REPRESENTATIVE LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2019
for possible inscription in 2020

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, which is available on the
same webpage.

A. State(s) Party(ies)

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

Bangladesh

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

Rickshaws and rickshaw painting in Dhaka

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

ঢাকার রিকশা ও রিকশাডিত্রি

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.

Rickshaws and rickshaw art in Dhaka
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.

The communities concerned with the nominated element consist of:

(1) the rickshaw craftsmen who make rickshaws and decorate them; and
(2) the rickshaw artists who paint a wide range of floral patterns and thematic pictures on plastic sheets and plates of corrugated iron for rickshaws.

The element is a collaborative endeavour of these two communities.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

The element is present throughout Dhaka where rickshaws are now most numerous. Dhaka is the Capital of Bangladesh. Centrally located, it is the largest city with a population of about 8.5 million. In Bangladesh, the most prolific and predominant centre of the element is Dhaka where 300,000 rickshaws are found. The rickshaws of Dhaka, apart from being most decorative and dazzling in Bangladesh, depict all the known themes of rickshaw painting. More importantly, Dhaka represents the best specimens of rickshaw painting in Bangladesh.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

<table>
<thead>
<tr>
<th>Title (Ms/Mr, etc.):</th>
<th>Mr</th>
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<tbody>
<tr>
<td>Family name:</td>
<td>Habibullah</td>
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<tr>
<td>Given name:</td>
<td>Sirajee</td>
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<td>Institution/position:</td>
<td>Director General</td>
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<tr>
<td>Address:</td>
<td>Bangla Academy</td>
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<tr>
<td></td>
<td>3 Kazi Nazrul Islam Avenue, Shahbagh</td>
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<td></td>
<td>Dhaka 1000</td>
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<td>Bangladesh</td>
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<tr>
<td>Telephone number:</td>
<td>88-02-586-11215; Cell: 0130-411-8333</td>
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<tr>
<td>Email address:</td>
<td>dg@<a href="mailto:banglaacademy@gmail.com">banglaacademy@gmail.com</a></td>
</tr>
<tr>
<td>Other relevant information:</td>
<td>Fax: 88-02-966-1080; website: banglaacademy.org.bd</td>
</tr>
</tbody>
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E.2. Other contact persons (for multinational files only)

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

N/A

1. Identification and definition of the element

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

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

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

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

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

The Committee should receive sufficient information to determine:

- that the element is among the 'practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —';
- 'that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage';
- 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';
- that it provides the communities and groups involved with 'a sense of identity and continuity'; and
- that it is not incompatible with 'existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development'.

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

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

Not fewer than 150 or more than 250 words

The rickshaw, a human-propelled transport on three wheels, is a recognized feature of Dhaka. Rickshaw craftsmanship has been highly renowned for its traditional process of fashioning the rickshaw by hand. Every part of a rickshaw is decorated and painted. Tassels, tinsel and twirling bits hang from its different parts. Some parts are pinned in bright patterns. Plastic flowers sprout on the front and sides. Dhaka's rickshaw painting is an enthralling representation of transport art in the world. Painting is the embodiment of the rickshaw as it is found in profusion on its body. Part of the aluminium sheathing and the entire rectangular plate of corrugated iron, both appearing at the rickshaw's back, have pictures elegantly painted. The front part of the seat
usually displays three popular movie stars. Being efficient and convenient as a mode of transport for short distances and highly decorative with thematic pictures rickshaws have become significant and attractive. As rickshaws are slow-moving vehicles, the paintings that they carry are easily visible to the onlookers who can enjoy them fairly well even in the movement. The moving rickshaws are viewed as a roving exhibition of paintings—a mobile panorama which is seen nowhere else in the world. Rickshaws with their decorations and paintings create such a pervasive and emblematic feature of urban life in Dhaka that it has given birth to exhibitions and festive events. New rickshaws are always a blaze of colours and paintings in Dhaka, which is often called the Rickshaw Capital of the World.

