maintenance of the Kiswa. The primary bearers of the element represent a community of practice of approximately 300 people, including the management and staff of the Kiswa factory, the management and specialized employees of the Haram Mosque in Makkah, the custodians of the Kaaba, and the highest Saudi authorities. Together, they ensure the perpetuation of the tradition on behalf of the Muslim community as a whole.

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

The yearly ritual of replacing Kiswat al-Kaaba takes place in the Haram Mosque in the city of Makkah, in the western region of Saudi Arabia. Makkah is also the location of the Kiswa factory where the skilled workers and artisans involved in manufacturing the Kiswas are trained and perform their work.

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 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.): Mr
Family name: Alomar
Given name: Khalid
Institution/position: Director of Intangible Heritage Administration
Address: Ministry of Culture and Information-Deputy Ministry for Culture Affairs, B.O Box 11161 Riyadh 570, Saudi Arabia
Telephone number: 00966505216509
E-mail address: kaomar@moci.gov.sa
Other relevant information:
E.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 R.1, the 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 the intangible cultural heritage
☐ performing arts
☒ social practices, rituals and festive events
☐ knowledge and practices concerning nature and the universe
☒ traditional craftsmanship
☐ other(s) ( )

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

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

The Committee should receive sufficient information to determine:

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

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

(i) Provide a brief summary 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

Kiswa at-kaaba (the Kiswa) is the brocaded cloth presented to the Haram Sanctuary at Makkah to dress the Holy Kaaba, the square building to which all Muslims turn for prayers. The custom of covering the Kaaba as a sign of respect and reverence to the Holy House has been on-going since the reign of Tuba’a al-Himayri, king of Yemen (390-420 CE).

The Kiswa is replaced annually during the major pilgrimage (Hajj) on the 9th of the month of Dhu al-Hijja. The ritual, in which the Kaaba is honored as the House of God, is of significance for the entire Muslim community. It is performed by specialized technicians under the responsibility of religious dignitaries and in the presence of male and female worshipers praying in the mosque. Pieces of the old covering with the embroidered sections are presented as gifts to be displayed in institutions, such as museums, worldwide.

Highly skilled workers and artisans labor for eight months in a specialized factory in Makkah to
complete this masterpiece of Islamic decorative art. Its various sections include the overall covering woven of pure black silk, and two large pieces – the belt (hizam), and the curtain (sitara) screening the door of the Kaaba – with verses of the Qur'an embroidered by hand in relief in silver and gilded threats. Saudi, dyers, weavers, tailors, calligraphers, printers and embroiderers perpetuate an Islamic tradition of workmanship using a combination of the latest technology and artisanal practice from which they derive pride and great soci ales.teem

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

Not fewer than 150 or more than 250 words

The rulers of the different Islamic periods all made it their duty to cover the Kaaba in the finest materials. Since 1927, the Kiswa has been made in Makkah, commissioned by the King of Saudi Arabia, custodian of the two Holy Mosques of Makkah and Medina.

Today, the Kiswa is manufactured in a dedicated state-owned factory employing over 300 administrators, technicians, skilled workers and artisans who clean and dye the silk, weave it on jacquard looms, design the calligraphy patterns for the belt and door-curtain, print them on screens, hand embroider them, and assemble the various pieces. Nearly all the factory staff come from the city of Makkah and most of them have worked there all their lives.

Religious dignitaries oversee various steps of the Kiswa-changing ritual. The chairman of the Two Holy Mosques receives the new Kiswa from the director of the factory. He hands it over to the custodian of the Kaaba, the eldest member of the Bani Shaiba, a local family who has been holding this position since the pre-Islamic period, and is entrusted with the key of the Kaaba, together with dressing and cleaning the building.

A special division of the presidency of the Two Holy Mosques takes care of the Kiswa throughout the year. Technicians are charged with mounting and maintaining the cloth, and ensuring that the Kaaba is never uncovered.

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

Not fewer than 150 or more than 250 words

The ritual of replacing the Kaaba dressing, together with the manufacturing of the Kiswa, have long been institutionalized processes under the responsibility of Islamic leaders.

Since 1972, the Kiswa is made in a dedicated state-owned factory in Makkah comprising an automated and a manual department. The latter maintains the artistic value of the artefact. Elder workers train new staff on the job in the various stages of the manufacturing process. Embroiderers receive a special nine-month training in the Technical and Vocational Training Corporation where elder craftsmen pass on their skills.