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

The bearers and practitioners of the element are the rickshaw craftsmen and the rickshaw artists. The rickshaw craftsmen work in the rickshaw workshops, each of which is owned by a master rickshaw craftsman. A rickshaw is fashioned according to a process. Five rickshaw craftsmen participate in the process in a sequential manner to make one rickshaw. Usually two of them frame a rickshaw body and then install it onto a rickshaw sub-frame; one of them decorates it; and two of them paint floral and animal motifs on various parts including the aluminium sheathing of the rickshaw. The rickshaw artists, commissioned by the master rickshaw craftsmen, work at home, as they do not paint anything on a rickshaw body. They paint exquisite floral motifs on plastic sheets and thematic pictures on plates of corrugated iron. They deliver these to the master rickshaw craftsmen. Every master rickshaw craftsman then selects a few painted plastic sheets and one painted plate for each rickshaw. He sizes the painted plastic sheets. His equipment is a sewing machine. He sews the painted plastic sheets. He also uses scissors and templates for cutting out patterns of plastic latches. Once the plate with a thematic picture is placed above the rickshaw’s bumper and all the painted plastic sheets and patterns of plastic latches are used to embellish the rickshaw’s hood, the final product is a gorgeously decorated and painted rickshaw.

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

The knowledge and skills related to the element are of two categories: (1) the knowledge and skills related to rickshaw craftsmanship and (2) the knowledge and skills of rickshaw painting.

The knowledge and skills related to rickshaw craftsmanship are transmitted by word of mouth and practical demonstration by the experienced rickshaw craftsmen to the apprentices in a rickshaw workshop. The master rickshaw craftsman hires the apprentices. As the traditional process of fashioning the rickshaw is further perfected and developed in a rickshaw workshop, the master rickshaw craftsman plays a leading role in the transmission of the knowledge and skills. While the apprentices get trained in the process of working with the experienced craftsmen, they acquire competence by diligent habit and constant practice which cannot be codified in written words.

The rickshaw artists transmit their knowledge and skills to the apprentices by applying the hands-on-training method. Acquisition of the required knowledge and skills by the apprentices is largely based on a teacher-pupil relationship and is mostly dependent on imitation and incorporation of gestures. Creativity is achieved by the apprentices through enjoyment and devotion to work. The rickshaw artists usually pass on their knowledge and skills to their children and close relatives.

While all the rickshaw craftsmen are men, the rickshaw artists are both men and women.
(iv) What social functions and cultural meanings does the element have for its community nowadays?

Rickshaws and rickshaw painting characterize Dhaka and its residents’ identity. As the element has been practiced and transmitted with spontaneous zeal and visceral passion, it has become an established part of this city’s cultural tradition.

Rickshaw painting is a dynamic form of urban folk art. As a key part of the urban landscape in Dhaka, gorgeously decorated and painted rickshaws have been the subject of films and other artwork. With colourful floral patterns, natural imagery, birds and animals, creative depictions of historical events, fables, national heroes, movie stars, and words of precept, rickshaw painting provides the bearers and practitioners with a sense of identity and continuity. To the general public, rickshaw painting, being colourful and stunning, is eye-catching. Its thematic pictures tell stories of Bangladesh, of everyday life, of what the rickshaw artists treasure as a kaleidoscopic view of their imagination. The rickshaws spread colours all around and add a notch of vibrancy to the otherwise mundane streets. The brilliance of rickshaw painting lies in its innocence and in the manifestation of imaginative power.

Rickshaw painting is so popular that the connoisseurs and art lovers occasionally sponsor exhibitions of rickshaw art. A Grand Rickshaw Race is held annually in Dhaka as part of the Dhaka Rickshaw Fiesta Week.

(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?

There is not any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among the communities, groups and individuals, or with sustainable development. It is worth mentioning here that this human-propelled transport on three wheels, so crucial to the practice and transmission of the element, is the cheapest, most convenient and absolutely pollution-free transport of Dhaka. It is also the most popular mode of transport for short distances. In spite of a steady rise in motorized vehicles in the city its residents demand the continuity of the rickshaw. Even though rickshaw craftsmanship is laborious and may seem opposed to the dynamics of a globalized market, its presence symbolizes an accepted culture of hard work and cooperation. Because of this accepted culture of hard work and cooperation the element continues to exist to the satisfaction of the residents of Dhaka. Those who cannot afford to buy cars love to travel by this three-wheeled rickshaw and enjoy its gorgeous painting.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that ‘inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Rickshaw painting is an integral part of the rickshaw. It features human imagery, especially...
movie stars, birds and animals, and scenic beauty. It also illustrates a few famous mosques of Dhaka, especially the Star Mosque. Birds and animals mingle in a scene from nature. A lion gripping a deer with its bloody claws was once a common scene. The tone of this ferocity has shifted in the recent years. Now peacocks confront a placid cow with her calf, or birds flock in colorful abundance. Dhaka rickshaws, by far most prolific in decoration in the whole of Bangladesh, provide all the dominant features in design.

Inscription of the element would further encourage its practitioners to highlight peaceful coexistence metaphorically and Dhaka’s heritage. Inscription of the element would, therefore, contribute to the visibility of the intangible cultural heritage in general and raise awareness of its significance at the local level.

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

Not fewer than 100 or more than 150 words

Rickshaw painting depicts many aspects of both rural and urban life. It mainly highlights the joyfulness and elation of the common people. The rural themes include thatched homes, ponds, the harvesting and storing of paddy, fishing, etc. The urban themes include family planning, plantation, movie stars, the Royal Bengal Tiger, national memorials, etc. Rickshaws are found all over Bangladesh though rickshaw painting is not so prolific, lively and gorgeous elsewhere as in Dhaka. In spite of increasing urbanization a large part of Bangladesh remains rural where rickshaws are the predominant means of transport. Rural Bangladesh and numerous small towns are, however, coming into closer contact with large cities including Dhaka. Dhaka’s gorgeous rickshaws, especially the varied themes of its painting, are contributing to the element’s proliferation in a more robust manner beyond Dhaka. As a result, rickshaw craftsmanship and rickshaw painting are being stimulated and enriched at the national level.

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

Not fewer than 100 or more than 150 words

Rickshaw painting is so popular that even its foreign connoisseurs sponsor workshops and exhibitions. The US Embassy in Dhaka holds an exhibition annually. France sponsors workshops and exhibitions occasionally at the Alliance Francaise in Dhaka. Japan, the original home of the rickshaw, takes a great interest in the element. Rafiqul Islam, a famous rickshaw artist, participated in the Setouchi International Art Festival in Japan in 2013. Since the 1980s foreign residents in Dhaka have been buying rickshaw paintings from the rickshaw artists. Because of the writings of foreign scholars like Rob Gallagher, Joanna Kirkpatrick, Henry Glassie and Frank Korom who have studied the element extensively, it is being appreciated beyond Bangladesh. The International Museum of Folk Art, New Mexico, USA, has collected specimens of rickshaw painting. Inscription of the element would, therefore, contribute to raising awareness of its importance at the international level both at home and abroad.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?

Not fewer than 100 or more than 150 words

The communities concerned strongly hold that the element possesses decorative and symbolic significance. Inscription of the element would encourage dialogue among the rickshaw craftsmen to stimulate their ingenuity and inventiveness with a view to decorating rickshaws. Similarly it would encourage dialogue among the rickshaw artists to conceive new contents and even new themes to enrich urban folk art in rickshaw painting. As exhibitions of rickshaw painting are regularly held, inscription would also encourage dialogue between the rickshaw artists and the
connoisseurs. As the former are inclined to explain the social and cultural meanings of their thematic pictures, in-depth dialogue between them and scholars, especially folklorists, would be further augmented. Moreover, inscription would motivate the media and those involved in promoting the element to encourage dialogue among different sections of the viewers. All kinds of dialogue would further highlight rickshaw painting as an example of urban folk art in public spaces.

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

Not fewer than 100 or more than 150 words

Rickshaw painting is not static. For example, movie stars, who constitute a recurring theme in rickshaw painting, constantly change because rickshaw artists create glamorous personas only for those movie stars who are currently popular. The Taj Mahal, a masterpiece of architecture, is being recreated in rickshaw painting. Rickshaw artists explain the cultural meaning of its depiction in these words: "The Taj Mahal will be more meaningful to our people if we depict it as a colourful symbol of our Islamic heritage." It is generally placed upon a lotus with multiple petals. Although the Taj Mahal is ivory-white in appearance, rickshaw artists choose multiple colours to paint it. Urban folk art is ever lively in rickshaw painting because pictorial scenes always change. Such urban folk art in human-propelled transports is uncommon elsewhere. Inscription of the element would, therefore, promote respect for cultural diversity and human creativity.