Year after year, the eldest member of the Bani Shaiba family oversees the covering ritual, perpetuating an ancestral responsibility of keeping the Kaaba that goes back to pre-Islamic times and was confirmed by the prophet Mohammed. For more than one hundred generations, ritual knowledge has been passed on from person to person in the same family.

The Presidency of the two Holy Mosques organizes and performs the technical steps of the Kaaba-covering ritual, and is charged with dismantling the old Kiswa and distributing its pieces. The dedicated staff is trained on the job by elder employees.

The Kiswa manufacturing process and changing ritual are filmed and broadcasted internationally thus spreading the knowledge about the tradition and artistry associated with the element.
(iv) What social functions and cultural meanings does the element have today for its community?

Not fewer than 150 or more than 250 words

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The Kiswa manufacturing process and changing ritual are filmed and broadcasted internationally thus spreading the knowledge about the tradition and artistry associated with the element.

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

Not fewer than 150 or more than 250 words

None of the aspects involved in the making and rituals associated with Kiswat al-Kaaba contradicts international human rights instruments or mutual respect among communities. The spiritual meaning of the Kiswa and its associated ritual is accessible to all Muslims regardless of age, gender, origin and other social or cultural difference. Its value in terms of aesthetics and workmanship is appreciated across cultures as testified by the numerous embroidered belts and door-curtains held by private collectors and public institutions worldwide. Respectful possession and/or enjoyment of these pieces by non-Muslims is not deemed contrary to Islam: amongst others, the Saudi authorities have gifted a Kiswa to the United-Nations in 1983, and loaned another one to the British Museum for the 2012 Hajj exhibition.

The yearly manufacturing process and replacement ritual unite people of various socio-economic backgrounds in a common effort. Concerned employees of the factory and the Haram Mosque receive fair wages, and the immediate community benefits economically from the Kiswa production and handling. In this sense, the element contributes to social and economic development.

The manufacturing process is not ‘green’ as it involves some non-organic products such as dyes, non-renewal resources such as gold and silver, together with petroleum to power industrial machines. However, the Kiswa factory is now trying to reduce its ecological footprint.
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 will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue which respects cultural diversity.

(i) How can inscription of the element on the Representative List contribute to the visibility of the intangible cultural heritage in general and raise awareness of its importance at the local, national and international levels?

Not fewer than 100 or more than 150 words

The inscription of the element would be quite unique on the List as it combines a very local range of practice with a global significance. Involvement in the Kiswa production and handling represents an identity marker for a small group of practitioners and their families in Makkah. However, the ritual associated with the artefact hold a spiritual meaning for Muslim believers worldwide. Furthermore, the element combines customs and skills that keep evolving to adjust to technological and socio-economic modernization yet are continuously experienced as a deeply-rooted cultural heritage by maintaining the traditional craftsmanship and ritual aspect in the element. Hence, the inscription has the potential to raise awareness about the notion and value of intangible cultural heritage amongst a large number of people in the Islamic world, and to demonstrate even more widely the living, dynamic and adaptive nature of this category of heritage.

(ii) How can inscription encourage dialogue among communities, groups and individuals?

Not fewer than 100 or more than 150 words

The Kiswa is of high importance to the Muslim community worldwide, however the workmanship and the ritual aspects associated with it are not well known beyond the practitioners, the inhabitants of Makkah in general, and other small circles of interested people. Inscription of the element is expected to enhance the knowledge of the public, Muslim and non-Muslim, about the annual efforts of the people making and handling the rituals of covering the Kaaba, and to allow insight into the skills and traditional aspects of the element. By presenting the element in a way that is understandable by people from different cultural backgrounds, the inscription is expected to foster interest from and dialogue with other communities with similar customs and skills.

(iii) How can inscription promote respect for cultural diversity and human creativity?

Not fewer than 100 or more than 150 words

Kiswa’s have been exhibited in many museums and are recognized by experts worldwide as masterpieces of Islamic decorative arts. The inscription will highlight that, like the artefacts to which they are associated, the customs and skills linked to the Kiswa are original, creative, and worthy of global respect. Although highly codified by religious and social norms, they have proven adaptable to modernization. The elegantly curved thuluth script used on the Kiswa keeps inspiring many artists throughout the Islamic world, and the designers who work on the calligraphy regularly renew parts of the patterns. Technicians in charge of the manufacturing, ritual handling and maintenance constantly seek to improve processes and quality, whereas authorities in charge of the Kiswa look for new ways to ensure the transmission of creative skills.
3. Safeguarding measures

For Criterion R.3, the States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

Because of the high symbolic meaning of the Kiswa, caliphs and rulers throughout Islamic history have taken charge of sponsoring its making by highly skilled artisans using precious materials. Such patronage has ensured the perpetuation of the tradition. This responsibility lies today with the government of Saudi Arabia who is assuming it on behalf of the entire Muslim community. Viability of the element is supported by a network of well-funded and staffed public institutions, and by the Bani Shaiba, the family of the Kaaba custodians whose traditional role is being passed on between generations. This institutional system ensures that details of the rituals are transmitted and adapted while respecting basic principles, such as never fully uncovering the Kaaba.