3. Safeguarding measures

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

3a. 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

Tekka Mistri, Anis Mistri, Kalam Mistri and Shahjahan Mistri are master rickshaw craftsmen of great repute. Each owns a workshop in Dhaka—Tekka Mistri at Sikkatuly, Anis Mistri at Rayerbazar, Kalam Mistri at Maghbazar and Shahjahan Mistri at Azimpur in Dhaka. They successfully passed on their craftsmanship and decorative skills to their apprentices in the past. They as well as their experienced disciples are now passing on their knowledge and skills to the new generation of rickshaw craftsmen.

M. Alinoo, Alauddin Ahmad, R. K. Das and Abdul Latif were icons in rickshaw painting in the past. They were a source of inspiration to their successors. Now Syed Ahmed Hossain, S. M. Samsu, Dhirendra Chandra Das, Rafiqul Islam, Tapen Das, Saleh Mohammad, Tapati Rani Dey and Doly Ghosh are icons in rickshaw painting. They have visualized new themes to paint thematic pictures. Consequently rickshaw painting has been revitalized. They are now using better enamel paints and superior brushes. The new generation of rickshaw artists is emerging under their leadership.

Tapati Rani Dey and Doly Ghosh, two female icons in rickshaw painting, have successfully passed on their knowledge and skills to their sisters and children. Ani Karmarkar and Songita Rani Dey, two young girls, have already become famous rickshaw artists. Both Tapati Rani Dey and Doly Ghosh, using their imagination and working freehand, draw pictures that typify rickshaw art with bold strokes. All of them hold the brush staidly when they paint movie stars or imagine a flock of birds.

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:
b.  

- 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 any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?

Not fewer than 150 or more than 250 words

The Ministry of Cultural Affairs of the Government of Bangladesh has safeguarded the element through various statutory institutions. Funding for the documentation and promotion of the element has increased.

Since 1999 there has been a growing appreciation of the element in Dhaka. The Bangladesh National Museum collaborated with the Alliance Francaise of France in organizing a month-long exhibition of 83 rickshaw artists. This exhibition began at the Alliance Francaise in Dhaka on 2 October 1999. France Lasnier, Director of the Alliance Francaise, handed over the 560 rickshaw paintings of the 83 rickshaw artists to the Bangladesh National Museum on 29 February 2000.


At the invitation of the Bangladesh National Museum Henry Glassie and Firoz Mahmud conducted extensive fieldwork for creating a superb collection that could be organized into an exhibition on Contemporary Traditional Art of Bangladesh. This exhibition, which opened on 21 May 2000 at the Bangladesh National Museum, included specimens of rickshaw painting and a highly decorated rickshaw. This project resulted in a publication that includes rickshaw craftsmanship and rickshaw painting.

Rickshaw painting was a theme for discussion at the International Folklore Conference held at Bangla Academy on 13-15 April 2013 and at the First Folklore Summer School held at Bangla Academy on 17-16 June 2014. The Folk Heritage Museum of Bangla Academy collected rickshaw paintings in 2017.

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

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

3. b. Safeguarding measures proposed

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

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

Not fewer than 500 or more than 750 words

Motor-vehicles are rapidly increasing in Dhaka. In spite of a steady rise in motorized vehicles in this city its residents demand the continuity of rickshaws. In fact, the viability of the element is primarily ensured by the use of rickshaws as an extremely popular means of transport and by the fact that the element provides its practitioners with regular income and a sense of pride and
identity. Car restraint and priority to public transport are essential to deal with traffic congestion. More separate lanes should be provided for rickshaws to ensure that the viability of the element is not jeopardized.

Even though the use of rickshaws may seem laborious and even incongruous in a modern city, yet the element symbolizes an accepted culture of hard work and cooperation. Because of this accepted culture of hard work and cooperation the element is admired. Those who cannot afford to buy cars love to travel by this three-wheeled rickshaw and enjoy its gorgeous painting. In their free, prior and informed consent to the nomination the bearers and practitioners of the element have given much emphasis on building conditions of cultural collaboration and sharing of values between the practitioners and the civil society for the safeguarding of the element.