The Kiswa factory is the institution in charge of producing the artefact and ensuring the maintenance of the necessary skills. It does so through on-the-job training for the new staff involved in the various stages of the process, and improvement of the technical aspects of the production. The hand-made embroidery of the Kiswa belt and door-curtain requires a very high standard of quality. In the past, the master practitioners would teach the new staff through informal apprenticeship. In 2015, a curriculum was developed by the administration of the factory in collaboration with the Makkah Technical and Vocational Training Corporation. The formal course, ending with an exam, lasts for nine months. It includes three months of theory and six months of practice under a master craftsman with years of experience in the Kiswa factory.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

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

(ii) How have the States Parties concerned safeguarded the element? Specify external or internal constraints, such as limited resources. What are its past and current efforts in this regard?

Not fewer than 150 or more than 250 words

As explained above, the safeguarding of the element is primarily the responsibility of the State Party. In addition to the measures listed above, one may add:

Documentation:

Located within the Kiswa factory, a museum displays hand looms, spinning wheels and other tools and implements used in the past, before parts of the manufacturing process was automated, thus preserving the memory of ancient techniques. Also, alongside the Kiswa factory an exhibition was initiated to preserve all of the old parts of the Holy Mosque including the Kiswa, older pieces of the Kiswa are kept to showcase the development in techniques and materials through the years, and the national Museum of Saudi Arabia in Riyadh displays some pieces of the Kiswa as part of the exhibition about Makkah.

Research:
Several Saudi institutions conduct research on the Kiswa history and craftsmanship, and on the chemistry and physics of its materials. The King Abdulaziz Foundation for Research and Archives keeps old manuscripts about the Kiswa. Documentary films have been produced about the manufacturing process. Um Al-Qura University has a number of students who focus their theses on the Kiswa.

Promotion:
Every year, the Kiswa-changing ritual is filmed and broadcasted. Saudi magazines and newspapers, in print and on-line, regularly publish articles about various aspects of the element, and inform the public about the timing and details of the covering ritual.
Visits to the factory are arranged for foreigner pilgrims for an opportunity to observe the production of the Kiswa.

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

3.b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

The rituals and skills associated with Kiswat al-Kaaba are a self-preserving element whose viability is not expected to be negatively affected by the inscription.

The Kaaba-covering ritual is a thriving intangible cultural heritage dating back more than 1,400 years. It has continuously evolved throughout the centuries to reach its present form. The fact that the element is connected to the rituals of the Hajj and Islam's most iconic monument, and that it benefits from royal patronage, continue to ensure the viability of the customs, knowledge and skills associated with the Kiswa. Such a valuable ritual, in which the intangible aspects of the Kiswat al-Kaaba are inseparable from its tangible dimensions, is of utmost importance for Saudi Arabia, the direct bearers of the element, particularly the Bani Shaiba family who are keepers of the Kaaba, the local community in Makkah, and Muslims worldwide.

Furthermore, the Kiswa being one of the most prominent Islamic symbols, is has been immortalized by many artists and photographers as representing the Kaaba as a whole. Abstract use of the calligraphy component in the Kiswa is also present in artwork to highlight the spiritual meaning of the Kiswa and its links to the most sacred place for Muslims.

Interest for, and safeguarding of the highly skilled craftsmanship that still goes into making the Kiswa is expected to be boosted by the inscription. It will make it more and more viable each year by giving an additional basis for the preservation and transmission of artisanal skills such as hand embroidering, that already benefits from a new training program, and calligraphy design. A number of measures are in place to support the viability of the workmanship associated with the Kiswa.

Several research projects by female scholars, such as Dr. Huda Mohammad Saghir who studies the improvement of the functionality of the textile of the Kiswa, are conducted in close collaboration with the laboratory department of the factory to minimize the efforts needed to
maintain the Kiswa throughout the year.

The National Handicraft Program created by the Saudi Commission for Tourism and National Heritage, that aims at achieving a sustainable and balanced development in the handicraft sector, plans on creating a register of artisans working in the Kiswa factory and grant them certified licenses as artisans.