Constant recreation is an inherent aspect of rickshaw painting. For example, movie stars are not lasting figures. When a particular movie becomes a huge box office hit, its hero and heroine will appear immediately in rickshaw painting. If a movie star becomes an icon, he/she will dominate the repertoire of the rickshaw artists as long as he/she does not fall out of favor or is replaced by another icon. A very popular theme in rickshaw painting is a male movie star’s dalliance with a female movie star or a bitter conflict between a hero and a villain over a beautiful heroine. Any historic event that proves crucial to the awakening of the people politically or culturally also catches the attention of the rickshaw artists. For example, in the 1950s they depicted the Language Movement that had given birth to Bengali nationalism. To cite another example, in the 1970s they illustrated the War of Liberation that had led to the emergence of Bangladesh. It is of the utmost importance to safeguard the social and cultural situation conducive to constant recreation in rickshaw painting.

In 1975, the social and cultural situation was jeopardized because of the absence of democracy in the country. After the assassination of Bangabandhu Sheikh Mujibur Rahman, the Father of the Nation, on 15 August 1975, Bangladesh passed through a political crisis. After the accession to the presidency of Major-General Ziaur Rahman on 21 April 1977, human imagery was totally banned in rickshaw painting just to eliminate the pictorial representation of Bangabandhu Sheikh Mujibur Rahman, the Father of the Nation. The country was then passing through a period of increasing religious radicalism, since secularism was excluded from the Constitution illegally and unconstitutionally. The outright constitutional amendment by an order of the military dictator allowed the revival of the religious political parties which were opposed to the birth of Bangladesh in 1971. Major-General Ziaur Rahman’s military government began cracking down on the paintings of human figures to woo support from the religious political parties. As a result, the rickshaw artists were forced to refrain from painting even the popular movie stars to the great disappointment of the common people. The rickshaw artists reacted so sharply that they introduced animal imagery in such a way that animals started behaving like human beings in rickshaw painting. Such animal imagery became theatrical and contemptuous for the autocratic government. The next military government had to withdraw the ban in 1983. Human imagery came back in full vigour. This marked the victory of the practitioners and the common people. This sense of awareness has to be maintained to safeguard the element.

Identification, documentation and research are of great importance for proper understanding of the thematic contents of rickshaw painting. Researchers need to study the history of the element with a view to identifying the thematic contents of rickshaw painting in sequence of time. It is their task to enlighten the connoisseurs and art lovers so that none can dictate the rickshaw artists what to paint and what not to paint.

The folklorists as well as the open-minded residents of Dhaka are expected to stand by the rickshaw artists who want to safeguard their creativity and the social and cultural meanings of their thematic contents in rickshaw painting.

(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 State Party will improve the network of roads in Dhaka to provide more separate lanes for rickshaws. The Bangladesh Small and Cottage Industries Corporation (BSCIC) will build conditions of cultural collaboration so that the practitioners of the element can share ideas and
views with the civil society. BSCIC will also look after the welfare of the practitioners.

The Ministry of Cultural Affairs will support the implementation of the proposed safeguarding measures through its statutory institutions. The Bangladesh National Museum and the Bangladesh Folk Arts and Crafts Foundation will organize special exhibitions of rickshaw painting and will award the best rickshaw artists. Bangla Academy will document the element in sequence of time. The Bangladesh National Museum, the Bangladesh Folk Arts and Crafts Foundation and Bangla Academy will be coordinating with the bearers and practitioners to help them ensure the viability of the element both as an embodiment of cultural identity and as a dynamic form of urban folk art. All these institutions will organize lectures, seminars and workshops relating to the element with adequate publicity. These institutions will also strive to publish catalogues and books as well as articles in journals. The Ministry of Cultural Affairs will provide the funds needed.

(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 communities concerned are always committed to safeguarding the element not only because it provides them with a steady source of income but also because it gives them a sense of pride, unity and continuity. Through their mentors they have been developing their technical and cultural knowledge pertaining to rickshaw craftsmanship and painting. They are taking part in dialogue with the civil society to implement the proposed safeguarding measures. They have already got separate lanes for free movement of rickshaws. They have been involved in safeguarding the social and cultural meanings of the element through exhibitions, workshops, fairs and events like the Dhaka Rickshaw Fiesta Week. The Dhaka City Rickshaw Hood Body Maker Welfare Association will continue to strive to safeguard the professional and economic interests of the rickshaw craftsmen. The rickshaw artists have been transmitting the social and cultural meanings of their thematic pictures featuring a wide range of contents to their sons and daughters. In addition to painting movie stars and national heroes, they will continue to highlight the historical monuments of Dhaka and the Taj Mahal. Bangladesh has a rich folklore replete with fables. The rickshaw artists will continue to depict these fables and highlight the syncretistic qualities of culture as aspects of urban folk art. Flowers ornament nature in rickshaw painting. Birds and animals are popular motifs in rickshaw painting. While the dove and the parrot are regarded as embodiments of peace and harmony, the horse and the elephant are seen as sources of power.