Furthermore, based on the research carried out to prepare this file, the Saudi Heritage Preservation Society (SHPS), a non-profit NGO, has included 'Kiswat al-Kaaba: the rituals and skills associated with covering the Holy Kaaba' as an element within its inventory of the intangible cultural heritage present in Saudi Arabia. The Society is developing an awareness-raising program that includes visits to the Kiswa factory and the attached museum specifically for Saudis from other regions so that they can witness the Kiswa manufacturing process, and become more aware of the artisanal and artistic skills involved, and of the need to safeguard them. The Society is also planning other events about the element such as a public talks by the general manager of the factory to elaborate on the evolution of the manufacturing process throughout history, and invitation of embroiderers to show their skills at the annual Art and Heritage forum SHPS organizes.

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

Not fewer than 150 or more than 250 words

The element already benefits from sustained attention from the Saudi Arabian government enshrined in royal patronage and well-established institutions. Recent or planned documentation, promotion and awareness-raising measures carried out by governmental entities include:

• Inclusion of 'Kiswat al-Kaaba: the rituals and skills associated with covering the Holy Kaaba' in the national inventory of the intangible cultural heritage kept by the Ministry of Information and Culture under number (07/001)

• The Kiswa factory’s yearly plan to communicate on the complete Kaaba-covering ritual through television, newspapers, and participation in festivals and events related to craftsmanship.

• Plans by the factory for participating in festivals, events, and talks at the national and international levels to raise awareness about the ritual and craftsmanship associated with the Kiswa.

• Willingness to lend pieces of the embroidered belt to heritage events, accompanied by some artisans to display the embroidery technique to the public.

• The gifting of the old pieces as a sign of respect to foreign officials who visit Saudi Arabia.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

The following people have been found to be involved in planned safeguarding measures:

• Dr. Mohammad BaJawadah, the general manager of the Kiswa factory who insures that the production of the Kiswa is complete within the due date of installation each year.

• Mr. Khalid al-Hindi, head of training in the institute that trains the new craftsmen for the embroidery department insuring the transmission of the traditional craftsmanship to future generations.

• The Bani Shaiba as the custodians of the Kaaba and holders of it key, a tradition that has been their responsibility since the building was erected.

• Dr. Huda Mohammad Saghir, a female researcher at Umm Al-Qura University, Makkah, and other researchers who study the manufacturing process of the Kiswa.
• Dr. Talal Mandura, the previous general manager of the Kiswa factory and currently a professor in Um Al-Qura University who conducted many studies about the history of the Kiswa.

• Mrs. Sara Badi Albadi, a female researcher whose thesis is about viewing the Kiswa of the Kaaba (Historical perspective on the cover of the Holy House of Muslims)

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: Factory of Kiswat al-Kaaba

Name and title: Dr. Mohamad BaJawada, General manager of the Kiswa factory

Address: Um Aljood Makkah al-Mokaramah, Saudi Arabia

Telephone number: +966125601168 Ext: 222/269

E-mail address: kfm@gph.gov.sa


4. Community participation and consent in the nomination process

For Criterion R.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 how the 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 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 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

All the main bearers of the element have been involved in the nomination process:

• The director of the Kiswa factory granted unrestricted access to the facility to observe the manufacturing process, talk to the staff and allow the documentation of the process in full detail. He also provided information on the history of the factory.

• The factory staff have made an outstanding contribution to the file: many staff members were interviewed individually or in group, and provided generous information on the manufacturing process, how it has evolved over time, how skills are transmitted, and the pride they derive from sharing in the making of the Kiswa.

• The Technical and Vocational Training Corporation, that organizes an annual course to train new staff on the skill of embroidery, allowed a visit to meet with trainees and the master craftsman teaching them, and to give an exclusive chance to film the students in the theoretical and practical stages of the course.

• The presidency of the Two Holy Mosques provided information on the ritual of delivering the
finished Kiswa to the custodians of the Kaaba, and the process of mounting the Kiswa.

- The Bani Shaiba family, custodians of the Kaaba, are one of the major groups concerned with the ritual of covering the Kaaba, and were interviewed to collect information regarding the traditional custody of the Kaaba in the past and the present, and its future prospects.

- Visitors to the Haram Mosque were questioned about the significance of the Kiswa for them and the spiritual value gained for visiting the mosque and touching the Kiswa.

- For the preparations of this nomination files, several researchers at Umm Al-Qura University were interviewed to gather information and references about the history of the Kiswa, the making of the Kiswa and the rituals associated with its mounting.