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

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

Name of the body: Ministry of Cultural Affairs representing the State Party

Name and title of the contact person: Dr. Md. Abu Hena Mostafa Kamal, ndc Secretary in Charge

Address: Building No. 6 (10th Floor), Bangladesh Secretariat, Dhaka 1000

Telephone number: 88-02-957-6534

Email address: secretary@moca.gov.bd

Other relevant information: website: moca.gov.bd

4. Community participation and consent in the nomination process

For Criterion R4, States shall demonstrate that the element has been nominated following the widest possible
4a. Participation of communities, groups and individuals concerned in the nomination process

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

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

Not fewer than 300 or more than 500 words

Bangla Academy, a statutory national institution created by an Act of Parliament and funded by the State Party, has prepared the nomination file. In the preparation of the nomination file Bangla Academy has ensured the widest possible participation of the communities concerned. Representatives of the rickshaw craftsmen and the rickshaw artists took part in the process of preparing the nomination file and in expressing their views and sharing their ideas about the need to safeguard the element. The researchers of Bangla Academy visited them at their workshops and ateliers in Dhaka to discuss with them freely and intensively. Representatives from these two communities also came to Bangla Academy to attend in-depth discussion meetings. They were informed of the objectives of the proposed inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity. Representatives of the rickshaw craftsmen and the rickshaw artists were forthcoming actively at all stages of the nomination process and gave careful consideration to all details and aspects of the inscription. The rickshaw craftsmen expressed their feeling of painful self-consciousness by pointing out that "human-pulled rickshaws have become such an embarrassment to modernizing urban elites that they often demand the legal forbidding of rickshaws as transports in Dhaka." Being proud of their traditional craftsmanship, the rickshaw craftsmen demand the safeguarding of rickshaws against the elitist attitude in the interest of one million people who depend on the element for their livelihood. They wanted to know in particular whether inscription would help the media to counter the elitist attitude. They were assured of the support of the State Party and the civil society. The rickshaw artists put emphasis on the need for explaining the social and cultural meanings of a wide range of thematic pictures to the rickshaw-pullers. It is found that the latter really enjoy pulling decorated rickshaws. The former believe that inscription will create an environment for a better understanding of their thematic pictures.

As rickshaw painting is a dynamic form of urban folk art, some folklorists also took part in the nomination process by collaborating with several master rickshaw artists to understand and record the themes and contents of a wide range of rickshaw paintings. The master rickshaw artists explained to the former the social and cultural meanings of these rickshaw paintings. The dialogue between them was extremely helpful in the preparation of the nomination file.

As the element has become an established part of Dhaka's cultural tradition, it was considered fitting to contact some cultural activists to know their views concerning the viability of the element. They said: "Rickshaws are a pollution-free and environment-friendly mode of transport for short distances. Dhaka's many streets that are narrow are more suitable for rickshaws than automobiles. Automobiles passing through narrow streets always create traffic congestion. Moreover, because of the scarcity of fuel rickshaws should continue to stay. Decorated rickshaws are charming to look at."

4b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its
members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

A consent letter in both Bangla and English from the Dhaka City Rickshaw Hood Body Maker Welfare Association: Ten master rickshaw craftsmen have given their free, prior and informed consent to the nomination of rickshaws and rickshaw painting in Dhaka for inscription on the Representative List of the Intangible Cultural Heritage of Humanity on behalf of all the rickshaw craftsmen. They are all males. They actively participated in the nomination process.

A consent letter in both Bangla and English from the Association of the Rickshaw Artists: Twenty master rickshaw artists have given their free, prior and informed consent to the nomination of rickshaws and rickshaw painting in Dhaka for inscription on the Representative List of the Intangible Cultural Heritage of Humanity on behalf of all the rickshaw artists. While five are women, the rest are men. They actively participated in the nomination process.

A consent letter in English from a Group of Five Folklorists: Appreciating rickshaw painting as a dynamic form of urban folk art in Dhaka, five reputed folklorists have given their free, prior and informed consent to the nomination of rickshaws and rickshaw painting in Dhaka for inscription on the Representative List of the Intangible Cultural Heritage of Humanity. They have studied the element extensively in direct collaboration with the bearers and practitioners of the element.

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

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

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

Not fewer than 50 or more than 250 words

Access to all aspects of the element is open. There are no customary practices governing access to the element. The rickshaw workshops are open to visitors. Visits to the rickshaw workshops are encouraged by the rickshaw craftsmen as visitors are fascinated by the traditional process of fashioning and decorating rickshaws. The rickshaw artists work at home. With prior appointment a visitor can observe a rickshaw artist painting on a plastic sheet or on a plate of corrugated iron. One can buy rickshaw paintings directly from a rickshaw artist. The rickshaw artists enjoy a steady source of income from their visitors.

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

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

a. Name of the entity;
b. Name and title of the contact person;
c. Address;
d. Telephone number;
e. Email address;
f. Other relevant information.

a. Name of the entity: Dhaka City Rickshaw Hood Body Maker Welfare Association
b. Name and title of the contact person: Mohammad Sahabuddin (Tekka Mistri)
5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

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

Rickshaws and Rickshaw Painting in Dhaka: An Element of the Intangible Cultural Heritage of Bangladesh

(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:
Bangla Academy acting for the State Party (the Ministry of Cultural Affairs)

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

Rickshaws and Rickshaw Painting in Dhaka
An Element of The Intangible Cultural Heritage of Bangladesh

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

Originally included in December 2007, updated in June 2016, again updated in March 2019

(v) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

In 2005-06, the State Party commissioned a cultural survey which resulted in the publication of Living Traditions in December 2007. Chapter 24 of this volume is Rickshaw Painting. This chapter explains how the element was identified and defined, including how information was collected and processed with the active participation of the communities concerned. Anis Mistri, a master rickshaw craftsman, described the entire process of making and decorating a rickshaw. A number of master rickshaw artists, especially M. Alinoo, Syed Ahmed Hossain, S. M. Shamsu, Md. Bahram, D. C. Das, Nasima Nur and Rafiquil Islam, dwelt at length on the themes and contents of rickshaw painting. The researchers of Bangla Academy learned from M. Alinoo that he was the first to paint the portrait of Bangabandhu Sheikh Mujibur Rahman, the Father of the Nation, on many rickshaws with his masterful skill and passion. He set an example by training his two daughters.

In 2016, Tekka Mistri described the current state of rickshaw craftsmanship and decoration. S. M. Shamsu and Rafiquil Islam mainly discussed the current repertoire of rickshaw painting.

In January 2019, ten master rickshaw craftsmen and twenty master rickshaw artists were extensively interviewed to update the element for inclusion in an inventory.

(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

Bangladesh adopted Living Traditions as a national inventory of the intangible cultural heritage. It was published in December 2007. It includes an exclusive chapter on Rickshaw Painting. Four nominations from Bangladesh satisfied R5 based on Living Traditions, and three of them were inscribed on the Representative List. Bangladesh published a second national inventory in June 2016. The 2016-National Inventory includes an exclusive chapter on the nominated element. The nominated element was updated in March 2019. Understanding that updating is an important part of the inventorying process, Bangladesh will update the national inventories in 2021.

(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. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.

Form ICH-02-2020-EN – revised on 21/03/2018 – page 14
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:

One copy of Rickshaws and Rickshaw Painting in Dhaka: An Element of the Intangible Cultural Heritage of Bangladesh

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.


Shamsuzzaman Khan, Firoz Mahmud and Shahida Khatun. Ten Elements of the Intangible
### Cultural Heritage of Bangladesh. Dhaka: Bangla Academy, 2016.

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

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

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

<table>
<thead>
<tr>
<th>Name:</th>
<th>D. Md. Abu Hena Mostofa Kamal, ndc</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Secretary in Charge, Ministry of Cultural Affairs, Government of the People's Republic of Bangladesh</td>
</tr>
<tr>
<td>Date:</td>
<td>27 March 2019</td>
</tr>
<tr>
<td>Signature:</td>
<td>[Signature Image]</td>
</tr>
</tbody>
</table>

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

| N/A |