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 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 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

Attached are consent forms and audio-visual recordings of consent from the employees of the factory, the administration, and the presidency of the Two Holy Mosques.

A meeting was conducted with family members of Bani Shaiba to explain the inscription process and record their free, prior and informed consent as they are one of the main groups concerned by the element and have given their consent.

All of the groups and communities concerned are fully aware of the nomination process and the implications and have given their free, prior and informed consent to the inscription of the element on the Representative List.

The administration and the employees of the factory are particularly enthusiastic about the inscription of the element and were highly cooperative with the research team highlighting the importance of this element to be inscribed to them and to the community, and they provided unlimited information to ensure the accuracy of the nomination file.

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

The only limitation regarding access to the Kiswa-changing ritual and the manufacturing process is that the performance of the element takes place in Makkah, a holy city whose access is restricted to Muslims.

The ritual takes place at a time when pilgrims performing the Hajj are in Arafat, a station of the pilgrimage circuit outside Makkah. Therefore, pilgrims do not witness the cloth changing. However, they come back to the Haram Mosque the following day to complete their pilgrimage by circling the newly-dressed Kaaba. Most of the people witnessing the Kiswa changing on the
9th of Dhu al-Hijja are residents of Makkah who are not participating in the Hajj on this particular year. Any other interested person, Muslim or non-Muslim, can watch the changing ritual as it is broadcasted every year on TV networks and available on-line.

Furthermore, there are no trade secrets behind the manufacturing of the Kiswa: visits of the factory are organized regularly for visits to Makkah, and video demonstrations are widely available on-line.

4.d. Community organization(s) or representative(s) concerned

Provide detailed 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.:

a. Name of the entity

b. Name and title of the contact person

c. Address

d. Telephone number

e. E-mail

f. Other relevant information

Name of the entity: Saudi Heritage Preservation Society

Name and title of the contact person: HRH Princess Adila bint Abdullah bin Abdulaziz

Address: P.O.Box 8485, Riyadh 11482, Saudi Arabia

Telephone number: +966114030954 ext 3174

E-mail address: shps@shps.org.sa
5. Inclusion of the element in an inventory

For Criterion R.5, the 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 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, 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 on an inventory-in-progress.

Provide the following information:
(i) Name of the inventory(ies) in which the element is included:

1. The inventory of ICH
2. IHSAI: Intangible Heritage Saudi Arabia Inventory

(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:

1. The Ministry of Culture and Information
2. The Saudi Heritage Preservation Society

(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating 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).

1. Launched through a governmental resolution of the Ministry of Culture No. 76217 on 17 June 2012. It is an open process based on community participation and data are being constantly updated.
2. IHSAI previously known as SHPS inventory of performing arts in Saudi Arabia in 2016. On Feb 2016 the inclusion of traditional crafts was required adjusting the name to include all aspects of ICH. IHSAI is regularly updated through the cooperation of communities concerned in collaboration with the government and SHPS, a project is being developed to ensure each elements is proof read by a committee members.

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

1. (07/001)
2. 0011 : The Kiswah

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

1. 15th March 2017
2. 23rd of January 2017

(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 roles of gender of participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

1. The Ministry of Information and Culture bases its information on the work of an assigned team of investigators who collect the data and summarize the necessary information for the inventory.
list.

2. The element was identified by Ms. Rehaf Gassas and Mrs. Ebtisam Al-Wehaibi of the Saudi Heritage Preservation Society who collected preliminary information from the website of the Kiswah factory, and on-line and printed material. To define the element, they conducted meetings and consultations with the staff of the Kiswah factory, members of the Bani Shaiba family and of the administration of the Haram Mosque. They also gathered data from scholars researching various aspects of the Kiswah.

(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.

   a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. 4 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.

   b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

1. The inventory sheet is attached
2. https://sites.google.com/a/shps.org.sa/sh/the Kiswah

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 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
- 10 recent photographs in high definition
- grant(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
- 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, 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.

In Arabic:


In English:


Ghazal, Rym. 'Cut from a different cloth: the Kaaba’s kiswahs,' The National, September 17, 2015. http://www.thenational.ae/arts-lifestyle/cut-from-a-different-cloth-the-kaabas-kiswahs#page1


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: Dr. Abdulrahaman Naser Alasim
Title: Deputy of Cultural Affairs
Date: 23/3/2017
Signature:

Name(s), title(s) and signature(s) of other official(s) (For multi-national nominations only)